



# The Worshipful Company of Broderers of Lochac

The Newsletter of the Embroidery Guild of the Kingdom of Lochac

Issue 24 – July Midwinter Coronation, 2006

## From the Patron

By Rowan

For those who did not receive my May Crown summary online, here are the high points:

Lady Hunydd verch Madyn Duy, is our new Champion! Hunydd won two of the four competitions held over the last year and her work on the German counted work pillow and Elizabethan sweetbag was of a very high standard.

The competition at 12th Night for “Broidered Bunnies” was held over to Rowany Festival and won by Lady Zanobia Adimari with a pouche worked with Bayeux style bunny.

Pictures of prize winners will be posted at:

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

Since then, much has happened.

The first of the annual Guilds events in the new format will be held in Politarchopolis on 16-17 September. Yes – we get two Guild events this year, since we missed out last year! Although the Politarchopolis investiture on the first weekend in September may mean that the event may not attract as many people as it would otherwise, we want to establish the pattern as soon as practical, rather than wait another year.

The plan is to hold the Guilds Event at a regular time each year, which will make planning easier. It will be a 2 day event, with classes and meetings all day Saturday, the Guild dinner on Saturday evening, then more classes workshops (or whatever else each guild wants to do) on Sunday. So start thinking about what classes you would like to see.

The Handsewing competition had five excellent entries,

### INSIDE THIS ISSUE

From the Patron	1
Competitions	2
Article – Wedding Day Blackwork Shirts	3
Article - Thoughts on Documentation	7
Local Group Contacts	9
Populace Badge Pattern	9
From the Chronicler	10
Subscription Information	10
Pattern Page – Anglo-Saxon Roundals	11
Competition Entry Form	12



Part of Presentation piece by  
Fionnabhair inghean ui Mheadhra

and was won by Fru Marienna Jensdattir with her three-piece Scanian ensemble, with Lady Contarina la Bianca in second place with her kirtle. Well done all and thanks to Mathilde and Leonie for judging.

Congratulations to Mistress Leonie de Grey on her Laurel, in recognition of her many fine arts, including embroidery.

TRH Aedward and Yolande's blackworked cuffs, are finally underway. Draco and Asa are stepping up at July Coronation and the Company must look to our next presentation to Them. I have asked what They would prefer and will send details to the list as soon as I hear. If you are not on the list, but would like to assist, please contact me directly.

I am looking forward to seeing many of our eastern members at July Crown, and judging the Klosterstitch (Convent stitch) competition. I had wild dreams of entering this myself, but life intervened. I spent May in Europe and saw some fascinating pieces of embroidery, although not as many as I had hoped. I hope to write up some of them for future issues of the newsletter!

In service to the Company and the Crown,

Rowan

## 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, 2007*



*Partlet embroidered with Pomegranates by  
La Signora Onorata Katerina da Brescia*

## Beading Article

For those wanting information on beading for the 12<sup>th</sup> Night Beading competition in 2007, please goto:

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

## Competitions AS XLII (2007)

**May Crown** – Heraldic Embroidery - *May, 2007*

**Midwinter coronation** – Wool (on or with) - *July, 2007*

**November Crown** – Slips (including LOG Pouch Design - *November, 2007*

**12th Night Coronation** – Book Accessories - *January, 2008*

## Wedding Day Blackwork

By Zanobia Admirari

*Greetings,*

*Some of you may have seen this article already because it has been in Cockatrice, the Lochac based Arts and Sciences magazine. The reason I wrote this began as documentation and continued to become the story of how I learnt more about the stitch, its uses, my skills and how to better them.*

*While the work itself may not be the best, and I understand a lot more our the actual period methods now, it was a learning experience and it has fuelled my love of embroidery.*

*So I hope that my first presented work can encourage others to present some to the guild as well. And for those of you who are much more skilled than I am currently, please share your knowledge, we'd be very grateful!*

*Yours in Service,  
Zanobia.*

The inspiration for what the gentlemen would be wearing on our wedding day mainly comes from the following picture by Hans Holbein the younger, "Unknown Young Man at his Office Desk", done in 1541, Oil on wood, 47 x 34,9 cm and kept in the Kunsthistorisches Museum, Vienna<sup>1</sup>. This suited us well as it was from the same time as the clothes for the ladies, which were based on late Tudor style gowns (especially a Holbein picture of Princess Elizabeth I).

In this the shirt has a standing collar of blackwork that is quite intricate, while the sleeves are only adorned by a simple black line on the edge of the shirtsleeves. Other portraits by Holbein sport similar collars, like Portrait of Dirk Tybis, 1533 Oil on oak, 47,7 x 34,8 cm Kunsthistorisches Museum, Vienna<sup>1</sup> and Portrait of Henry Howard, the Earl of Surrey 1541-43 Oil on wood, 55,5 x 44 cm Museu de Arte, São Paulo<sup>1</sup>, as shown here.

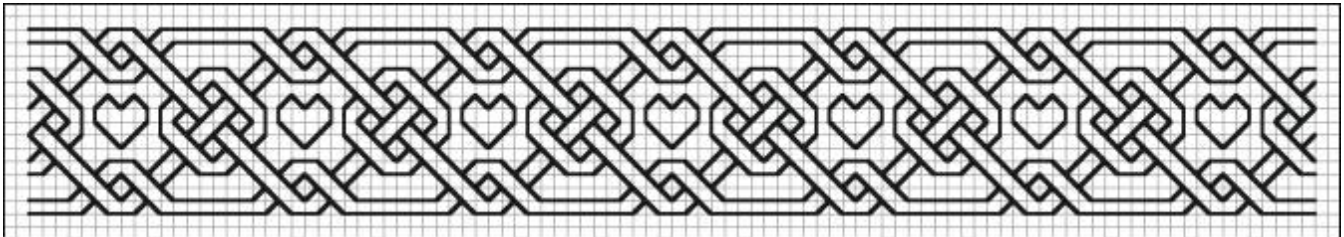
The second portrait of the Earl of Surrey shows much more detailed cuffs then the previous two portraits.



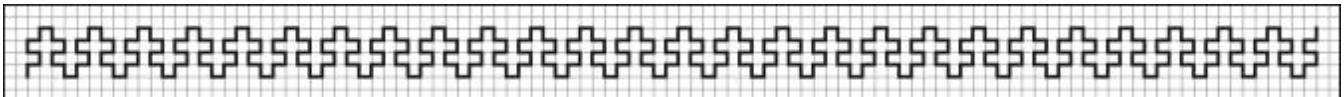


But this is only showing the use for the blackwork I have made. The inspiration for the patterns comes from the German styles. I found the patterns on Bronwen's Blackwork Library<sup>1</sup>. The first pattern is for the groom's collar and is the image below.

She sources this pattern in two places, the Hans Hofer's Formbüchlein, Augsburg, 1545. Reprinted in 1913 as "Zwickauer Facsimiledrucke No. 23" by S. Zwickau, Verlag von F. Ullmann. (Facsimile) Book located in an unnamed Chicago library. And Nicolas Bassée's "New Modelbuch" of 1568. Located in the rare book collection on the Newberry Library in Chicago, Illinois, USA. As I could not access these books I did my best to follow up the authenticity and found that these were corroborated in the German Renaissance Patterns for Embroidery: a Facsimile Copy of Nicholas Basee's New Modelbuch of 1568. Curious Works Press, 1994<sup>1</sup>.



The second pattern also comes from Bassée's "New Modelbuch" and I used it for the groom's cuffs and the groomsmen's collars.



### Stitching Time!

I decided on using two different styles of blackwork after picking up some hints at festival. For starters I did the grooms cuffs in plain backstitch, as these were the first pieces I attempted, then after considering Holbein stitch for the collar I decided it may be too time consuming (I'm much slower in Holbein) and instead stitched two lengths for the collar and sewed them together to create a double sided affect. But for the grooms collars, as it was a simpler pattern I decided to test my hand at Holbein stitch, for which I looked up on the net and found references at Bronwen's Blackwork Library<sup>1</sup> and the Blackwork embroidery archives<sup>1</sup>. Okay, now down to some pictures as that will explain the process a bit clearer.



*This is one of the grooms cuffs, sewn on aida banding and black cotton DMC, just done single sided.*

The groomsmen's collars almost proved my undoing. This was due to the simplicity of the pattern! I didn't realise it when I started, but with such a small pattern it was actually quite hard to finish threads by weaving them under...it was hard, but somehow I managed to not go too insane and finish two of these.

The material I used, just being black cotton dmc and aida banding was to best match the colours and materials that were used to make the shirts. The shirts were made out of a natural/bone coloured linen. I know that a more period choice of materials would have been linen and not aida, and silk instead of dmc, but I had trouble finding linen to match the colour of the shirts and then came across the aida banding, which just worked so well with it. The choice of dmc was a bit of availability and cost, I wanted to use silk and couldn't find any, and didn't have the money to order some online, so I settled for dmc, which I did mind, as it is also a natural thread, though not the most period of choices (Typically I now have a good source of Madeira silk a couple of suburbs away! But I didn't want to change material half way through the project). I am still waiting on more photos, but here is one that at least shows some of the blackwork, though not in great detail. Other necessities for this project were an embroidery hoop and cross-stitch width needles.



### The End Results





**For the future...**

There were a few things I learnt from this project, first of which being to measure and measure again. I had to extend the inside piece of the groom's collar after I had finished due to it being 2 inches short! But I'll learn from that, I had written down measurements of the lengths I needed but I should have remeasured before I finished the pattern and cut the Aida banding.

In relation to materials, I really want to sew in silk, I've seen some work in it and it just seems to look finer and I think I want that as the cotton looks a little 'fuzzy' in places. Also, natural light is my friend! As well as putting down the embroidery hoop and coming back later, especially if I've just had to unpick something, embroidering seems to be as much patience for me as skill.

Something else I've learnt that when double sided collars were made by stitching two pieces back to back (instead of the use of Holbien stitch) the patterns were often different, I wish now I had found another pattern to use for the inside of the collar as I think that would be a great effect.

Lastly if I use Holbien stitch again I'll pick a larger pattern so there will be more stitches for me to thread the ends back under! The cross pattern, while I loved it, was very awkward for that and I was worried about the ends poking back through.

**Endnotes**

<sup>1</sup> Picture accessed from the Web Gallery of Art, <http://www.wga.hu/index1.html> 25/9/04.

1 See above

1 See above

1 2002 Claudette Ziemann ([the\\_bronwen@hotmail.com](mailto:the_bronwen@hotmail.com)) <http://costume.dm.net/blackwork/> 25/9/04. Files downloaded previously.

1 Found at [http://www.bayrose.org/wkneedle/Articles/White work.html](http://www.bayrose.org/wkneedle/Articles/White%20work.html)

1 2002 Claudette Ziemann ([the\\_bronwen@hotmail.com](mailto:the_bronwen@hotmail.com)) <http://costume.dm.net/blackwork/> 25/9/04. Files downloaded previously.

1 <http://www.blackworkarchives.com/> 1985-2002 Paula Katherine Marmor.



*Presentation Piece for Duke Cornelius and Duchess Morwenna*

## Thoughts on Documentation

*This article first appeared as part of an online discussion on the WCoB website in May 2005. It was written by Mistress Roman Perigryne, our Patron at the time.*

Here are some principals that will help you provide useful and relevant documentation for WCoB Competitions – or for any other A&S competition, for that matter.

The purpose of the documentation is to prove that you know what you are doing, and specifically to demonstrate that:

The article you made was used in period, and would have or could have been embroidered at the time

The design you chose was used during this period on this type of article, or can be justified by appearance on other items from the same time and culture

The materials, colours, style and embroidery techniques were used in this period for this style of article and embroidery, or can be extrapolated from related pieces.

For examples, the documentation I put together for my Elizabethan Bookbindings starts:

"Embroidered book covers or bookbindings were common in the Tudor and Elizabethan times and many examples exist from this period. According to Synge (p41), these were mostly small in size and formal in design. Red velvet was the most common ground, with metal threads and sometimes seed pearls, although other combinations, such as silk and silver gilt threads on silk (Bridgeman & Drury, p42) and applied slips on velvet, are also known."

**Where you depart from the supporting evidence, it is important to explain why you made your choices.**

For example, my bookbinding had one significant departure from the period examples:

"This book cover has been designed to cover my copy of an illuminated set of gospels, received as a gift some years ago. The design is based on a bible cover made

for Queen Elizabeth I and bound in 1583 (Fig 1). The original example was a permanent part of the book, added in during the binding process, as was the practice at the time (Digby p96). Since my book is already bound, I have designed the piece as a slip-cover, to mimic this binding process."

**In all of these examples, you should cite specific references rather than generalities.**

You can see that I have cited specific books or articles and given the page or plate numbers. This is much more effective than saying "I have made a velvet bookbinding, as these were common in Elizabethan England". After all, how do you know? How does the person judging know that you know?

**Provide relevant illustrations that support your arguments and approach.**

Label all your illustrations with the name and current location of the piece (and accession number if you have it), and where you found this specific picture. If relevant, add info on the materials and techniques. If you are showing a small excerpt from a larger picture, note this too.

For example:

"Fig 1. Queen Elizabeth's Bible (The Douce Bible), Bodlian Library, Oxford. Gold cord, silver check pearl and silk on crimson velvet. (Beck, p 141).

Fig 3. Cushion cover (detail), c1600, V&A Museum T.21-1923. (King & Levy, pl 36)"

**Provide a list of your sources, in full bibliographic detail.**

This ensures that someone else can find the same information. Make sure you include all works cited. If relevant, some annotation can be useful for other people exploring the same area.

So my Bibliography included (amongst others):

Beck, Thomasina 1995 *The Embroiderer's Flowers*, David & Charles, UK

Wonderful source for the use of flowers in embroidery, including Elizabeth's book cover.

Digby, George W 1963 *Elizabethan Embroidery* Faber and Faber, London

Includes two plates of embroidered bookbindings, plus a discussion on their use in Elizabethan England.

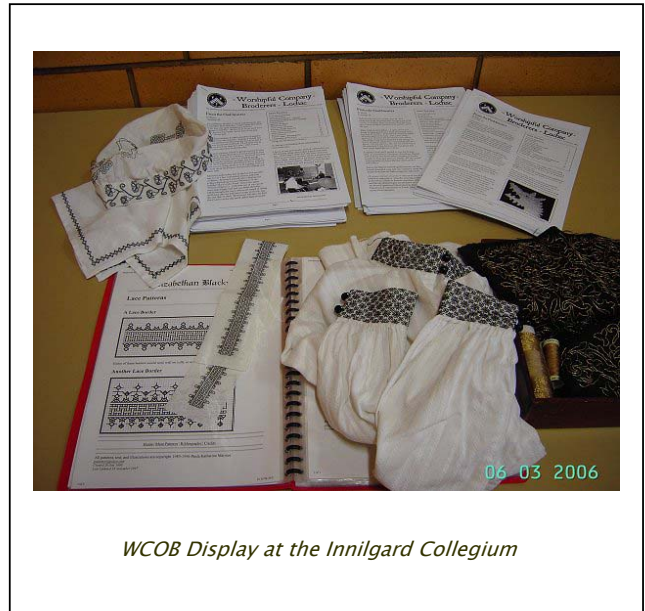
Bridgeman, Harriet & Drury, Elizabeth 1978 *Needlework: an illustrated history*, Paddington Press, New York

Note that there are a couple of standard ways of writing references. An alternate form is:

Harriet Bridgeman & Elizabeth Drury, *Needlework: an illustrated history*, Paddington Press, NY:1978

There are many valid ways to present documentation, but following these principals will endure that those who read it will find it interesting, relevant and – hopefully – convincing!

Rowan Perigrinne



WCoB Display at the Innilgard Collegium



LoG Pouches on display at Midwinter Coronation





## 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.

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## 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!

