Conventional art historical methods for studying textiles and dress have been described as “slow seeing” while new analytical techniques could be characterised as “fast forensics”. Despite being on either side of the humanities/science divide, these two approaches need not be contradictory and have the capacity to be complementary. But there are challenges in bringing art and analysis together: Radiocarbon dating, proteomics, isotope testing, micro-CT scanning and photogrammetry all promise new insights into Early Modern organic materials – especially those which have been in storage with little prospect of study or display because their provenance and context of discovery is not recorded. Much of the evidence for early knitting could benefit from these applications. However, “fast forensics” require material to be removed from the items and this destructive sampling remains a source of controversy. There is also a need for open-minded interpretation through meaningful communication across the sciences and arts, which requires what is variously termed crossdisciplinary, interdisciplinary, intradisciplinary, multidisciplinary and transdisciplinary collaboration. This lecture explores issues raised by new ways of seeing old textiles, focusing on Jane’s research into Early Modern knitted caps.