



ARCHAEOLOGICAL LEATHER GROUP NEWSLETTER

63 March 2026

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Editor's note

Hello everyone and welcome to the first newsletter of 2026. The ALG committee are dedicating this issue to the memory of June Swann, our colleague and friend who did so much to advance the study of footwear of all periods. Some recollections from those who knew her are on pages 3-5. Late last year we also learnt, sadly, of the death of another ALG member and excursion stalwart, Pat Thomson. She is remembered on page 16.

The variety of content in this Spring issue is a credit to the group and all the contributors deserve our thanks. From the Theban Necropolis to a shed in Aberdeenshire (by way of Portugal and Ireland) leather-related news and activities continue to be reported. In the last 12 months we have hosted two online presentations, as well as an in-person meeting and a successful two-day workshop: a testament to the hard work of the committee and the enthusiasm of members. At the time of writing we are looking forward to a two-day meeting in Prague, which was the idea of Jana Obrocníková and which she has done so much to organise. Membership of the group has now reached 109, the highest it has ever been.

Please continue to send your questions, views and comments to the group via the Contact page on our website or, in the case of articles and



June Swann at an ALG visit to Plymouth City Museum in 2016. Photo: Jackie Keily

other material for the newsletter (book or exhibition reviews, news of excavated finds etc.), direct to me at the email address on the final page. Thank you!

Sue Winterbottom

Autumn Meeting 2025

**Presentation: 'Embroidery on Leather'
by Ken Stuart, 11/12/2025**

This talk was eagerly anticipated as it was a topic many members were unfamiliar with. Textile specialists were also interested and ten non-ALG members were among those who attended the online session. It was soon clear that it is a subject which Ken has studied both very widely and in depth - to the extent of making reproductions of some rare artefacts, faithfully replicating original stitching methods (see cover photo). Chronologically, the presentation ranged from antiquity to the early 17th century - with 1625 being the cut-off date for an online database of embroidered leather artefacts which Ken is in the process of constructing. You can track the process of this work at

<https://www.leather-embroidery.com/>

As for any archaeological leather, spatial distribution of embroidered finds correlates with those areas where preservation conditions are good and so the concentration of these finds in central and northern Europe and Scandinavia is not surprising. Starting with a discussion of embroidered shoes, however, Ken was able to make a distinction between embroidery styles in the northwest and northeast of this region. Broadly, the former style is characterised by one or more coloured stripes down the vamp or around the throat of the shoe - seen in Norwegian, north German, UK and Irish examples. The 'eastern' style shoes have embroidery that is in the form of tiny segments or beads of stitching that together form patterns such as diamonds, leaves and scrollwork. These patterns occur on the vamps and also on the quarters of shoes and are typical of finds from Russia, Poland, Latvia and Lithuania.

The shoe embroidery discussed was done in

Cover photo: Ken Stuart's reproduction of 12th century silk-embroidered shoes from Bergen, Norway, with runic inscriptions in Latin. Photo K. Stuart.

silk, wool or linen in a variety of colours including gold. It is worth asking if the broad geographical split which Ken noticed is replicated in other aspects of shoe style and/or technology.

After shoes, he showed us examples of other embroidered items - far less common, although impressive in terms of the wide range of uses - from gloves to purses, doublets, hats, shields, scabbards and more. Wire embroidery in silver and gold featured on purses from the 1545 'Mary Rose' wreck as well as on items such as purses, belts, scabbards and shields from Islamic Spain. A final section introduced some Roman items, where the distinction between patterned stitching of a functional nature - e.g. to hold several layers together - and embroidery as pure decoration is not always clear cut. Everyone's curiosity was engaged and the presentation was followed by a lively discussion. If you missed it, a video recording is now on the ALG website:

<https://archleathgrp.org.uk/members-2/videos/>

Forthcoming Meetings

2026 Annual General Meeting

08/05/2026 from 2:00pm

This year's AGM will be again be held via Zoom, so that as many members as possible can attend. It will be held on **Friday 8th of May at 2:00pm** British Summer Time (BST), **3:00pm** in Europe (CET).

Please register your interest in attending the AGM by emailing ALGArchI@outlook.com and a Zoom link will be sent out nearer the time. Anyone who wishes to see the minutes of the 2025 AGM can find them on the ALG website at:

<https://archleathgrp.org.uk/agm-minutes/>

Election of Committee Members

This year elections will be held for the roles of:

Meetings Coordinator(s)

This can be held by one individual or shared between two people

Chair

Secretary

and Ordinary Member

Our current Chair, Arianne, has emailed all members regarding the vacant posts and a description of each can be found on our website at:

<https://archleathgrp.org.uk/wp-content/uploads/2024/01/ALG-Committee-Roles.pdf>

If you would like to stand for election to any of these posts, please email

ALGArchI@outlook.com

expressing your interest and including a short bio. Each candidate's bio will be shared with members in attendance prior to voting.

The AGM will be followed by an online talk - details to follow nearer the date.

Yvette Fletcher, Secretary

June Swann MBE (1929-2025)

It was very sad to learn of June's death on 21st November this year, following a fall. An internationally acclaimed footwear historian she was Keeper of the Boot and Shoe Collection at Northampton Museum from 1950 to 1988. There, as well as ordering and cataloguing the collection, she began recording reports of shoes found in unusual locations within buildings - data which later became the 'Concealed Shoe Index' which continues to be updated today. She was a former Chair of the Costume Society and a founding member of the Archaeological Leather Group. June could be found at most of our meetings and excursions until 2019. She also helped catalogue the shoe collection of the Cordwainers College in London as well as that belonging to the Clark's shoe company at Street in Somerset.

She was well known and a regular attender at footwear and dress conferences anywhere in the world, in particular the long-running 'Shoes and Clothing in History' series at Zlin in the Czech Republic. Her knowledge of footwear styles and manufacturing techniques was encyclopaedic and could always be called on when needed by colleagues, students and correspondents whether

known or unknown.

Until quite recently she contributed regular book reviews to this newsletter which were a delight to read. June read anything and everything on the subject of shoes, of whatever date, and if she liked a publication she would say so in glowing terms - but woe betide an author who failed to provide an adequate index to their book or (horror of horrors) used terminology that a shoemaker would not recognise!

Fiona Pitt, who worked at Northampton Museum, sent this memory of June:

I worked as Assistant Keeper of the Boot and Shoe Collection at Northampton from 1994-1997. During that time, although June had already departed from the museum, she was still very much a presence. She often visited the Department to further research the extensive national collection of boots and shoes which she had done so much to help build up.

The legacy of her work at Northampton Museums was outstanding, including the national index of shoe makers and the concealed shoe index. June was always happy to share her vast knowledge and expertise. Her enthusiasm was inspiring and her indefatigable determination and demanding precision of thought completely admirable.

Quita Mould writes:

I knew June in the years following her retirement from the Northampton Boot and Shoe Museum which, come to think of it, cover pretty much my entire career. As all those who knew her will attest,



June Swann at a visit to the Saalburg Roman Fort Museum in 2011

her knowledge of shoes was as formidable as the woman herself. June was an authority on historical footwear, she advised museums across the world on their shoe collections, lectured widely and wrote several diligently researched books to which I constantly refer, particularly her book on English footwear from the 16th through to the mid 20th century, and on Scandinavian footwear.

She was a great supporter of the Archaeological Leather Group and any meeting which included a contribution on shoes she was sure to be there. She regularly provided the newsletter with a very useful section alerting members to new publications on shoes. The phrase 'doesn't suffer fools gladly' hardly does her justice, but she was good enough always to take time to answer any questions that this fool might ask her, firstly in handwritten letters and more latterly in detailed emails which were always very helpful. Meeting June over any number of ALG events I got to hear a little of her life aside from shoes and I have an abiding memory of her recounting how, in earlier years, she had regularly enjoyed paddling in a coracle along the river that ran at the bottom of her garden: a rather wonderful and unexpected picture that will stay with me.

Clare Thomas sent this recollection:

I first met June in the autumn of 1977, when I was just starting on the leather from Perth High Street. She was very helpful and encouraging. I especially remember that she looked at one sole, and said "That's an early one". It was several years before I received a date for the relevant context. It was one of the earliest from the site, early 12th century.

June was also a superb source of information for me when I was working on the shoes from St. Kilda. The footwear from this remote island turned out to be of riveted construction, probably made in a factory.

Rebecca Shawcross is now Curator with a Specialism in Shoes at Northampton Museum and Art Gallery and she also remembers June:

I first became aware of June on my very first day at Northampton Museum. I was handed two books, June's Batsford book on shoes and her Shire publication on shoemaking. I was told to read them, digest all the information and only then would I find myself in a position to start my role as Assistant Keeper of the Boot and Shoe collection.

The first time I actually met her in person was after the museum had received a call from a police force

in a neighbouring county. They had discovered a body lodged deep in a well. Little remained apart from a pair of leather shoes resting in a layer of rubbish under the body. The police had phoned asking whether someone could look at them with a view to dating them so they could determine whether they were dealing with a contemporary or historical death. At that time I was still very new, and the keeper of the shoe collection was on holiday, so Brian Hensman my colleague immediately suggested it was case for Miss Swann. A quick call and both June and the police arrived at almost the same time. June took command, to the surprise of the two police officers who had clearly underestimated this little white haired older woman who closely examined the shoes unperturbed. Eyebrows were raised when she wetted a finger and wiped away the mud from the sock to see if there was a trademark or name. After some consideration she declared them an ordinary pair of women's shoes from the 1940s, nothing special and definitely not modern.

Over the years she came into the museum and stores many times to look at a particular book, index card or shoe for research purposes with her kit of scraps of paper, re-purposed cereal boxes and old Christmas cards on which to make notes, a tape measure, magnifying glass and trusty propelling pencil used since the 1960s. I would often get a call from front of house to say Miss Swann was in and wanted a word with me. I would duly go down to listen to her tell me what I had not done right. Later on she would leave notes for me in my pigeonhole. Although critical, she was always happy to share her knowledge so I would get much appreciated advice such as why a date on a label needed to be changed.

I also remember the time we attended the shoe conference in Zlin, Czech Republic and home to Bata shoes. It was an intense two days of listening to papers on shoes translated from Czech and visits. At the end of the second day a paper was presented on a traditional Czech shoe worn with a very specific knitted sock. The paper touched on both the shoes and the socks. Halfway through June became indignant and loudly declared she had not come to a shoe conference to listen to someone talk about socks and that she would be having words with the organisers later. On her last research visit to the museum, to look at the collection of prize and exhibition footwear from the 1850s, she did say she knew I was doing my best in difficult circumstances!

The last time I saw her was at the opening of the

museum in 2021 after a major redevelopment project including a new shoe gallery. Although old age had caught up with her she still managed to pass comment and said the shoe gallery was too shiny and bright with not nearly enough shoes in it!

The following photographs record June's support of ALG events in recent years.



The ALG visit to the glove makers Pittards at Yeovil in 2013



Inspecting leatherworking tools at the Pitt Rivers Museum, Oxford, in 2014

From Fashion to Art

A new member, **Róisín Gartland**, joined the ALG in December 2025. Róisín is an award-winning designer working in Dublin who makes leather apparel under her own brand, which she launched in the 1980s. Originally selling fashion pieces she has now seen her work hanging in museums and galleries and has created costumes for film and television.

Her work uses sustainably sourced leathers and suedes, lambskin, parchment and more recently merino wool, from which she handcrafts coats and bags, gilets, trousers and jackets and long capes recalling traditional Irish 'shaggy mantles'. Essential concepts are those of 'wearable art' and of the sculptural properties of leather.

A high regard for the skills and traditions of the past, in Ireland and elsewhere, is a big part of Róisín's practice and will resonate with members of the ALG – particularly those who themselves work with leather.

<https://www.roisingartland.com>



Róisín Gartland at work in her Dublin studio.
Photo: Image Magazine, January 2025.

Unusual leather finds from a Gallo-Roman burial

by Quita Mould and Sue Winterbottom

The source for this piece is an article: "Découverte de Sépultures Antiques à Quatre-mars" by Monsieur A. Deville, inspector of historic monuments, which appeared in the journal *Revue de Rouen et de la Normandie* vol. 11 (1843). We owe the reference to Hilary Cool, specialist in Roman glass, who came across the article when researching Roman glass flasks found in graves.

The article describes a stone sarcophagus burial discovered in April 1843 at Quatre-mars, near Rouen, during the construction of a railway line. Unlike two similar Gallo-Roman burials discovered at the site, this one contained a lead coffin. The coffin did not occupy all the space in the sarcophagus: a small pile of grave goods was found in a void at the foot end. The assemblage is shown in a single, rather blurry illustration, reproduced on the next page. Among the finds were a single leather insole from a slipper (3), described as a shoe sole, and the hexagonal lid of a wooden box (1). This appeared to be a construction of wood and leather-covered wicker, with elaborate bronze fittings including a lock. The size of the lead coffin and the nature of the grave goods suggested a female burial; all three burials had their head to the east.

The extract below has been translated from the French:

"No.3 This leather shoe sole, which could only have belonged to a woman, was found alone. The right shoe sole was not found in the tomb; a singular circumstance that would be rather difficult to explain. The entire edge of the sole, which would have remained exposed for a width of about one centimetre around the foot, was decorated with an embossed design consisting of alternating circles and chevrons. This border was gilded. The portion corresponding to the toes still bears traces of the gilding. The inside of the sole displays a design of five transverse bands of small, evenly spaced, repeating circles. These bands are crossed in the opposite direction by closely spaced hatched lines; all embossed like the gilded border.

No trace of stitching is visible on this sole. It was a simple sandal, held to the foot by straps, the place-

ment of which is indicated at the base and near the tip of the toe; there are two notches there, which could only have served this purpose. To my knowledge, nothing similar has yet been discovered in any Roman burial. I did see, on a tombstone found in the foundations of the ancient wall of Lillebonne, a pair of carved sandals; but an original shoe, I doubt that one has ever been found."

The volume can be found online at:

<https://bit.ly/46seKzB>

and the article is on pp.223-230.

Comments by Quita Mould

The deposition of shoes in graves has interested ALG members for some time, and the topic has been considered again in print most recently by Elizabeth Shaw (2024, 23-8). This case is interesting not only in the highly elaborate decoration of the insole itself, but its occurrence along with remains of a wood, wicker and leather container as part of a grave group accompanying a lead coffin within a stone sarcophagus.

While the recovery of gilding on Roman footwear is rare (but not unheard of) and the

stamped motifs and their exact arrangement may well be unique, the recovery of this single insole for the left foot within the sarcophagus makes its deliberate selection beyond question. The left shoe, rather than the right, had a meaning for the mourners, and a pair of shoes was not a necessary requirement to fulfil that 'ritual' meaning. The possible beliefs attached to shoes in burials is very well summarized by Shaw (2024, 35) and she has also considered the question of the preference for lefts over rights (chirality) - not only as *ex voto* offerings in ritual settings but also in artefacts depicting feet and shoes (2024, 33-5, 141). As Carol van Driel Murray made clear (1999, 136) when first discussing the topic, the identification of selection within votive deposits in wells and other watery places is beset with difficulties inherent with any 'open' context and Shaw, having scrutinized the evidence, has pointed out that the figures supporting the left preference are indeed weak (2024, 34). However, within a sarcophagus the choice of the left foot, rather than the right, seems clear.

Other ALG members will be able to say more on the stamped decoration of the insole and its gilded border (Volken 2022, 42-3). One assumes that a shoe of this quality would be a 'one off' and bespoke so that, rather than its uniqueness, the main interest would come if another

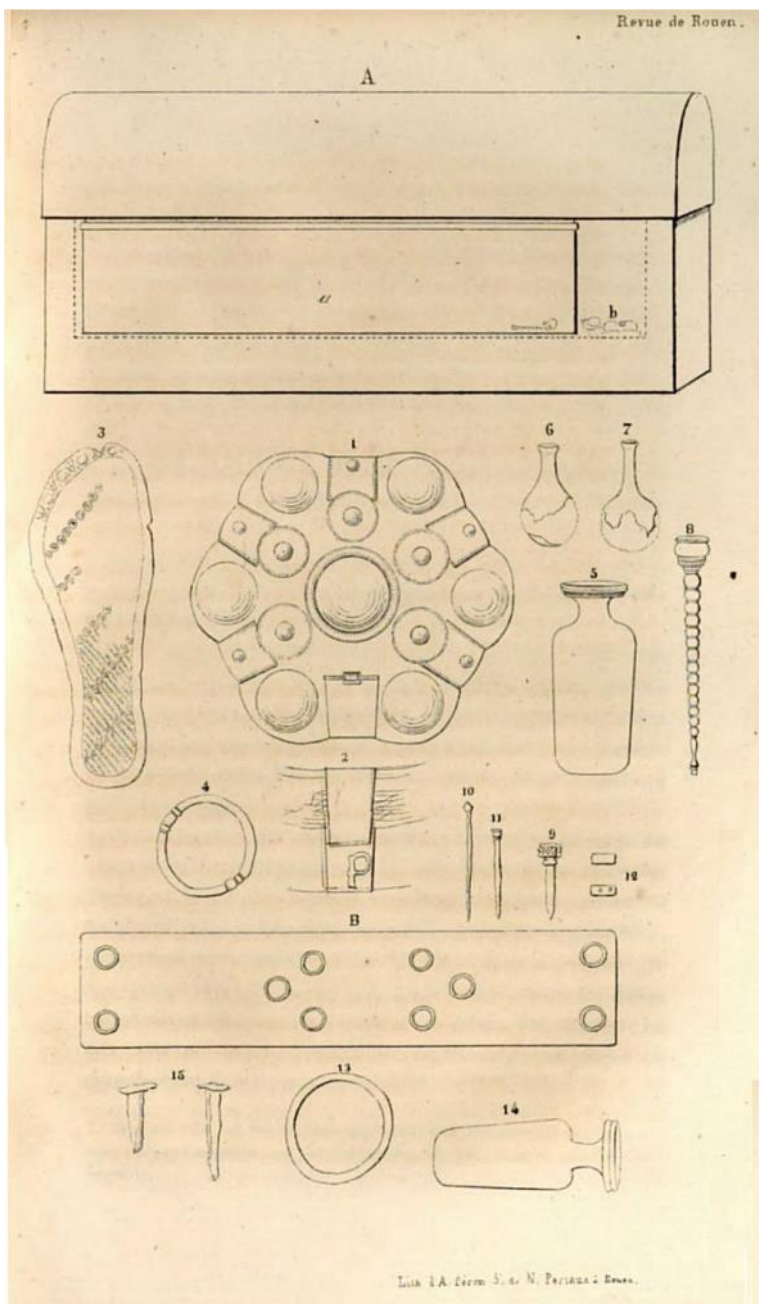


Illustration at #258 of the online version of Deville's article

er with this same decoration could be recognised. Similarly, I leave it to others to comment on the shape of the insole and the shoe type and style that it may represent. However, I can offer some insight into its independent dating which is provided by other items in the grave group, one of which will also be of interest to members. This was the six-lobed box whose wooden lid, with copper alloy fittings, is No.1 in the illustration. The box itself seems to have been made of wicker, covered or lined with leather.

Hilary Cool, who is researching the cylindrical glass flasks in the burial, kindly brought this to our attention. She is currently investigating the possibility that boxes of this form (of which there are other examples)* may have been bespoke carrying cases for these glass flasks. The flasks, Isings Forms 102b and 130, date to the 4th century and are found primarily in Northern France and Western Germany. A small number have also been found in Britain occurring in high status burials (Hilary Cool pers. comm.).

The recognition of wicker with a leather covering is an uncommon occurrence. Personally I have come across it only once in recent years. Leather was observed wrapping the surface of a large, conical wicker basket (SF111) found in a Roman well close to a villa at Melksham, Wiltshire. The upper surface of the wicker was described at that time as having 'hints of a vellum like substance' (Louis Stafford email 2/08/2022). Samples were taken but regrettably, no trace of it survived beyond excavation to my knowledge.

References

Driel-Murray, C. van 1999 'And Did Those Feet in Ancient Time... Feet and Shoes as a Material Projection of the Self'. in Baker, P., Forcey, C., Jundi, S. and Witcher, R. (eds) *TRAC 98. Proceedings of the eighth annual theoretical Roman archaeology conference*. Oxford: Oxbow Books, 131-140

Shaw, E. 2024 *Roman Feet and Shoes: The cultural significance of feet, footwear, and their representations in the north-western provinces*. BAR International Series 3186

Volken, M. 2022 *Archaeological Footwear II. Sandals, Patterns and Mules from the Roman, Mediaeval and Modern Periods*. SPA Uitgevers

*We hope to discuss these in a future newsletter article.

Getting to know you...

Jan Moens



ALG member **Jan Moens** is an archaeologist at the Flemish Heritage Agency and has been studying archaeological leather remains for several decades. He writes:

"I remember Dr Marquita Volken's lecture during the first leather conference in 2018 in 's-Hertogenbosch. She stated that leather as a soil find does not really appeal to most researchers. It is wet, dirty, requires special attention in terms of conservation... in short, it is not a very sexy material group. That was also my own attitude when I first came into contact with a series of leather finds in the early 1990s.

During an archaeological investigation in my hometown of Aalst in 1993, my colleague Koen De Groote and I examined the late medieval fill of the moat of the first city wall. In addition to the usual quantities of ceramics, glass, bone etc. it also contained a limited number of leather remains. For the publication, we agreed that Koen would take care of the ceramics and I would take care of the leather remains. It was my first experience with this specific material group, about which I knew virtually nothing.

At that time, the available literature on late medieval leather was very limited. We are talking about a period when there were no overviews

such as 'Stepping through Time' or 'Archaeological Footwear'. In Flanders, there were virtually no publications available, except for a few anecdotal mentions in a couple of articles. I therefore had to fall back on foreign articles by authors such as Olaf Goubitz, Willy Groenman-van Waateringe, Carol van Driel-Murray and Christiane Schnack. It soon became clear that leather remains are a special type of find that require a different approach to analysis. It was a process of trial and error that resulted in my first contribution to the publication series of our research institute at the time. However, the article meant that fellow archaeologists in Flanders came knocking when they found leather remains during one of their excavations. This brought me into contact with other, larger leather assemblages and I slowly built up experience.

In 2014, the professors of archaeology at the Vrije Universiteit Brussel and Ghent University proposed that I wrote a doctoral thesis on archaeological leather. This resulted in a joint PhD at these universities. Based on 38 archaeological assemblages from present-day Flanders containing remains of leather footwear, or more than 40,000 analyzed fragments from the 8th to the 18th century, a doctoral thesis was written. The results were mainly typological, chronological and technical in nature. In addition, insight was gained into the production processes of shoemakers and cobblers/old shoemakers. A number of hypotheses of a sociological, economic, anthropological and symbolic nature were also tested. It became clear that footwear has a significance that should not be underestimated, for example in funeral customs and deposits in wells.

During this doctoral study, it became apparent that there is little uniformity within Europe in terms of describing the structural components of footwear. Each author has their own way of describing and naming the different styles, sole shapes, fastening methods, etc. For this reason, a great deal of attention was also paid to a quantified analysis of the many remains, as well as to the nomenclature of the shoe components. The results of this study were presented in 2019 during the doctoral defence, with Prof. Dr. Carol van Driel-Murray and Prof. Dr. Marquita Volken among the jury members. The doctoral thesis "The archaeology of leather footwear in the Middle Ages and modern times in Flanders.

A chronological, technical and typological study. Analysis and interpretation" was subsequently published in 2020.*

A positive outcome of my doctoral research and the expertise I have gained is that I regularly give a guest lecture at Ghent University, accompanied by hands-on practical sessions. This is a unique opportunity for archaeology students to learn about archaeological leather remains. It ensures greater attention is paid to these types of finds in the field and during post-excavation research. Nevertheless, it is regrettable that the number of archaeologists who actually work with leather remains is still limited. This is largely due to archaeology becoming increasingly subject to the laws of commerce; this type of "niche research" therefore (still) usually takes place during leisure time...

Nevertheless, there are certain developments that I personally find encouraging. The number of publications on archaeological discoveries has increased significantly over the last two decades. Numerous research questions could still be explored in greater depth, however: at local, regional and even European level. Natural sciences are also being used more and more, which will lead to new insights in the future. And what will the role of AI be in the research process? Although I am convinced that manual and visual examination of leather remains is and will remain essential."

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\*Editor's note: Jan's thesis, in the original Dutch, is online here: <https://bit.ly/3Odui48>



## Examination and reconstruction of a medieval long toed shoe from Dordrecht, NL

by Marquita Volken

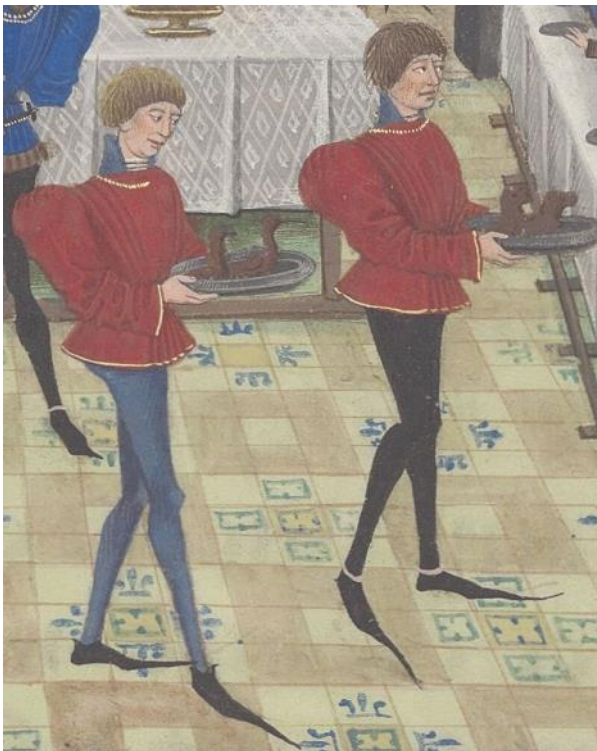
**Gentle Craft Centre for Historical leather and Shoe Museum**

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How were those impossibly long, thin toes on poulaines from the late 14<sup>th</sup> to early 15<sup>th</sup> century sewn? (Fig. 1) A vamp from the archaeology of Dordrecht in the Netherlands reveals one possible method. This vamp (Fig. 2) was published in *Stepping Through Time* as an example of a shoe with an exceptionally long toe from ca. 1400. (Goubitz et al. 2001, p. 176, 179, fig. 10, old inv. no. DDT 62-2-5, new inv. no. 8601.005.026) The vamp was found in a cesspit during the 1986-1987 The Waag Twentse Bank site excavation undertaken by the former State Service for Archaeological Investigation in the old town of Dordrecht NL (ROB, project manager Herbert Sarfatij, information provided by Deborah Paal-



**Fig. 1** Two servants wearing poulaines from the manuscript *Regnault de Montauban*, (Image used with common domain permission, Bibliothèque nationale de France, Bibliothèque de l'Arsenal Ms-5073, T 2, f148, ca. 1450)



**Fig. 2** View of the Dordrecht-DD vamp from the flesh side, the outside of the shoe (above) and from the grain side, the inside of the shoe (below). (Photos by M. Volken)

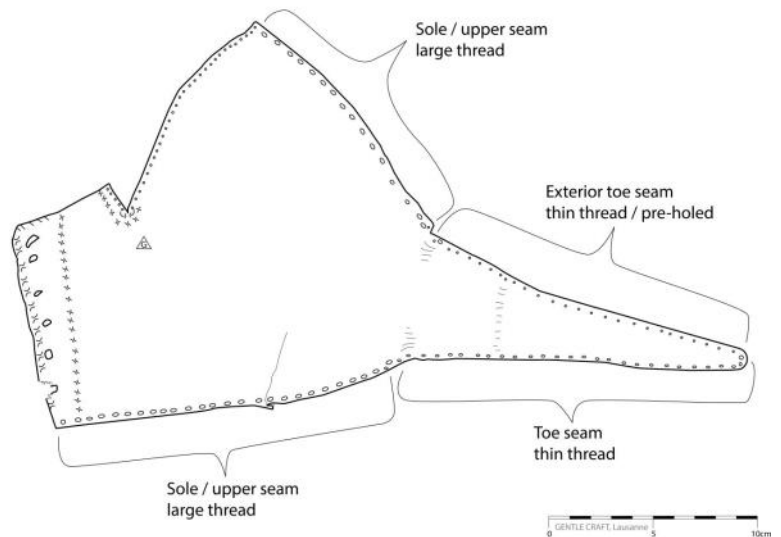
man, Archaeology Dordrecht). In 2025, this vamp was selected for mounting on a purpose-made display form and at the same time a new drawing was made with the aim of making a reconstruction in new leather. Though the back section, linings and sole were not found with the vamp, several other complete examples of the named shoe style 'Dordrecht-DD' permitted an accurate reconstruction of the missing parts. (Named style Dordrecht-DD in Volken 2023, 152-153, cat. no. 12.11; primary cutting pattern DD, 67) This side lace fastening shoe style shows an elegant variation of the DD cutting pattern, which usually has the vamp joined to the back section by symmetrically placed closing seams on each side. The Dordrecht-DD shoe style differs in an asymmetrically placed lateral closing seam, made with a graceful swing line curve reaching from the sole/upper line to the instep point. The top corner of the back section fits into a cut at the instep point, forming a low leg front. The other closing seam is at the base of the vent for the side lace fastening at the medial back of the shoe.

Based on the vamp's dimensions, the complete shoe would have been a UK size 2½ (European

size 35), made for a very wide foot, suggesting it was most likely for an adult woman rather than a child. The shoe's long toe adds approximately 15.5 cm (6 inches) to the overall length of the shoe. The vamp was made with the grain side on the inside of the shoe, thus the flesh side is on the outside for a suede effect. The leather is of thin goatskin, the average thickness being 0.6 mm. The topline/shoe opening was plain cut, and the placement of the linings can be seen by the whipstitches along the side lace panel and the instep point. (Fig. 3) Because the leather is so thin, the swing line lateral closing seam was stitched with a grain/flesh seam instead of the usual butted seam used for medieval shoe uppers.

The sole/upper margin shows large holes, indicating the use of a large thread for sewing the sole/upper seam, and impressions on the flesh side (outside) show a rand was included in the seam. (Fig. 3, thick thread sections) Along the sole/upper margin of the toe, smaller hole size shows the change to a thinner thread and there is no impression of a rand. Closer inspection of the stitch holes on the toe shows the medial side was stitched with a two-thread stitch from the end of the sole/upper seam to the toe's tip. The lateral side of the toe was also sewn with a two-thread stitch, seen from the '8' shaped holes typical of two-thread stitching and the impression of the thread between each stitch.

Two-thread stitches are made by piercing the hole through the layers of leather and passing a thread from each side, crossing the threads inside the thickness and then pulling tight, which requires the use of both hands (one for each thread) and access to both sides of the seam. Given the narrow toe, it would appear impossible to use this stitch to sew the lateral side of the long toe and then turn it as needed for a turn shoe construction. The only option would be to stitch the lateral half of the seam from the outside after the shoe had been turned. To test this, several reconstructions were made in new leather. The leather selected for the upper was baby goat leather from a tannery in Morocco, prepared by the traditional techniques (fleshing done by hand) and tanned with cork oak tannins. (Fig. 4) This leather



**Fig. 3** Drawing of the Dordrecht-DD vamp from the grain side, showing the stitches in Goubitz notation. (Drawing by M. Volken)



**Fig. 4** The upper pieces of thin goatskin and soles needed for making a reconstruction, here shown as a pair. (Photo by M. Volken)

was surprisingly close in thickness, feel and consistency to the original archaeological piece. The side lace vent and a centre back linings were made from the same goatskin as the uppers. A 2.2 mm thick vegetable tanned cow leather was used for the soles.

Turn shoe construction is made by placing the uppers and the sole on the last inside out. These are joined together with a sole/upper seam of a two-thread stitch, the stitch holes pass through the thickness of the upper and the rand strip and through the edge of the sole leather. For the reconstruction of the Dordrecht-DD shoe, the sole/upper seam was sewn *almost* as usual - normally the

seam starts on one side of the toe and then around the toe, thus 'self-lasting' the shoe uppers to the wood last. (Volken 1994) In this case the toe could not be sewn first, so a single basting stitch was used to secure the upper to the sole at the usual starting point. The sole/upper seam began on the other side, where the usual 'self lasting' stitch around the toe would have been completed. Once the sole/upper seam was finished, the long toe could be sewn using thinner threads. Stitching the medial side of the long toe was made easier by removing the last so the shoe could be held flat on the knee. (Fig. 5) Stitching the medial half of the long toe was easily done up to the tip of the toe.



**Fig. 5** The medial side of the long toe being stitched from the inside of the shoe. (Photo by M. Volken)

The shoe was then turned right side out and put back on the knee for stitching the toe from the outside. Piercing the holes through the sole edge and sole/upper margin proved to be very difficult and showed irregular stitch holes unlike those on the archaeological piece, which shows fine,



**Fig. 6** Pre-holing the sole and upper on the lateral side of the long toe. (Photo by M. Volken)

regularly spaced holes on the lateral side of the toe. The solution was to pre-hole the sole before the shoe was turned. (Fig. 6) This produced perfectly spaced stitch holes resembling those on the original. On the second attempt to stitch the toe, the fine threads were passed to the outside of the shoe through the first set of pre-pierced holes. Stitching a two-thread seam from the outside of the shoe's toe required each thread to be individually passed through the holes to the outside of the shoe, crossed over to the opposite hole and inserted. From the inside, the threads then passed outside through the next pair of holes. The stitch could then be tightened, pulling the edges of the upper and the sole together. (Fig. 7)

This still leaves the question of how such long, thin toes were supported. On the vamp from Dordrecht (Fig. 2) the grain side (inside of the shoe) shows much grain loss at the base of the toe and along the length of the toe. This suggests a padded base for supporting the toe was glued in. The leather along the length of the toe is free of any wrinkles, suggesting a hard support. The various attempts to stitch the reconstruction in new leather showed it was too difficult to do without a hard support and the narrowness of the toe once sewn did not allow a support to be added afterwards. The support



**Fig. 7** Two thread stitching made from the outside of the turned shoe. (Photo by M. Volken)

used for the reconstructions was made by wrapping a Snowball Bush stick with wool cloth and using a starch-based glue to fix it in place. Additional padding for the base consisted of more layers of cloth, glued and stitched to hold the shape.

The reconstruction of the shoe in new leather shows it was indeed possible, though arduous, to use a two-thread stitch on the outside of the shoe for the elongated toe. (Fig. 8) This technique was probably not used for the wide, piked toes which could have been turned, while other shorter toed shoes show the toe tip was sewn with a single thread in a tunnel stitch technique.

## Bibliography

Goubitz, Olaf, Carol van Driel-Murray, and Willy Groenman-van Waateringe. 2001. *Stepping Through Time*. Stichting Promotie Archeologie, Zwolle.

Volken, Marquita. 2023. *Archaeological Footwear, Development of Shoe Patterns and Styles from Pre-history till the 1600's, Revised and updated*. Second edition, Archetype Publications, London.

Volken, Marquita. 1994. 'Examination of Medieval Soles for Technological Data'. *ROB Interne Rapporten, Rijksdienst voor het Oudheidkundig Bodemonderzoek*, Amersfoort 19.



**Fig. 8** The vamp mounted on a form (left) and the reconstruction (right). (Photo by M. Volken)



In September this year, **Sarah Bailey** got in touch via our website, writing as follows:

*I have been recommended your group by Rosie Bolton at the Leather Conservation Centre. I found the attached leather sole half-buried in the brook at the bottom of my garden in Colton, Staffordshire.*

*I am interested to know whether it is just old, or ancient. If it is of archaeological significance, I would also like to conserve it, but have no idea how. The brook, known as the Moreton Brook is in a farming area and is fed into by several smaller brooks upstream.*

*Looking forward to hearing from you.*

She attached the following photo of the sole, together with a close-up of the forepart. So far no-one has contacted Sarah to shed any light on the shoe style or its age but if you can help with this, please get in touch with the newsletter editor who will pass the information on.

The survival of mineralised leather in early medieval burials was the subject of an enquiry in October by **Tobias Heal**, a PhD student at the University of Liège, Belgium. He wrote:

*I am sending this email in the hopes of learning how to interpret the leather from the contexts that I study as part of my PhD. I study 5th-7th century swords and seaxes found on the continent (between the Seine and Rhine Rivers). I mostly study the blades, but I am also interested in the remains of leather, either as sheaths or on the surface of wooden scabbards.*

*However, specialising in archaeometallurgy, I have little experience in identifying or studying leather, either from a macroscopic, or microscopic perspective. I believe that I have some remains of leather on some of the samples I study, but I am not certain and am therefore turning to the experts.*

*I saw in the bibliography section of your website that there are several references to early medieval leather sheaths and scabbards from British contexts. I intend to follow these up, but I was wondering if there might be any examples known from the continent. Furthermore, I noticed the following reference, which seemed particularly pertinent to my interests. Given that it was unpublished, I was not able to find a copy, but if copies exist, I would be very grateful if someone could help me get hold of one:*

**McLane, A. M. (1985)** *The identification of mineral preserved skin products*, Unpublished dissertation for the Diploma in Archaeological Conservation, University of Durham.

*Any other information that could be provided on this subject would also be greatly appreciated. Many thanks.*

**Joke de Ridder** responded, recommending Marquita Volken and Olaf Goubitz's book, *Covering the Blade* (2020) for the morphology of sheaths and scabbards. If anyone in the conservation community can supply details of publications which might help Tobias with the study of any mineralised remains they can do so via the editor.

~~~~~

At our online meeting in October, Angela Middleton and Quita Mould gave a presentation on the leather finds from the 17th century wreck of the warship the *London* in the Thames estuary. Following the meeting, ALG member **John Nicholl** got in touch with the following enquiry:

Hi everyone, thank you for a terrific presentation yesterday. It could not have come at a better time for me as I am currently working on a large 17th century assemblage from Dublin and the close dating for the London finds is most helpful, especially for shoes with four lace holes on the instep. Also in this assemblage are leather gloves and a book cover, very similar to the one from the wreck.

I would like to cite your monograph on the wreck as 'forthcoming' and I would appreciate if you could send me the full working title.

Angela Middleton replied with these publication details:

Walsh, M. ed. (forthcoming), The Wreck Of The London. Archaeological Investigations of a 17th-

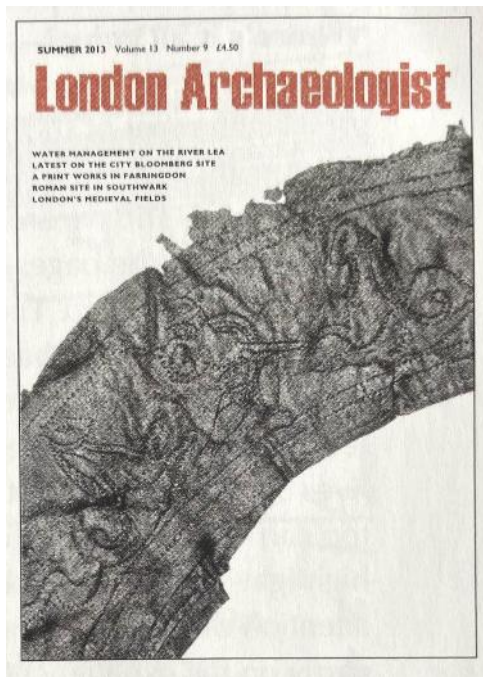
century Warship, Cotswold Archaeology Monograph 20

and the comment - *hopefully it wont be too long before it is out. Maybe early next year, fingers crossed!*

~~~~~

Also in October ALG member **Ken Stuart** got in touch, having seen a magazine cover (pictured below) showing a piece of Roman leather from London with decorative stitching. Ken has a special interest in the history of embroidery on leather and he wrote:

*By chance, I recently came across this interesting item and am wondering whether anyone here knows more about it, or about anything at all like it. I wrote to the Museum of London and they helpfully said that "The piece shown on the cover of London Archaeologist is BZY10[4862]<11285> and is associated with five more pieces <11283> and <11288>." They directed me to MOLA for more information, but queries there have gone unanswered.*



*On p. 243 of the magazine it's stated that "the most intriguing leather object to date is the enigmatic piece of upholstery on our cover, featuring a stitched design of sea creatures and their adversary. It's of a type not previously known, and the six slightly different panels found together may be upholstery for a set of chairs: the rather whimsical attribution as a chariot fitting however is almost certainly false."*

*I'm keen to see photos of the other pieces, or have some taken if there aren't any available. I've tried to use online sites/catalogs to no avail. It's from the Bloomberg site.*

Regarding the lack of any response from MOLA, **Esther Cameron** replied that they were in the middle of a major move and therefore might be unable to reply to enquiries. **Quita Mould** suggested that Ken get in touch with Owen Humphreys, who was formerly in charge of Roman leatherwork at MOLA - and who in 2023 gave a presentation to ALG on the subject - see

<https://bit.ly/4aDo3jm>

She also suggested contacting Michael Marshall, head of the finds team at MOLA, directly and Ken was soon able to report some success to Quita:

*..OH responded helpfully, and looped in MM, who had been on leave, and he also has kindly responded. Both informed me of a couple of other Roman items that they know about, and indicated that the Bloomberg piece can be expected to be published at some point, hopefully sooner rather than later.*

*Thanks for putting us in touch!*

Meanwhile, **Sue Winterbottom** was able to supply Ken with a clearer photograph of the whole stitched piece (see p.16) which had been sent to her for comment around the time of its discovery. It is clear from the photo that the object was composed of more than one thickness of leather and so the internal stitching, as well as creating a figurative embroidered scheme, probably served to hold the various layers together. Its use to upholster the back of a chair, or the end of a couch, seems quite plausible and it is certainly an outstanding item. The decorative scheme is symmetrical: a central figure with shield(s?), spear and a helmet is flanked by two hippocamps. Towards each end there is a band of interlocking arcs and then a large motif based on opposed S scrolls, something like this:





**The mystery object** BZY10[4862]<11285> from MOLA's Bloomberg excavation in the City of London. Online at <https://bit.ly/49kHISZ>

In his presentation to ALG in December on embroidered leather Ken illustrated this piece, together with various examples of 1st and 2nd century AD Roman leather with decorative stitching of a more rudimentary nature. A video of the presentation is at:

<https://bit.ly/4az5JYD>

~~~~~

Towards the end of the year we received two enquiries about articles from past issues of the ALG newsletter. **Danja Zimmermann** wrote:

I am a scholar from the University of Basel and currently working on an article about Leather Mummy Braces that were found on a Mummy in the Theban Necropolis.

During my research I stumbled upon an article by Sarah Stannage, "An Investigation Into an Egyptian Leather Mummy Brace Set - dated c.890 B.C." that was published in your Newsletter in 2005. Would it be possible to gain access to said article without being a member? Thank you in advance for your help.

Danja was sent a PDF of newsletter No.21 and has promised to let us know once her article is published.

~~~~~

At the end of December, **Selena Frascella** had this request:

*I am an Italian researcher and archaeologist working at the Italian Institute of Technology (IIT). I am currently involved in a research project focusing on female underwear in antiquity, with particular attention to materials and manufacturing techniques.*

*During my research, I came across a reference to the paper "Roman leather bikinis", published in the Archaeological Leather Group Newsletter (No.9, pp. 7-9). As this publication appears to be highly relevant to my work, I am writing to kindly ask whether it would be possible to obtain a copy of the article, or information on how I might access it. I would, of course, be happy to acknowledge the Archaeological Leather Group appropriately in any resulting publications.*

The article in question was by Carol van Driel-Murray and appeared in 1999. Selena received a copy of the newsletter and it was suggested she might contact Carol directly for information about any further finds of leather 'bikinis' since its publication.

Since all issues of the ALG newsletter are archived on our website it is now very easy to make individual articles available to researchers at no cost.

## A passion for books

It was with great sadness that we learnt of the death before Christmas of **Pat Thomson**, ALG member and wife of the late Roy Thomson one of the founders of the ALG (see Newsletter 57, March 2023). Long-term members of the group will remember the warm hospitality of Pat and Roy back in the 1980s and 90s, in the days when committee meetings were still held at members' homes. In those days they lived in the beautiful 'Long House' at Oundle near Peterborough where wonderful food, books, conversation and of course leather, made for a great cocktail.

Having met when they were students at Leeds they were inseparable thereafter and between 2017 and 2018 both were at work cataloguing the large collection of books belonging to the Museum of Leathercraft in Northampton. For Pat this was 'coals to Newcastle' as she was by training a professional academic librarian. Her subsequent career, however, took her into teaching and higher education where she became a champion for children's reading development. From there - given her huge sympathy for this cause, her lively imagination and humour - it was perhaps not surprising that she should become a full-time author and promoter of children's books. She wrote many individual titles for early readers and for older children with reading difficulties, as well as publishing several anthologies of stories by other authors. Her books include 'Drat that Fat Cat' and 'It's So Un-



**Pat Thomson, 1939 - 2025.** From the website of David Higham Associates.

fair!', for which rave reviews still appear online. She was also Honorary Vice-President of the Federation of Children's Book Groups.

I am particularly indebted to Pat over the period that I have been editing the ALG newsletter. Every six months I would receive carefully printed sticky labels with the address of each ALG member requiring a printed copy of the newsletter (at one time this was as many as 30 or 40) thus saving me trouble when it came to posting them. Until his death in 2021 I believed it was Roy, as Treasurer, who had been maintaining the membership list and sending the labels - I only found out subsequently that he barely touched a computer under any circumstances and it was Pat I had been corresponding with all along!

Sue Winterbottom

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**Quita Mould** writes:

*As a librarian and highly respected children's author one imagines that books rather than leather were her first love. However, Pat was a great supporter of the Archaeological Leather Group, attending many meetings and providing much help behind the scenes to Roy, who held the posts of Chair, committee member and, for many years, ALG Treasurer.*

*Personally I am particularly grateful to Pat as she provided invaluable advice and guidance when first I helped co-edit, and then edited, an ALG publication and happily untangled the grammar, read the proofs and meticulously prepared the bibliographies on both occasions. In past years Roy and Pat often played host to ALG committee meetings at their beautiful home in Oundle and I shall always treasure memories of the fun that was had on those occasions.*



## A carved leather chest with inscription from the Braga Cathedral Treasury Museum

by Franklin Pereira

Researcher at ARTIS/Institute of History of Art  
Faculty of Arts and Humanities  
University of Lisbon

frankleather@yahoo.com  
www.frankleather.com

Some pieces from the Gothic period have come down to us. These are in particular small chests, the most common form of which is a rectangular wooden box with a lid in the shape of a truncated triangular prism, as in this case (Figs.1-4). The

wood is reinforced with metal bands and covered in thin leather (calf or goat skin). The straps and lock feature cutouts, and there is a handle on the lid. The leather is carved by incision, with one or two tooling stamps producing a granular texture. The shallowly incised motifs are mostly concentric circles, with petals - sometimes with rays - and Gothic foliage.

The Museum-Treasury of the Cathedral of Braga, in north-west Portugal, has the largest public collection of chests: several chests and reliquaries, in painted wood or covered in red velvet, were donated by the Mesquita Guimarães family in 2013. Only one is covered in incised leather, and that is the one under consideration. It is considered by the family to date to 1530-1540 and is the largest in the collection. It has an in-



**Fig. 1** Chest from Braga Cathedral, front view. All photos by the author.



**Fig. 2** View of the lid.

scription in Gothic characters on the lid (Fig.3).

On the front (Fig.1), flanking the lock, there are two circular medallions, enclosing curving rays; the one on the left has a border containing small petal, leaf or heart shapes. The one on the right has a border of triangles alternating with rays. Beyond the circles there are triangular fields with meticulous gothic foliage.

On the lid (Fig.2) we again see the two circular medallions, one bordered with 'petal' shapes and the other with triangles and rays. A repetitive, granular texture, made by a small ball tooling can be seen in many places. On the forward-sloping section the two central fields (Fig.3) have a Latin inscription in Gothic script reading "Laudamus Dominum", that is, "We praise the Lord". We can consider a civil use - even with the religious sentiment - or a clerical use for this chest and even imagine what it

would hold: a Bible, prayer books, rosaries, treasured possessions. It is the presence of this inscription that makes the chest stand out among those found in Portugal. A pattern of rays seems to bathe the inscription from above (see also Fig.1) and to either side there is a square field with Gothic foliage.

Above the attachment of the metal handle the leather craftsman created a kind of incised lozenge, the interior tooled with squares. These are alternately smooth or filled with granular texture, creating a chessboard pattern.

Figure 4 shows the back of the trunk: the four fields are divided into sections by simple incised curves with some inaccuracies in the lines. One reading allows us to see these sections functioning as the foliage of trees, with their trunks being the metal bands. We can relate this theme to the centuries-old symbol of the Tree of Life, which



**Fig. 3** Detail of the inscription.



**Fig. 4** Back view.

has crossed continents and religions and is shown in so many arts. This includes leather-work, whether of popular manufacture or in gilt leather and carved cowhide upholstery. This sectional scheme also fills the ends of the chest.

Figure 4 also shows the edge of the lid, which has a carved SS rope scheme along it. This is a motif which, better drawn, is found on the oldest gilt leather and carved upholstery of Mudejar/ Moorish lineage in the Iberian Peninsula. The black colour of the leather will be the original, but accentuated by time. Inside, the chest is lined with parchment dyed red, with parts already torn, revealing the wood. On the base of the container, the leather has been left smooth.



ALG members beside Nelson's ship *Victory* at Portsmouth Historic Dockyard in 2015



Having coffee, courtesy of the Mary Rose Trust, in 2015

Dining al fresco at Römerkastell Saalburg in 2011



## Getting to know you...



**Elisabeth de Campenhout**



ALG member **Elisabeth de Campenhout** is an archaeological material specialist based in the Netherlands, where she focuses on the research and conservation of archaeological leather. Originally from Toronto, Ontario, Canada, she moved to the Netherlands to complete a Research Master's degree in Archaeology at Leiden University and now lives in Delft with her partner and child.

Throughout her studies, Elisabeth developed a strong interest in the post-excavation processing of archaeological materials. However, it was not until 2013, when she began working with the local archaeological service in Delft, that she discovered her passion for archaeological leather. Her work began with the registration and conservation of a previously unexamined leather collection from Delft and the surrounding area. Soon after, she joined the Archaeological Leather Group, where she valued the opportunity to connect personally with fellow international researchers and conservators in the field.

During her time at the Archaeological Service in Delft, Elisabeth obtained her certification to work independently as an archaeologist in the Netherlands and started her own freelance company, **ArcheoLeer**, in 2018. Through her company she expanded her research and conservation services to archaeological projects across the Netherlands and, occasionally, Belgium. She further deepened her involvement with the Archaeological Leather Group by joining its committee in 2022 as an ordinary member.

Because much of the Netherlands consists of anaerobic, waterlogged soil conditions, Elisabeth

has the unique opportunity to examine thousands of archaeological leather fragments each year. The majority of these finds are parts of shoes, dating from the medieval period to the Second World War. Particularly resonant for her is the study and preservation of the personal objects of individuals from all socio-economic backgrounds and walks of life. Although she considers herself fortunate to work with such a wealth of material, the sheer volume of finds also presents challenges, particularly in terms of working within budgetary and storage capacities. Nevertheless, Elisabeth remains committed to advocating for the unique opportunities that the preservation of organic materials in the Netherlands (not limited to archaeological leather) presents for understanding people of the past.

## Award-winning article!

### *At the Apothecary: Life in an International District in 15th Century Bruges*

ALG member **Jan Moens** tells us that the above article, which he co-authored with other researchers, has been awarded the **Society for Medieval Archaeology Editor's Prize** for 2025:

*"The Editors commended the innovative, genuinely interdisciplinary nature of this article, which incorporates a wide range of scientific, documentary, and other evidence. This material is superbly contextualised and interpreted in a visually engaging and highly accessible way."*

The article appeared in "The International Journal of Medieval Archaeology" and can be read in open access at:

<https://www.tandfonline.com/doi/full/10.1080/00766097.2025.2504289>

## Abstract

"In 1996, a cesspit was uncovered in the backyard of Bruges' Spanish nation house. The interdisciplinary study of this old rescue excavation sheds new light on life in the city's international district between the late 14th and early 16th century. The refuse in the cesspit is what is left of several generations of traders, from a well-to-do apothecary, employing alchemical apparatus in the production of pigments, to Spanish traders documented at the site from the 1480s onwards.

This mercantile presence is reflected by an unprecedented array of imported goods, foods, and diseases, ranging from Italian, Spanish and Portuguese ceramics, Near-Eastern glass perfume sprinklers and luxurious silks, to olives, rice and an African parasite. These items give a material dimension to the appeal of Bruges for renowned artists such as Jan van Eyck and spark the debate on the cosmopolitan taste of (non-) local merchants in this international hub of trade.”

As well as ceramics, glass, pigments, and silk and wool textile fragments, the cess pit contained a varied collection of shoe finds dating to the late 14th or early 15th century. Eight different shoe styles were identified, plus wooden and leather pattens and patten straps in unusual quantities. Most of the discarded shoe soles showed little sign of wear or repair - a sign perhaps of the high status of wearers who could afford to replace their shoes regularly. The majority of shoes were of low styles which, again, iconographic studies have suggested were worn by the upper social classes.

A separate, comprehensive study of the leather finds from the cesspit was published in 2023, as we reported in Newsletter No.60:



<https://oar.onroerenderfgoed.be/publicaties/OAOE/296/OAOE296-001.pdf>

## ‘Magical’ Deeside shoemaker’s shop untouched for decades

ALG member **Jackie Keily** was formerly a curator at the Museum of London and now lives in Scotland. She came across this story in an Aberdeenshire local paper telling how volunteers were trying to save an old shoemaker’s (souter’s) shop from ruin with the help of their local professional group, AOC Archaeology.

Local journalist Sophie Farquharson wrote:

“The Souter's Shop in Ballogie may have hidden undiscovered for decades, but now the fascinating Aberdeenshire ‘time capsule’ is being rescued from ruin..”

Her article describes how the shop, pictured below, opened in 1887 and was run by shoemaker and cobbler James Merchant and his son. When it closed in the 1940s everything inside - tools, materials and stock - was left untouched. Although many local residents knew the building from the outside, few had ever seen the con-



The suter’s shop and its contents - from the *Aberdeenshire Press and Journal*.  
Photos: Kenny Elrick/DC Thomson

tents. Recently, however, a community trust has been set up to catalogue and remove everything inside so that restoration works can be carried out on the wooden building. Workshops are being held to train volunteers in basic conservation techniques so that the contents themselves can also be stabilised and properly cared for in the future.

The article is full of photographs of the shop's contents, including a floor strewn with interesting offcuts, and is well worth looking at. You can find it here:

<https://www.pressandjournal.co.uk/fp/news/aberdeen-aberdeenshire/6893883/ballogie-souters-shop-volunteers/>

## Publication:

### Leather without Borders

#### *In gremio - in praxi*

ed. Anna B. Kowalska, 2024

ISBN: 978-83-66463-98-1

Published by the Polish Academy of Sciences' Institute of Archaeology and Ethnology and the National Museum in Szczecin, this is the third volume in the *In gremio - in praxi* series and the first in English. It contains a compendium of articles from the series of conferences with the same name, of which there have been six to date: the most recent taking place in February this year.



The meetings were attended by archaeologists, art historians and others interested in the use of tanned animal skin in the past. The aim of the meetings was to discuss the latest research results and to set objectives of collaborative research. The print publication consists of chapters each exploring an issue relevant to a particular region or to research on a specific subject.

### List of contents

Markus Klek, *The arrow quiver of the Iceman. Reconstruction attempts and the special significance of the hide.*

Inga Głuszek, *Shoemakers, their workshops and shoes in Athenian vase painting.*

David Nicolle, *Medieval leather or rawhide helmets found in Tower 4 of the Citadel of Damascus.*

Elisabeth de Campenhout and Marloes Rijkelijhuizen, *Riding tall in the saddle. An early 16th-century traveller's saddle from Delft.*

Janne Harjula, *The Late Medieval scabbards, coverguards and handle grips from Turku, Finland.*

Małgorzata Grupa and Mikołaj Dobek, *Footwear in Polish national costume and western clothes from excavations in Polish territory.*

Franklin Pereira, *Leather art in the Iberian Peninsula.*

Beata Wywrot-Wyszkowska, *Fashion and regionalism. A few notes on the use of footwear in Late Medieval towns on the southern coast of the Baltic Sea.*

Wojciech Kawka, *Outside the center. Leather production in a small medieval town in Silesia (Poland).*

Roman Vávra, *Fishing for fish skin. Archaeological finds and the potential of fish skin.*

Anna B. Kowalska, *Some comments on the beginnings of tanning and how it came to the Baltic region.*



# Treasurer's Report

## ARCHAEOLOGICAL LEATHER GROUP

Treasurer's Report for the Year Ending 31<sup>st</sup> December 2025

### Income and Expenditure Account

| <b>Income</b>                                  |             | <b>£</b>        |
|------------------------------------------------|-------------|-----------------|
| Subscriptions                                  | 67 @ £10    | 670.00          |
|                                                | 56 @ £12    | 672.00          |
|                                                | 1 @ £11.73  | 11.73           |
|                                                | 1 @ £11.00  | 11.00           |
|                                                | 3 @ £5      | 15.00           |
| Donations                                      |             |                 |
|                                                |             |                 |
| Jersey Purse Workshop                          | 11 @ £200   | 2,200.00        |
|                                                | 4 @ £214.29 | 857.16          |
| Webinar 11.12.2025                             | 7 @ £4.00   | 28.00           |
|                                                | 3 @ £5.00   | 15.00           |
| Prague registration fees                       | 2 @ £60     | 120.00          |
|                                                | 3 @ £63     | <u>189.00</u>   |
|                                                |             | 4,788.89        |
| <b>Expenditure</b>                             |             |                 |
| ALG Newsletter costs                           |             | 26.08           |
| ZOOM subscriptions 2024-2026                   |             | 311.76          |
| Website domain                                 |             | 15.58           |
| Jersey Purse Workshop speakers                 |             | 1,537.88        |
| Jersey Purse Workshop reimbursements           |             | 18.54           |
| PayPal fees                                    |             | <u>90.22</u>    |
|                                                |             | 2,000.06        |
| Surplus for year 2025                          |             | 2,788.83        |
| <b>Balance</b>                                 |             |                 |
| Balance on 31 <sup>st</sup> December 2024      |             | 7,935.87        |
| Surplus for year 2025                          |             | <u>2,788.83</u> |
| Balance on 31 <sup>st</sup> December 2025      |             | 10,724.70       |
| Closing cash balance                           |             | 10,724.70       |
| Total assets on 31 <sup>st</sup> December 2025 |             | 10,724.70       |

## **ALG Committee Members, 2025-2026**

### **Contact details:**

**Chair** Arianne Panton  
email: [arianne.panton@outlook.com](mailto:arianne.panton@outlook.com)

**Secretary** Yvette Fletcher  
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**Treasurer** Esther Cameron  
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**Co-opted Member** Jana Obrocníková  
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