



The **Worshipful Company** of **Broderers of Lochac**

The Newsletter of the Embroidery Guild of the Kingdom of Lochac

Issue 21 - July Midwinter Coronation, 2005

From the Guildmaster

By Mouse

Greetings all,

Is it midwinter already? It seems only moments ago it was May! How time flies. I must admit that much of the time was spent organising a feast for Rowany's Cold War - the first feast Corin and I have done for over four years. It was lots of fun and received very well.

In the last newsletter I asked a number of question and didn't see any response. Perhaps I should also put any questions on the email list also to be able to get more immediate feedback. I'll ask again just in case you didn't see them last time - what is your favourite embroidery book and why?

The other question related to group contacts for the Company. If you don't have a contact listed in your area, please feel free to volunteer. Those of you that are regional contacts and have a healthy group having regular meetings, perhaps you would like to send short note for the newsletter to let us all know what you are doing and how it all is going. I'd love to hear about the projects that you are helping each other with.

My major embroidery feat in the last few months was to run a few embroidery classes at Bunch o'Classes - Rowany's annual(-ish) collegium (or collegia depending on your definition of the singular/plural of the word - hence the name "Bunch o'Classes"). I felt that one of my classes went surprisingly well and one failed dismally. Oddly enough, the one I was more scared of doing and hence the one I did more prep work for, was the one that worked. However it was also the first class I gave on the day and I didn't have as much

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energy for the afternoon session.

So that got me thinking about what makes a successful class.

I know of one person who took up embroidery and did amazing things after a class I gave some years ago. At the time I didn't feel that class went very well but now I know that the results it inspired were far reaching. Personally, I am always impressed by Mistress Rowan's classes. When I've seen her she has always been very well prepared and very



WCoB Meeting, Festival 2005

confident with her subject.

Would anyone care to share their thoughts on giving or attending classes? Do you have any hints you can give to teachers? Do you have any suggestions based on something a teacher did or you wish they would do? Are there any suggestions to give the students? Can you tell us about a class that inspired you and got you started on the path of a major project?

While I have you thinking about classes, please think about what you might want to see taught at the next Combined Guilds Event. As yet, I haven't seen anything definite about when or where it might be. We may not have a lot of lead time once the event is

From the Patron

By Rowan

Midwinter in Innilgard saw the final court of Their Royal Majesties Stephen and Mathilde, including the Company's presentations. HRM Mathilde was gifted with an Elizabethan partlet in fine linen, embroidered with black silk and the gold suns from Matilde's device, by the hand of Muirghain ni Grainne. Mathilde was very pleased indeed with the gift and wore it that very evening. The Company's gift for HRM Stephen is a pair of Elizabethan gloves, still in production. Stephen has expressed his fervent wish not to see them in progress, but to wait until they are complete, so we hope to be able present them in the near future. Images of presentation pieces are given at:

<http://www.sca.org.au/broiderers/presentations.htm>

Leonie de Grey is organising our presentation pieces for TRM Cornelius and Morwynna. At their request, this will be an appliquéd panel of St Michael in fine wools and gold thread, in late 14th century style. Several people have offered to work on the panel, which we hope to present at 12th Night.

The Competition at May Crown for "Something New/Unfinished Object" was won (after much confusion all around) by Hunydd verch Madyn Duy for her Elizabethan Sweetbag. Praise also to Teffania for her laid gold, and to Finndabhair for her filet lace

advertised so perhaps start making suggestions and we can get teachers preparing now.

And my exciting news. I'm going on holiday. I wanted a European trip last year but work commitments got in the way. Now it would appear plans are full steam ahead. In August, Corin and I will be exploring Spain and Portugal. At this point I know we will be visiting various Roman ruins, many art galleries and the occasional Napoleonic battlefield but if you can make any recommendations on what to see on the textile front I'll be very glad for your help. And of course, I'll give you all a full report when I get home.

mouse...

(which arrived to late for the competition, but we enjoyed the documentation) and to all of you who tried something new this year, even if they did not enter in the comp!

The Midwinter competition for "German Counted Work" was also won by Hunydd, with a pillow in 14th c Westphalian brickstitch. Pictures of the winning entries for these and previous competitions can be seen at:

<http://www.sca.org.au/broiderers/competitions.htm>

Note that according to our Ordinances, we do not have to have a minimum number of entries to hold a competition. If there is only one entry and it meets the criteria, we will hold the competition, although it is naturally more fun if there are more. Remember that you need not create something new for the competitions; you can use something you have already made – providing you have not already won a WCoB Competition with the piece.

The next two competitions are: "Embroidery for abuse" and "Broidered Bunnies". To make life easier, we are putting the Entry Form online on the Competitions page. Please complete this and include it with your entry.

Best Regards, Rowan

The Company Banner - Update

By Rowan

The good news is that it is still looking fabulous. The bad news is that it is not looking any more fabulous than at Festival, because pieces have stopped arriving. We have started sewing the "Lochac Gold" pieces together for the border, but have only half of what we need. Several people have offered to make replacement pieces and we may soon need to take up these kind offers – although I'd rather the originals were completed and returned!

All the completed pieces can be viewed online at http://www.sca.org.au/broiderers/banner_bits.htm

It would be excellent to have the banner completed for the Guilds event later this year, so if you are reading this guiltily, do please contact me and let me know that your piece is a) completed and in the mail, b) part done and on its way soon, c) part done and in the mail so someone else can complete it, or d) returned just as the original kit, to be given to some less burdened hands!

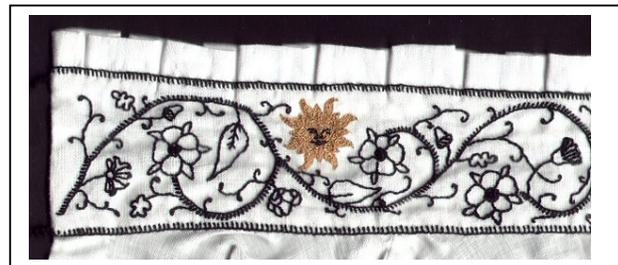
Presentation piece for HRM Mathilde

By Rowan

The partlet was designed and made in fine linen by Muirghein ni Grainne, from the Barony of Aneala. Here is some information from her notes about the piece:

The design for the embroidery was taken from the sleeves of *Lady Kytson* (George Gower 1573). It was adapted to the collar by making the design little more linear and slightly smaller, and adding in the suns which are the main charge on Mathilde's device.

The inner collar design was based on the inner collar seen on *Lady in Green* (Agnolo Tori de Cosimo Bronzino 1503-72). I really wanted to do it in braid stitch but couldn't get it to a standard I was happy with, so I went with Buttonhole, since I have seen several references to it being used in this manner but didn't note down the specifics. Apart from the button hole stitch, the blackwork is entirely in back stitch and the gold is surfaced couched. There is a picture of *Lady Dacre* c1540 and I knew this was the style Mathilde had been looking at, so I tried to keep with that simple elegance rather than go over the top.



Partlet for HRM Mathilde

Lady Kytson:

<http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=5554&searchid=10714>

Lady in Green

<http://gallery.euroweb.hu/html/b/bronzino/2/porgreen.html>

Lady Dacre

<http://www.tudor-portraits.com/LadyDacre.jpg>

Competitions AS XL (2005)

November Crown Tourney – Embroidery For Abuse

November, 2005 – Rowany.

Hard working embroidered items! Watch for ideas in future editions of this newsletter (some possibilities include fighting tabards, favours, embroidered garments for children etc). As always, all items should be able to be documented.

12th Night Investiture – Bunnies!

January, 2006 – Mordenvale.

A needlework item with a design of bunnies, remember all designs should be based on period items and/or patterns. Extra points will be awarded if you find a bunny pattern nobody has seen before! This one should be fun...

Works In Progress

By Fína ingen uí Scolaighe

I've attacked the UFO's! I have a Bayeux-style cushion that I started in 2003, depicting John de Courcy's translation of the relics of St. Patrick, St. Brigid and St. Columcille to Downpatrick in the late 12th century (the documentation for this one is way too long!) I am also very busily researching monastery embroidery in the early Opus Anglicanum period and hope to have a research paper completed by the Guild competition at November Crown XLI, outlining subject matter as well as early techniques used with lots of pictures. Lastly, I am trying to perfect my underside couching in jap gold on silk and linen.

From
Fína ingen uí Scolaighe

Mordenvale

Competitions AS XLI (2006)

May Crown - seams, handsewing or seam decoration

May, 2006

Midwinter coronation - convent stitch

July, 2006

November Crown – Research with References

November, 2006

Minimum 300 word article on any embroidery subject or a drafting of a pattern from a pre-1600 source (eg painting or extant piece)

12th Night Coronation – Beading

January, 2006



*German Counted Work Cushion by Hunydd verch Madyn Duy,
Winner of Category at Midwinter Competition*

Klosterstickerei

By Mesterinde Karen Larsdatter (mka Karen G. Harris) karen_larsdatter@yahoo.com

Most of the examples of *klosterstickerei* are from northern Germany in the 14th and 15th centuries, where they were designed by professional artists and executed by nuns in convents in Lower Saxony (Kurth 1813).

A few of the surviving 14th century *kloster* embroideries are from southern Germany; such examples tend to have clearer forms, and a freer style of drawing (Kurth 1814). One of the more well-known examples of these southern German kloster embroideries is the Malterer Hanging, made in the early 14th century for the Malterer family.

During the later 15th and 16th centuries, the style was adopted by the embroiderers of Zürich, often on the theme of *Weiberlisten* (women's wiles) or showing the family tree of a notable individual or saint. These Swiss embroideries are fairly different, stylistically speaking, from the 14th and 15th century *kloster* embroideries on which this class is focusing, but should be mentioned as an additional avenue for research for those who are interested in these techniques but are interested in pursuing a different style.

The majority of the *kloster* embroideries are long narrow pieces, made to hang along a wall in a home or behind the choir stall of a church (Kurth 1813), or for covering the backs of benches or pews (Jones 109). They are embroidered in worsted wools on coarse linen.

The design tends to feature heraldic escutcheons, generally that of the owner or donor (or donors). The heraldry is into the focus of design; generally it is along the sides or in the borders.

The central figures of the *kloster* embroideries are generally human. In some cases, the embroidery

depicts scenes from a story, whether from court poetry (as the Tristan hangings) or the lives of saints (as the hangings with the stories of St. Thomas and St. Elizabeth, both at the convent of Wienhausen). One early 14th century kloster embroidery features pictures of the biblical prophets, within a border of heraldic escutcheons.

In some cases, it is simply a series of scenes of lovers, generally referring to lovers from poetry and legend, though the couples are not always identified (via inscriptions), nor are they easy for the modern viewer to identify. A fairly identifiable and common motif among kloster embroideries of this type is Phyllis riding Aristotle's back, which would have been familiar as a reference to the 13th century *Lai d'Aristote*; see Bagley's "Study & Love" for additional information and various depictions of this scene.

Each of these scenes is generally compartmented -- in the case of the Malterer Hanging, in a sort of quatrefoil; one of the Tristan hangings separates segments of the narrative with rows of lettering; an early 14th century example sets each figure in an eight-lobed outline (with inscriptions all the way around); a Bavarian piece from the later 14th century arranges each scene in a circle which also has inscriptions.

The background space is generally a solid color, often with birds or floral/foliate patterns in the margins between each compartment. Often, the border backgrounds were worked in green, and the main backgrounds were worked in blue (Jones 110).

Some of the shorter kloster embroideries, which Schuette refers to as "backcloths," do not feature long series of compartmented scenes, but rather one or two simple scenes with heraldic escutcheons separating them. One features Samson and a lion to the left, and Aristotle to the right, with the arms of the Reich von Reichenstein repeated four times on a panel between the two; another features a scene of a boar hunt, flanked on either side by a panel with the arms of the Schnewelin family repeated twice on

each panel; a third features Alexander and Queen Candace along with a servant girl, with the arms of the families of Munzingen and Falkenstein (Schuette 309). These backcloths are more secular in tone, generally, and would be more likely to have been hung in the homes of the noble families who had commissioned the embroidery (and whose arms appear thereon), rather than in churches or convents.

The figures on the kloster embroideries are drawn in a similar style to contemporary manuscript illustrations; I would recommend that SCAdian embroiderers look into 14th and 15th century illuminated manuscripts, especially German manuscripts of the period, for inspiration. (One of my favorites is the Manesse Codex; illustrations from that are available online at www.manesse.de.)

When selecting colors for kloster embroidery, plan to use only a few bold shades of fairly primary colors -- perhaps only one or two shades each of red, yellow, blue, green, brown, and white. A worsted wool would be ideal; Broider Wul would provide the right sorts of tones and colors, but DMC perle cotton would be a less expensive alternative for practice work in this style.

Once you have drawn your outlines onto your linen, and you have decided which colors will go in which sections, embroider your outline stitches. In some cases, the outlines are all couched with the same sort of couching stitches that will be used in the fill-in; in other cases, especially in detail sections (such as facial features), split stitch is used. Some use odd contrast colors for the outlines (such as the yellow thread that outlines Iwein on the Malterer Hanging); most do use black or a very dark brown throughout the design for the outline.

Finally, fill in using klosterstich, which is generally referred to as Bokhara couching. All of the *kloster* embroideries I've been able to view in detail were embroidered with the couching going vertically.

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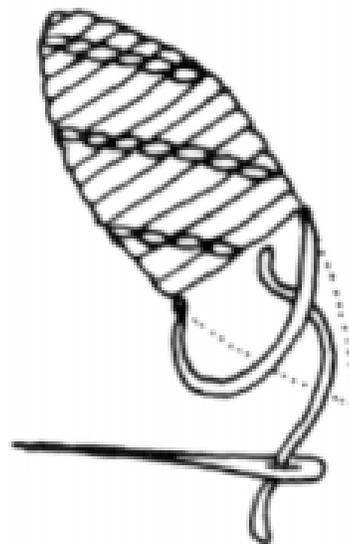
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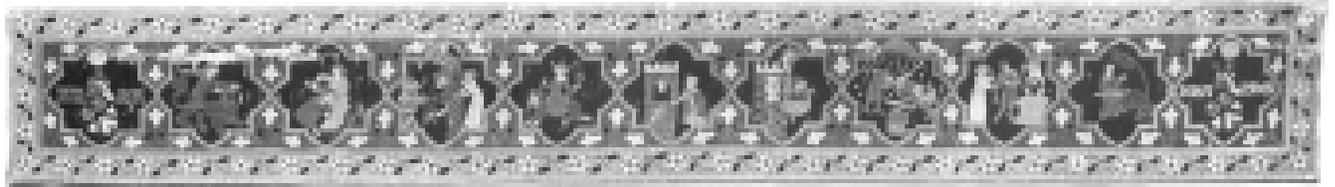
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The Malterer Hanging

Upper Rhine, ca. 1310–1320



The Malterer hanging (shown above in its entirety) provides a series of scenes based on medieval legends and romances meant to illustrate the perils of earthly love, concluding with an illustration of the Virgin with a unicorn to illustrate the rewards of chastity. The Malterer hanging was presented to the convent where Anna Malterer was a nun; the panels on the right and left are depictions of the Malterer's family arms. The colors in the Malterer hanging are blue, yellow, green, light reddish-brown, and white. The detail below is of the panel telling the story of Yvain (third from the left above). The detail is blown up to approximately the actual size of the finished piece. 27"x193". (Kurth 1814; Schuette plates 185-186 and IX; Staniland 41-42).

You can read the twelfth-century romance on which this scene was based . Yvain or, the Knight with the Lion, by Chretien de Troyes . at the Online Medieval & Classical Library

<<http://sunsite.berkeley.edu/OMACL/Yvain/>



Bavarian Hanging

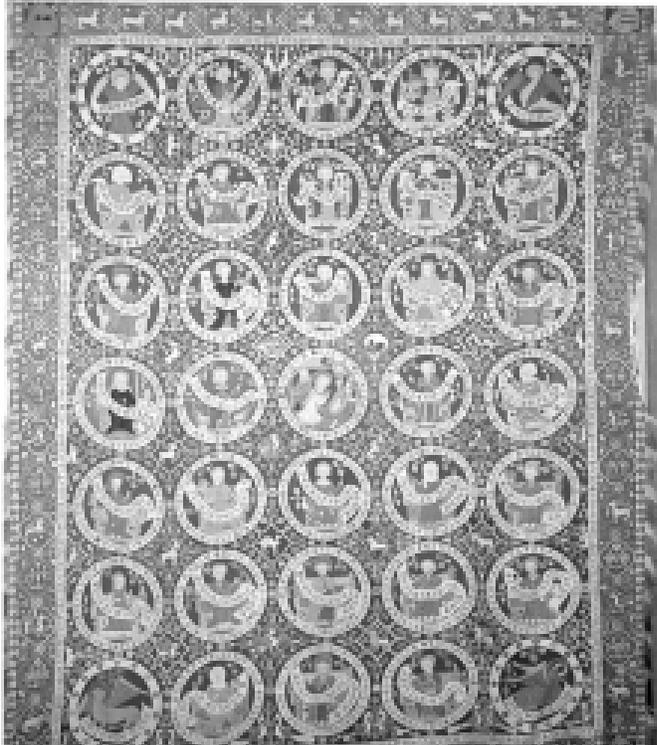
Upper Rhine, ca. 1370–1380

A Bavarian tapestry, ca. 1370-1380, with 24 scenes of lovers .some generic, some specifically related to medieval poetry and romances. The inscriptions refer to love, faithfulness, and infidelity. 132"x108". (Schuette plates 229 and XII)

Over a century separates it from the hanging below, but they are remarkably similar . this is a fairly typical layout design for klosterstickerei.

Prophet Hanging

Upper Rhine, ca. 1370–1380



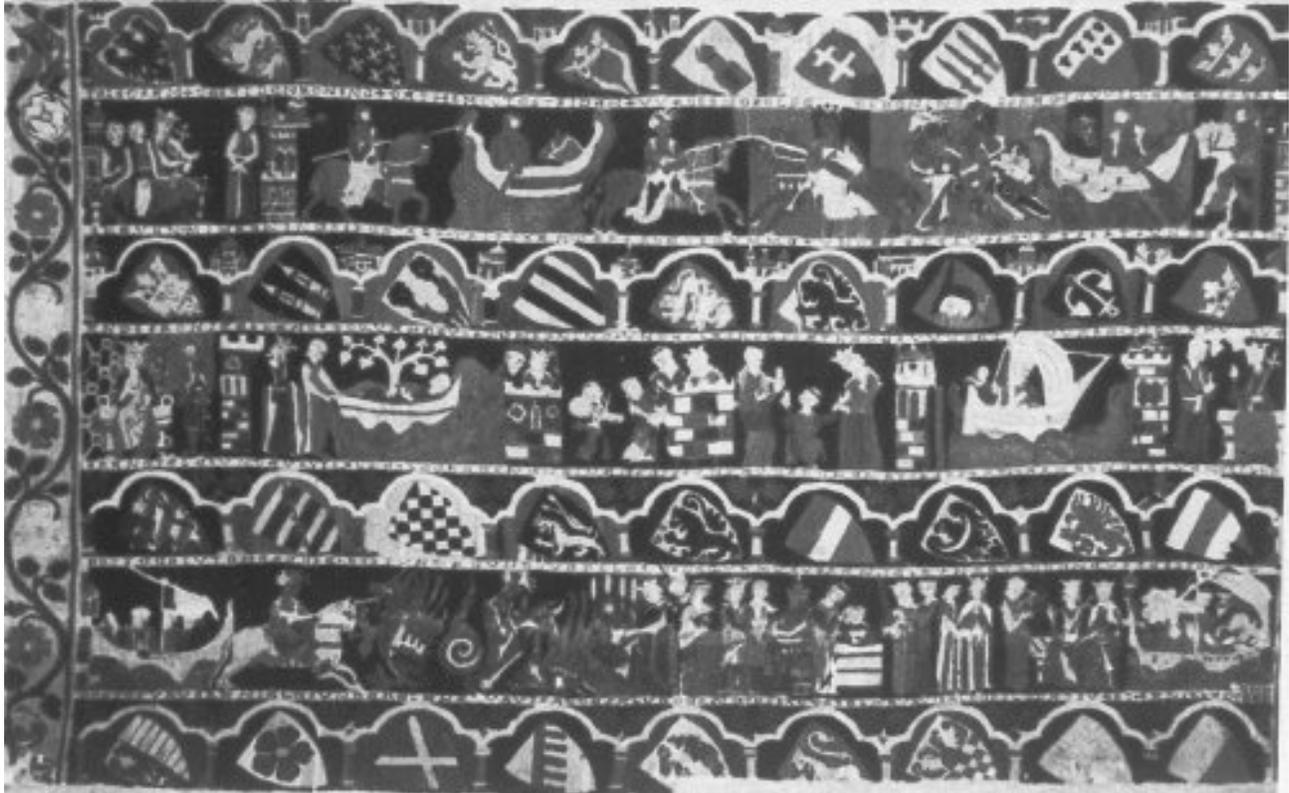
At left is the Sybils and Prophets hanging, made at Lüne ca. 1500. The roundels in the four corners are the symbols for the four Evangelists . clockwise from upper left, they are an angel for St. Matthew, an eagle for St. John, a winged lion for St. Mark, and a winged bull for St. Luke. The other roundels are in semi-chronological order, starting with Moses, Aaron, and King David on the top row. Each one holds a banner with his or her name inscribed on it. (Appuhn 75- 83)

Below is a detail from the Sybils and Prophets hanging (at the lower left-hand side of the border) . a white cat gripping a black mouse, and meowing. (You can tell the cat is meowing, because a banner coming out of his mouth says .MAW MAW..) I think this is terribly cute, and so I call it to your attention. (It also relates to Christian symbolism, of course.)



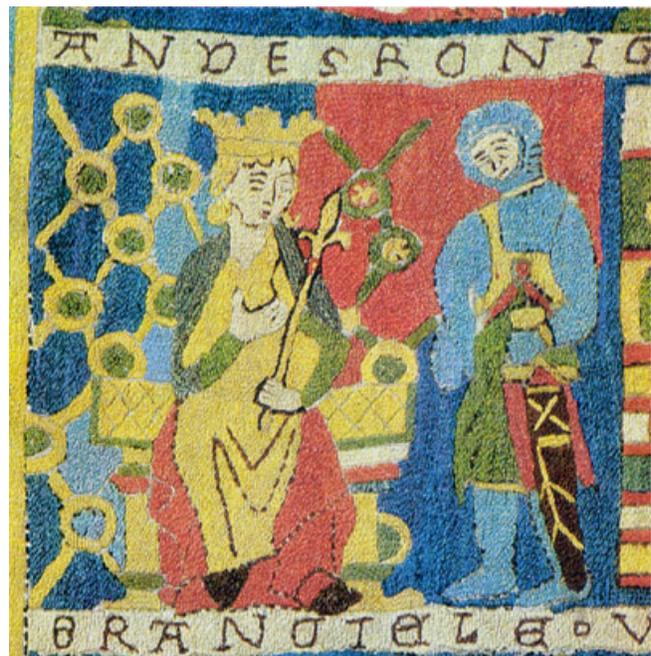
Tristan Hanging

Lower Saxony, ca. 1300



This hanging tells a version of the story of Tristan in a series of 23 scenes. The colors in this tapestry are dark blue, red, green, yellow, white, and black. At left is a detail of Isolde as she bathes Tristan. Notice that all of the outlines in this hanging are worked in black, where the Malterer Hanging uses a combination of colors in the outlines, including red and yellow. 118"x159". (Schuette plates 193-195)

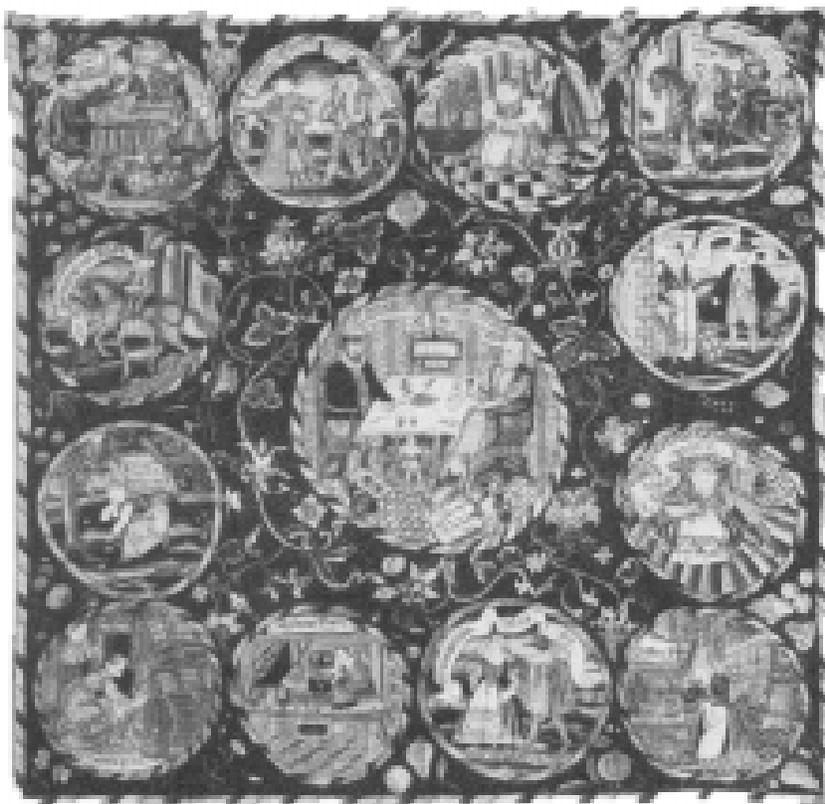
A helpful resource on this story is available through The Camelot Project at the University of Rochester <<http://www.lib.rochester.edu/camelot/trismenu.htm>>; another translated version is available online, as part of Harvard University's Geoffrey Chaucer Webpage <<http://icg.harvard.edu/~chaucer/special/litsubs/romances/tris-bed.htm>>.



Sixteenth Century

Lower Saxony, ca. 1300

Embroideries from the convent at Lüne in the late 15th and early 16th centuries suddenly shift to more heavily religious tones; at left is the Easter hanging, made at Lüne in 1504. An inscription indicates that the embroidery was commissioned by the convent abbess, Sophie von Bodendike, whose arms appear in one corner of the tapestry (on an escutcheon held by an angel); the other corners are embroidered with the heraldry of her successor, Mechtild von Wilde, and the two priors of the convent, Nikolaus Schomaker and Johann Lorbeer. Their heraldry also appears on earlier Lüne embroideries as well, including the Sybils and Prophets hanging. Christ's resurrection is surrounded by various related symbols, including a pelican, lion, eagle, and phoenix. 187"x165". (Appuhn 96- 104; Heinz 189-190.



The 16th century saw a resurgence of this general style of embroidery in Zurich; especially popular at this time were illustrations of family trees. At right is an illustration of the family tree of the Morell family from the early to mid-16th century. While this style uses the same combination of stitches as the earlier klosterstickerei, it shows a higher level of technical sophistication and detailed design. All of the 16th century Zurich embroideries made in this style are purely secular; the other main style seen is the Weiberlisten, or woman.s wiles. (Kurth 1812- 1814)

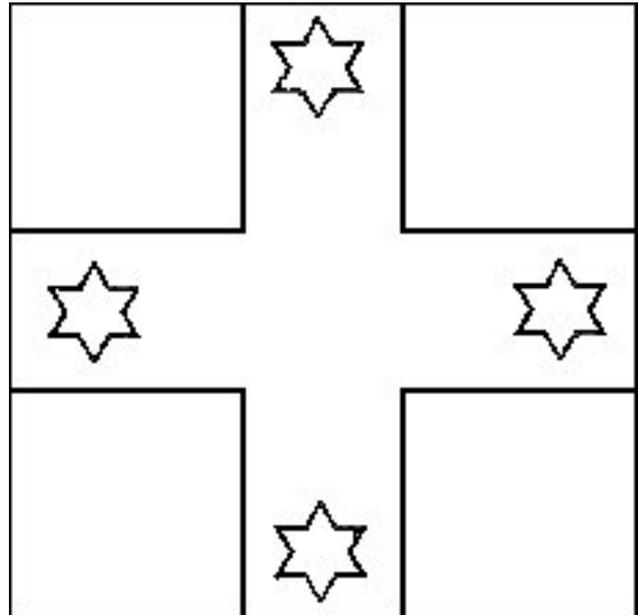
Local Group Contacts

Being a list of possible contacts for all baronies and shires in Lochac. If there is no contact listed for your area, feel free to nominate yourself! Please contact the Guild Master to nominate.

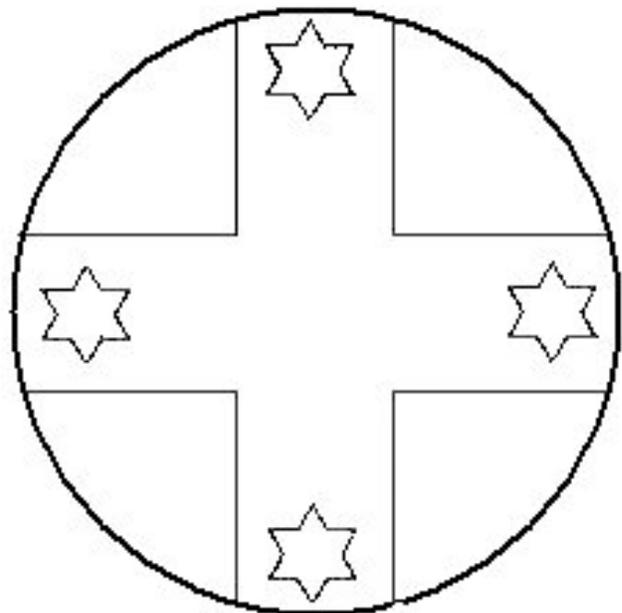
- ❖ Agaricus
- ❖ Aneala
- ❖ Arrowsreach
- ❖ Bacchus Wood
- ❖ Bordescros
- ❖ Colles Ardorum
- ❖ Darton - *Marienna Jensdottir*
- ❖ Dismal Fogs
- ❖ Ildhafn - *Constance de Coligny*
- ❖ Innilgard
- ❖ Krae Glas
- ❖ Mordenvale - *Jane Stockton*
- ❖ Politarchopolis - *Rowan Perigryne*
- ❖ River Haven
- ❖ Rowany - *Keridwen the Mouse*
- ❖ Saint Florian de la Riviere
- ❖ Southron Gaard
- ❖ Stormhold
- ❖ Torlyon
- ❖ Ynys Fawr

Populace Badge Patterns

Below are two patterns for the Lochac populace badge. These are patterns for any type of surface/non-counted embroidery work. The next newsletter (Midwinter Coronation) will contain patterns for counted thread techniques.



Split Stitch Lochac Device from WCoB Banner



From the Chronicler

By Jane Stockton

I'd like to thank Mesterinde Karen Larsdatter, for allowing me to republish her great article on Klosterstitch.

Below, I'm going to list some questions. If you take the time to answer the questions, we will have the basis of an article for the newsletter. If you want to write the whole piece yourself, that's great, but if you would like some help, that is fine too, as I'd love to help!

- ❖ What project are you working on?
- ❖ What is it for? (something to finish the perfect outfit,?competition entry? just something to learn a new technique?)
- ❖ What materials are you using? Why?
- ❖ How long have you been working on it and how long do you estimate you have to go to completion?
- ❖ Have you had any problems?
- ❖ Have you had any victories?
- ❖ Would you do anything differently next time?
- ❖ Are you enjoying working on the project?

Send to: jane_stockton@webcon.net.au

Subscription Information

The Worshipful Company of Broderers newsletter is published four times a year to coincide with the four main Kingdom events in the Lochac calendar:

- ❖ • May Crown Tourney
- ❖ • Midwinter Investiture (July)
- ❖ • November Crown Tourney
- ❖ • 12th Night Investiture (January)

This newsletter is provided free of charge and issues of the newsletter can either be collected at the four events listed above, posted to those who are unable to attend, or sent via email. In order to keep the cost to the Patron at a minimum, a minimal donation of \$2.00 (or four 50c stamps) to cover the cost of postage would be appreciated, but isn't mandatory.

Electronic copies of the newsletter sent via email are sent as pdf (Adobe Acrobat) files.

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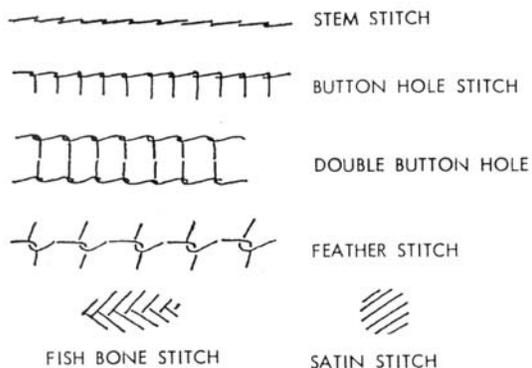
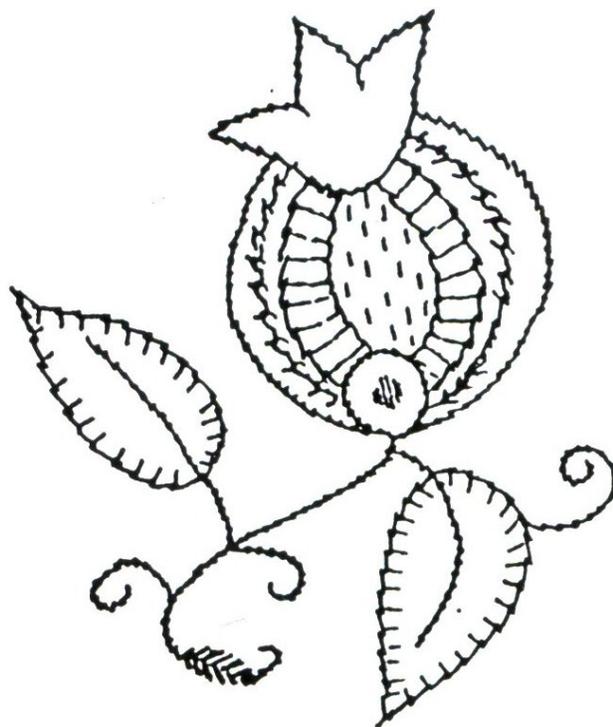
Pattern Page - Pomegranate

By Jane Stockton

The following pattern is taken from an early 17th Century men's shirt, held at the Warwick Museum in England. The shirt is a natural coloured linen, embroidered with red silk. The shirt is covered in a series of rows of floral motifs.

The patterns are similar (but not exactly the same) to motifs found in "*A Scholehouse for the Needle*" by Richard Schorleyker and also on a shirt held at the Victoria and Albert Museum.

This pattern could be used to decorate a variety of items but a nice small scale project to use this pattern on is a small scent bag.



Materials

- ❖ Piece of medium weight linen in natural or white
- ❖ Silk or cotton embroidery thread
- ❖ Perle cotton in white or colour matching motif thread colour
- ❖ Herbs or cotton wadding with scented oil

Instructions

- ❖ Transfer the design onto the piece of linen
- ❖ Embroider the design using 2 strands of thread (if using cotton such as DMC or silk such as Maderia)
- ❖ Cut out the motif and cut a piece of linen the same size.
- ❖ Sew these two pieces together to form a small sachet.
- ❖ Fill with cotton batting or herbs (there are some great recipes for Elizabethan scent mixes on the web!)
- ❖ Sew the top closed.
- ❖ Sew around the edges of the pouch using the perle thread in a small buttonhole stitch.
- ❖ Once you have gone around the edge once, continue a second row of stitches. This time skip three stitches, do two buttonhole stitches in the one section, then skip three and repeat. This will give you a series of loops around the edge that look quite cute.
- ❖ Sew ribbon or use loops oversewn with buttonhole stitch to make a small hanging

Worshipful Company of Broiderers
Competition Entry Form

Please complete and submit with your entry.

EVENT: (circle) 12 th Night May Crown Midwinter November Crown
LOCATION & DATE:

NAME OF COMPETITION:
NAME/DESCRIPTION OF ENTRY:

ARTISAN'S SCA NAME:
MUNDANE NAME:
CONTACT DETAILS: Phone:
Email or Address:
I GIVE PERMISSION for photos of my entry to be placed on the WCoB Website (please sign):

DOCUMENTATION ATTACHED: YES/NO
ADDITIONAL INFORMATION REGARDING THIS ENTRY:

Entries will be judged on documentation, use of sources, technique, use of materials and presentation as they pertain to the period style of the piece.