

The Worshipful Company of Broderers of Lochac

The Newsletter of the Embroidery Guild of the Kingdom of Lochac

Issue 22 – November Crown, 2005

From the Guildmaster

By Mouse

Greetings all,

Well, the silly season is almost upon us. As I mentioned in the last newsletter, I've been out of the country on holiday. Now I'm home, I feel like there are no spare weekends between now and the end of the year.

What I did on my holidays... I spent about four weeks in Spain and about a week in Portugal and a few days in London. In London I visited the V&A Museum again (of course). The centre of the museum is closed at the moment for renovation. The textile room had moved, but I did manage to find it and spent a little time communing with the pieces. On this trip (yes, this was my fourth trip to the museum), I was drawn to the lace pieces and have many digital photos to share.

In Spain, Corin and I tended to visit the Roman sites. In museums in Tarragona, Barcellona, Madrid and Cordoba was found many examples of roman needles in bone and precious metals. We also found early examples of shears like the ones I use for embroidery.

And in the Madrid archeological museum, we also found a beautiful cope and cap. I know I wrote the details down but the dates escape me right now.

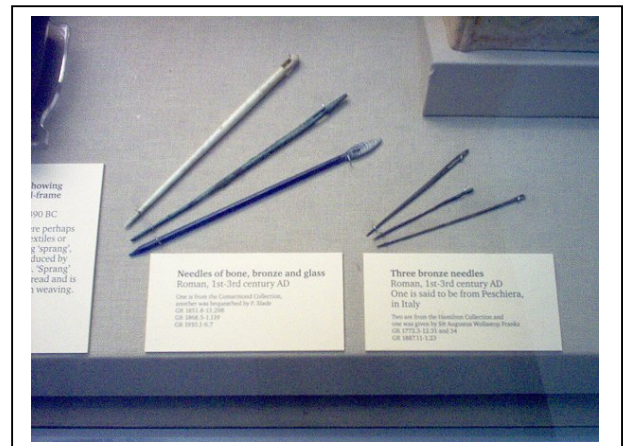
Of course, we saw a bunch of other stuff not at all related to embroidery - Gaudi's amazing architecture in Barcelona, fabulous Roman aqueducts in Segovia and Merida, Barbary apes on the Rock of Gibraltar, the Royal Equestrian School show in Jerez, the Napoleonic fortifications at Torres Vedras - just to name a few examples.

INSIDE THIS ISSUE

From the Guildmaster	1
Competitions	2
From the Patron	3
The Company Banner Update	3
Finished Project – Embroidered Chemise	4
Research – Don't Panic!	5
Local Group Contacts	8
Populace Badge Patterns	8
From the Chronicler	9
Subscription Information	9
Guild Contacts	9
Pattern Page – Peascod	10
Pattern Page – Anglo-Saxon Roundals	11
Competition Entry Form	12

I will get my photos in some sort of order and share them as soon as I can. If I'm extra organised, some may appear in this newsletter... (famous last words :)

I'm happy to inform you all that the next Combined Guilds Day has been announced for February next year in Krae Glas (Melbourne). They were hoping for one this year, but time ran out. I'm glad to see it will still be happening early next year, anyway. I encourage you to make the trip and join us if you can. The Combined Guilds Day is an intense day of learning and inspiration from fellow embroiderers.



Roman Bone, Glass and Brass Needles

Please think of things you could teach, or classes you would like to see taught. We have been asked to give a class on "Introduction to the WCoB" for potential new members. Please let me know if you would like to organise that class.

Also, it is coming to the time of year when we need to think about the next round of competitions. Please look at the past competitions and think about what we haven't tried before. Competitions (and grading) are voluntary but some people like a challenge and a deadline to work to. Some very beautiful pieces have been created on a whim of a competition entry. Please let me know if you have an idea.

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...

Congratulations to the people who have finished major projects in the last few months and who have told us about it on the WCoB list and posted their pictures on the web. Specifically Jane and Constance. Your work keeps the rest of us inspired. These major projects seem to take forever, but the pleasure and sense of achievement you get from them last for years and years.

Happy stitching.

mouse...

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



Blackwork Shirt by Jane Stockton

From the Patron

By Rowan

Greetings to all the Company

Work is well underway for the Company's presentation pieces for TRM Cornelius and Morwynna: an appliquéd panel of St Michael in fine wools and gold thread, in late 14th century style. Leonie de Grey has designed the work in four panels, which are currently being worked by Mathilde, Morag, Miriam and Fionn. Once the panels are complete, they will be joined and a border piece worked in the same style. We hope to present the final work at 12th Night.

Meanwhile, work has begun again on our belated presentation piece for Yolande a pair of Elizabethan gloves. Bartolemeo drew up the original design, but it was lost in the post, which took some time to sort out. Since Barto is not currently active within the Society, I have drawn up a replacement design and Yvonne Yvette and Tristan are now working the cuffs. I look forward to seeing the results of their labour, as I am sure will Yolande!

The competition for November Crown is: "Embroidery for abuse", for 12th Night is "Broidered Bunnies" and for May Crown will be "Seams and Handsewing". The WCoB Entry Form is now online at: http://www.sca.org.au/broiderers/Docs/wcob_entry_form.pdf

Please complete this and include it with your entry.

I look forward to seeing yet more wonderful work from the Company!

Rowan

The Company Banner Update

By Rowan

The good news is that I have received another 3 pieces one from Gwir, and two(!) from Emma de Lastre thankyou!. These will be added to the online collection at:

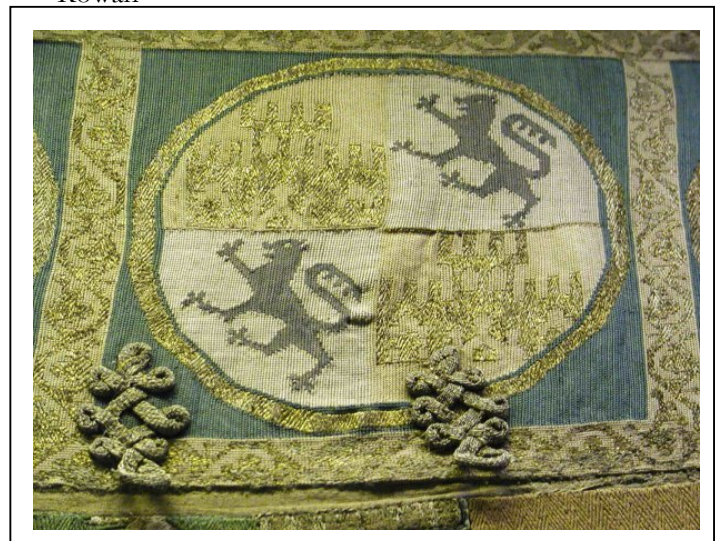
http://www.sca.org.au/broiderers/banner_bits.htm

The bad news is that I have now received only 11 "Lochac Gold" edge pieces, out of the 20 I sent out. Several people have offered to make replacements, which I greatly appreciate. I had resigned myself to this approach, but then discovered that I have only small pieces of the red silk left not enough to replace the missing pieces, and none with the woven pattern at the centre. I hand-dyed the red silk and doubt I could match the colour well enough, even if I could find the white jacquard silk again.

So... this is a plea to anyone with a Lochac Gold bit to send it back to me at any stage of completion, including not started! Otherwise half the border will end up a patchwork of leftover scraps and whatever I can find to match...

Naturally, I'd love to get any other pieces as well, but these can be added after assembly, so I am more relaxed about them!

Rowan



Heraldic Element from the Syon Cope

Finished Project: A Linen, Silk Embroidered Chemise for My Daughter

By Lady Katerina da Brescia, Innilgard.

Some time ago, I had been collecting research on the 1630 English chemise from the Victoria and Albert Museum. I still intend on making this for myself, in the future. For now, I can practice on the 'look' with Morgan's (my 4 year old daughter) new linen chemise. The original extant 'smock' is made from linen, with red/ pink silk embroidery in stem stitch and hand sewn with linen thread. It can be found at the V&A website. (museum no. T.2-1956)

The pattern is made from flora and fauna (Fig 2). Examples of the embroidery is can also be seen in Janet Arnold's *Queen Elizabeth's Wardrobe Unlock'd*. Lace (which looks like a bobbin lace) is on the collar, front opening and cuffs.

Morgan requested purple embroidery (her favourite colour) and to have 'dogs' (her favourite animal). So I made it 'to order'.

Dogs were within the fauna theme of the time. Though not found in 'blackwork', there is an Italian camicia (found at the New York Metropolitan Museum) that has lavender and gold embroidery. So, lavender was not 'unheard of' for embroidery on linens.

I made the chemise a size larger than I would normally, to allow for the inevitable growth spurt. I figured, if I was going to embroider it, I wanted to get as much wear as possible. I have added 6 inches to the sleeves (and hemmed up) to be let down later, by removing the lace, embroidering on another 'creature' and reattaching the lace. I did not use cuffs, as this will make adjustments much easier, at a later stage. The hem has at least 4 inches extra to allow for growth spurts also. The seams were flat-felled and oversewn.

The embroidery was done mostly with split or stem

stitch and used Madeira silk thread (one strand at a time).

The lace (bought approximation of bobbin lace) was 'blanket stitched' onto the chemise. Unfortunately, the embroidery had to be done after the chemise had been completed, so the underside is now visible on the collar. This was necessary, as I had to sew the chemise one afternoon to be worn to an event the next day. I did not have time to embroider it until now. The tie cords were made from cotton and hand-knitted.

The full diary can be found at:

<http://katerina.purplefiles.net/garb/diaries/Morgans%20Closet/Chemise%201630.htm>



Details from Extant Smock in the Victoria and Albert Museum



Details from Finished Smock

Research - Don't Panic!

By Lady Jane Stockton, Mordenvale

The competition category for November Crown 2006 is Research - minimum 300 word article on any embroidery subject or a drafting of a pattern from a pre-1600 source (eg painting or extant piece).

This article is to help with the first part of the category, writing an article. Many people find writing documentation or an article to be intimidating or hard work. It can be both, but the thing to remember is Don't Panic!

Everyone does their research in a different way, in this article, I'm going to outline how I do it. It may not suit everyone, but it might give you some helpful ideas.

Getting Started

The first part of research is to decide on your topic. With embroidery, that can be anything:

- ❖ A specific item eg Bayeux Tapestry
- ❖ A specific technique eg opus anglicanum or klosterstitch
- ❖ A specific material eg silk, linen, wool, metal, leather
- ❖ A specific type of accessory eg hats, caps, purses/pouches
- ❖ A specific place or time period eg England or 14th C Saxony

Where To Find Information

Once you've decided on a topic, you need to start to do some reading. If you have no idea about your topic, a good place to start is a generalist book or historical survey. These are the books with generic titles like "Art of Embroidery: History of Style and Technique" by Lanto Synge or "Complete Guide to Needlework: Techniques and Materials" by Mary Gostelow or "Needlework : an illustrated history" by Harriet Bridgeman and Elizabeth Drury. These books tend to cover a very wide range of time and geography, not useful for indepth study, but

generally good to get you going by pointing to specific items of interest and also by checking the bibliography, a source list of further in-depth reading materials.

Once you've done the general reading and have some leads, you can start getting into the nitty gritty (if you so choose). Other sources of information can be:

- ❖ **The Internet** – it can be a very valuable tool, but remember, just because it's on a web page, doesn't make it true. Try this website for information on evaluating web sources (<http://lib.nmsu.edu/instruction/evalcrit.html>). The Internet can be a great place to find booklists for example, the West Kingdom Needleworks Guild has a categorized booklist available on its website - <http://www.bayrose.org/wkneedle/booklist/Book-Intro.html>
- ❖ **Books/Articles** – old fashioned but still the best way to find information. Use you local library, uni library or ask people who might have copies of specific books. Also you can often find articles written by other SCA people on topics. You can use these articles, either for content or to read the bibliographies. But as always, attribute any information you get from them.
- ❖ **Contact Museums/Researchers** – I've had great success by directly contacting museums, librarians and researchers directly asking them for help. As always, be polite and to the point. When contacting people give them as much information as possible when asking about an item (eg if there is a catalogue or accession number, quote it) and ask specific questions.
- ❖ **Ask Other People** – don't forget to ask other people who might be interested in the same topic. Even if they can't give you the information directly, they might be able to point you in the right direction. Use mailing lists etc as well as local people.

Taking Notes

Once I've chosen my topic then we move onto the reading and research. When I take notes I have system. On my note paper, at the top of the page, I write the full bibliographic details of the book –

author, title, publisher, year of publication in black pen. Then, as I got through the book, in the left hand margin, I put the page number of the book in green pen. Any notes are then written next to this in blue pen. I find colour coding very useful, but it might not work for everyone. If I want to make a direct quote, that is, copy word for word into my documentation, I write this in the notes in red pen, slightly indented and surrounded by quotation marks and the page number written at the end of the quote.

My notes often are just words or bullet points, something that will jog my memory. If my notes go over more than one page, I number each page at the bottom right hand corner. I use the same system when I am working with photocopies. I highlight in yellow highlighter, I indicate topic sections with green pen (if not done in the work itself, more common in older books) and I underline in red anything I want to quote. If I go back I can then pull this into my notes. The above technique can be adapted when getting information from websites, articles, oral interviews (yes, you can talk to people and use that info) etc

While you might use a different system, when researching, it is a good idea to make sure you get the above information in your notes. There is nothing worse than finding a really great quote or small snippet of really cool information and then not being able to find where you got it from!!

Pulling Your Research Together

Once you've done your research, it is time to pull all the information together. How you structure that information will depend on who or why you are writing. In this case, we are talking about documentation or an article for a competition, so let look at what the WCOB website says about how entries are judged. They are judged on 5 criteria, all of which can be applied to an actual embroidered item or a piece of writing:

Documentation. *If no documentation is present, the work must score zero in this category. The documentation should provide the sources (books, original pieces, etc.) on which the piece was based, and may also provide a discussion of them.*

The documentation should also provide information on the date and place for the work (e.g. Elizabethan England), and on the materials used, including any substitutions made and the reasons for them (e.g. I have used DMC cotton rather than the more period silk, because it was cheaper).

So you need to have a few basics in your documentation/article:

- ❖ What are you making/writing about?
- ❖ What period is this from?
- ❖ What was it used for?
- ❖ How was it made?
- ❖ Did you do anything differently than how it was done in period? Why?

Or the abbreviated form: Who, What, Where, Why and How?

When writing your article, why not start with these headings? They offer a good basis for structuring your documentation/article. So write these headings down, and as you read through your research notes, if you see something that goes under one of these headings, write it down! This could be in the form of bullet points or sentences, whatever you are comfortable with. Once you've done, this you need to start editing the research, this will mean things like getting rid of duplication (many books may repeat the same piece of information, you only need to one piece of information, but you can say you found it in say three different books), getting rid of information that isn't relevant to what you are writing about, finding gaps in your information (you've read a heap of books, but none of them tell you what colour threads were used or where the item is currently held) so that you can do further research if necessary.

Then, once you have culled your research, you start putting it together in its final form. When I put my documentation/writing together, I tend to use the following headings:

- ❖ **Background** – this is where I tell why I chose the item, technical information (materials, size, condition, historical context ie is it a typical piece or a one off etc)
- ❖ **Pattern** – this is where I tell how I came up with the pattern (is it a straight copy or the

result of looking at lots of related items and designing my own pattern)

- ❖ **Materials and Techniques** – this is where I discuss how the period example was made (tools, materials, stitches etc) and how my example was made and discuss the differences. For example, using cotton instead of silk because of the cost of silk, wool blend instead of wool because I can't get hold of wool. For this section you want to make sure you explain you know how the original was made, even if you did it differently.
- ❖ **Reflective Notes** – what did I learn, if I would do things differently the next time, what I found difficult, if I enjoyed the project etc
- ❖ **Bibliography** – a list of all the books/articles consulted, in alphabetical order by authors last name.
- ❖ **Credits** – if someone helped you, provided you with information on a really good book, lent you something etc, it's nice to acknowledge that

Again, how this is done is up to you, but I like to start with bullet points and then expand these into sentences and paragraphs.

***Use of Sources.** These points are for the way in which the embroiderer has used the period pieces and documentation in making the piece. If there is no documentation, this will need to rely on the knowledge that the judges have of this particular style. This category will cover the level of "authenticity" of the piece and points will be awarded for creative uses of sources in a period style.*

As part of your documentation, you need to demonstrate that you did research. You can do this in a couple of ways. Firstly, when making a statement in your article, back it up by stating where you found the information, this might be as simple as putting the last name of the author and page number of information in brackets after the statement or starting your paragraph by saying such and such, in this book, says such and such. Or you can go the full monty, so to speak and use footnotes or endnotes (if you know how to). Secondly, you need to put in a bibliography. Obviously, the more books/articles your bibliography has, the wider reading it demonstrates. I would think that using ten books would probably score more points than using one book. However, one thing to

remember is the quality of your sources, one really in-depth book or source on a topic is worth more than five dodgy, badly written or researched books. Quality does count over quantity.

***Technique.** These points will be awarded for the execution of the embroidery - i.e. how well the embroidery is done. The assessment of technique will depend on the style of the piece, and will include a judgment of how appropriate the technique is.*

OK, going back to my earlier statement, this one might be a bit hard to talk about in relation to an article. Next!

***Use of Materials.** These points will be given for the appropriate choice of materials for the style and purpose of the piece. This section will also take into account appropriateness of colour, weight of thread and type of ground fabric, both as they relate to period examples and to the overall style and consistency of the project.*

Ibid OK, next!

***Presentation.** This category enables the judges to award points for style. Judges should also award more points to pieces which have a purpose, and which are finished, or include a substantial amount of work (especially with larger projects).*

Presentation is important with an article. What I do is get the words out of the way first. They are put into my word processor, with clear headings. Then I think about putting in pictures. I usually include an image of the original object at the start and an image of my finished item at the end. I use clear, easy to read text. It can be tempting to try and "medievalise" your article by using fancy fonts etc. If you must use them, try using an easy to read one and only for headings. Stick with something simple for large amounts of text. Print it in colour if you can, especially if there are nice pictures. Think about putting your article in a folder (but pick one that the article can be removed easily if the judges decide they want to write feedback on it for you).

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.

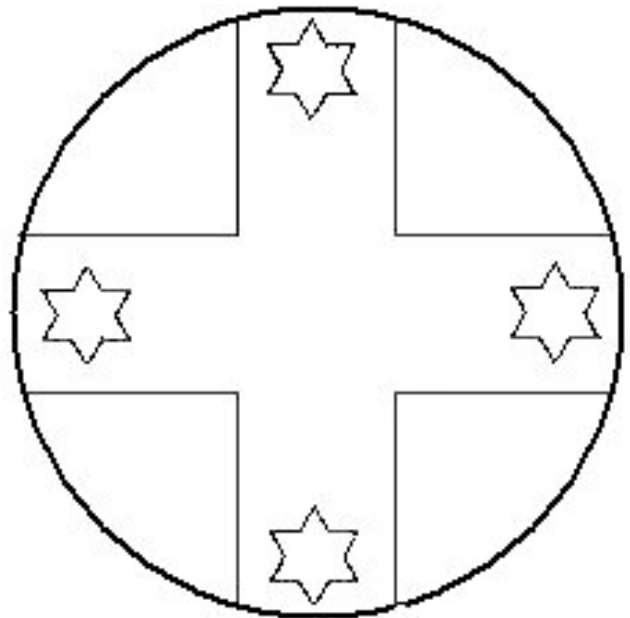
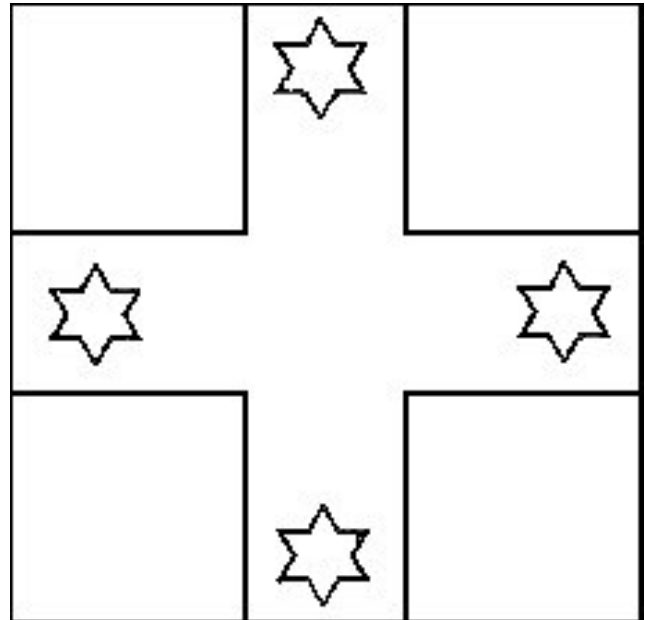
- ❖ Agaricus
- ❖ Aneala
- ❖ Arrowsreach
- ❖ Bacchus Wood
- ❖ Bordescros
- ❖ Colles Ardorum
- ❖ Darton - *Marienna Jensdottir*
- ❖ Dismal Fogs
- ❖ Ildhafn - *Constance de Coligny*
- ❖ Innilgard
- ❖ Krae Glas
- ❖ Mordenvale - *Jane Stockton*
- ❖ Politarchopolis - *Rowan Perigynne*
- ❖ River Haven
- ❖ Rowany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



Split Stitch Lochac Device from WCoB Banner

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.



From the Chronicler

By Jane Stockton

I'd like to thank Lady Katerina da Brescia for her article about making the embroidered chemise.

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.

Guild Contacts

Guild Master

Baroness Mistress Keridwen
the Mouse
(*Janelle Heron*)
5a Eureka St
Burwood 2134
02 9706 4049
mouse@sca.org.au

Patron

Mistress Rowan Perigryne
(*Robyn Spencer*)
37 Molloy Crescent
Cook ACT 2614
Ph: (02) 6251 2188
rowan@sca.org.au

Webmistress and Chronicler

Lady Jane Stockton
(*Michelle Watson*)
PO Box 129
Stockton NSW 2295
Ph: (0407) 201 184
jane_stockton@webcon.net.au

Please address any address corrections or changes, email subscription changes or general subscription queries to the Chronicler.

To receive the newsletter please send the following details to the Chronicler (contact details above):

Mundane Name:

SCA Name:

Address:

State:

Postcode:

Email address:

I would like to receive the newsletter by:
email / post

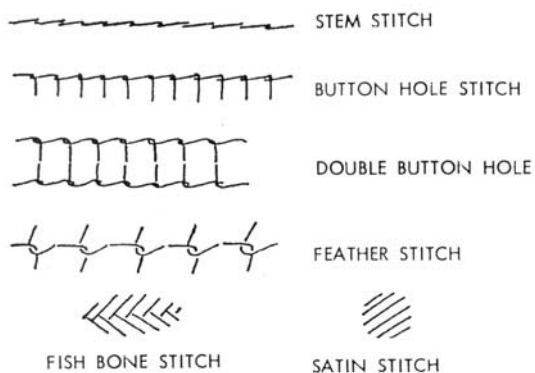
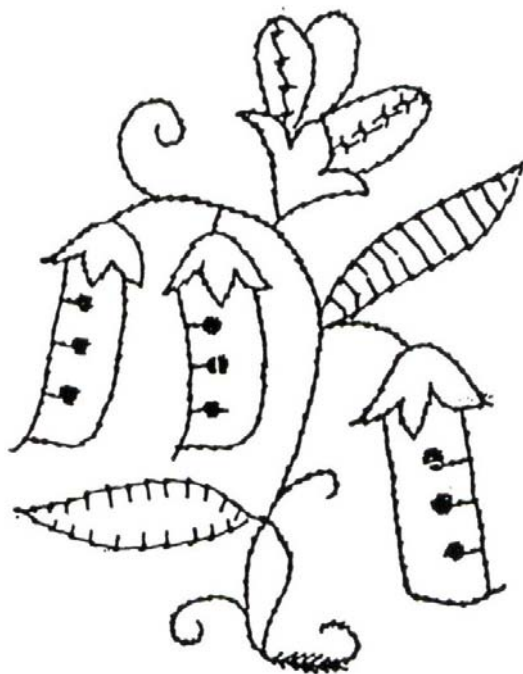
Pattern Page - Peascod

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

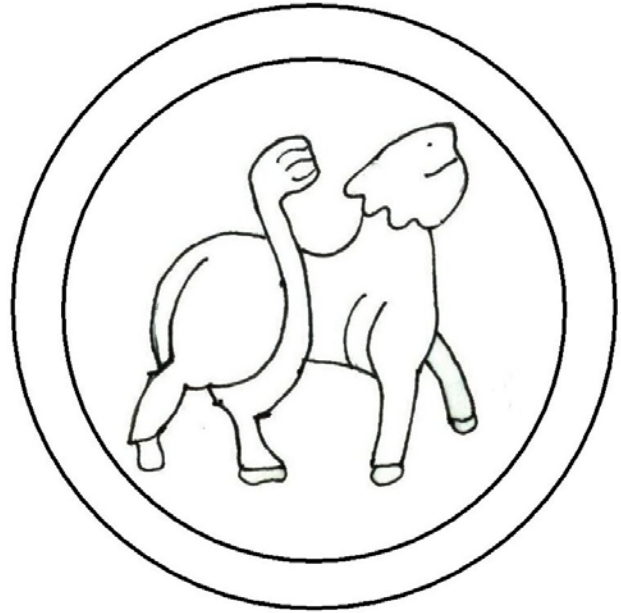
- ❖ Transfer the design onto the piece of linen
- ❖ Embroider the design using 2 strands of thread (if using cotton such as DMC or silk such as Maderia)
- ❖ Cut out the motif and cut a piece of linen the same size.
- ❖ Sew these two pieces together to form a small sachet.
- ❖ Fill with cotton batting 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 loop on one corner.

Pattern Page - Anglo-Saxon Roundals

By Jane Stockton

These patterns are adapted from the Bayeux Tapestry. They would be great worked in wool on wool around the bottom edge of a tunic and perhaps around cuffs.

They could also be adapted to be used as badges. A great small item for practicing your stem, split and laid and couched work!



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.