



The Worshipful Company of Broderers of Lochac

The Newsletter of the Embroidery Guild of the Kingdom of Lochac

Issue 25 – Nov Crown, 2006

From the Guildmistress

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,

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Anglo-Saxon Wool Embroidery by Edward Braythwayte

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 (2007)

12th Night Coronation – Beading - *January, 2007*

May Crown – Heraldic Embroidery - *May, 2007*

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

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



*Pouch by
Lady Constance de Coligny*

Beading Article

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

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

Competitions AS XLII (2008)

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

May Crown – Elizabethan Polychrome, *May 2008*

Midwinter Coronation - Extremities - embroidery on hands and feet, *July 2008*

November Crown - Applique or intarsia, *November, 2008*

Men's Elizabethan Nightcap

By La Signora Onorata Katerina da Brescia

Inspiration

This project was spur of the moment, and meant to be a simple one. I was looking for a new embroidery project as a prize for an Innigard Rapier auction tourney (First Mate's Tourney) in October, 2005. Preferably I wanted to do something for a male. I also wanted something to practice putting spangles on. I found a few blackworked nightcaps in Embroidery and had my project.

Research

My research is based on four pictures of nightcaps. These were found in Mary Gostelow's Blackwork . All three are elizabethan, 16thC. The Cleveland Museum of Art also has a late 16thC nightcap. The Victoria and Albert Museum has a few examples of polychrome nightcaps but these are early 17thC. So I have concentrated on the earlier ones in Blackwork which are 16thC.

Common stitches for nightcaps found in these examples are stem stitch, plaited stitch, chain stitch, herringbone and speckling. The spangles were sewn on with 3 stitches. This can be seen in a close up of the unfinished nightcap in Figure 4, here in Figure 6.

Men's nightcaps were not actually for night wear but were fashionable to be worn at home during the day. Less formal and popular with men of all ages. They could be very elaborately embroidered. Nightcaps were also mentioned in the Sumptuary laws made by Queen Mary (Henry VIII's daughter) where it is stated that "*none shall wear any silk in ... Nightcap... ; except the son and heir or daughter of a knight, or the wife of the said son, a man that may dispend £20 by year, or is worth £200 in goods*" (Enforcing Statutes of Apparel).



Figure 1 is a nightcap found in the Landsdowne House collection, from Blackwork. It is embroidered in stem stitch and plaited stitch. The crown has come undone and we can see the folded over trim, on the bottom of the cap. It is from the late 16thC.

It is 19.7 cm x 53.2 cm in size (when opened).

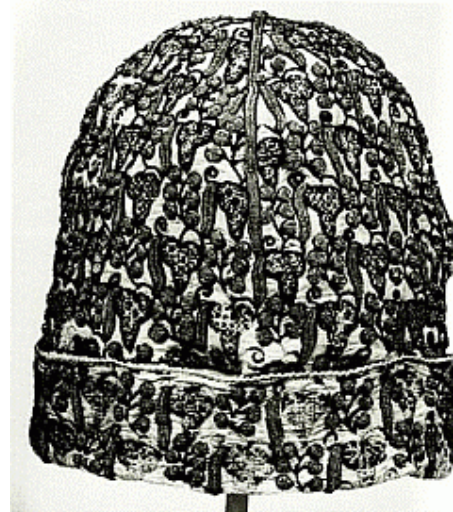


Figure 2 is also from Blackwork. It is from the Burrell Collection . It is embroidered with black silk and gold metalwork. From the 16thC.



Figure 3 is from the Cleveland Museum., showing the front and back. Its embroidery; is of flat strips of silver foil wound on a silk core. It is 16.9cm x 18.cm x 18.cm when opened.
Cleveland Museum of Art
<http://www.clevelandart.org/Explore/work.asp?searchText=1950.352&recNo=0&view=more>



Figure 5 is a nightcap from the V&A Museum from the 16thC. It has silver and gilt threads in herringbone stitches and speckling. It is identified as being on linen fabric. It is also published in *Blackwork*.
V&A Museum <http://images.vam.ac.uk>



Figure 4: This is from the Carew Pole Collection and is published in *Blackwork*. It has green silk design of curling feathers. The far right part of the cap shows spangles sewn on it. This nightcap is unfinished, showing how the pattern is constructed. The 'cuff' at the bottom shows that the pattern is embroidered on the 'back side' of the material. The material is identified as linen.



Figure 6 (top): Close up of spangles from Fig 4
Figure 7 (bottom): Close up of crown from Fig 1.

Design

As seen with coifs, floral and spiral designs appear to be popular. I decided to try to make a simple pattern, based on the spiral patterns seen in three of the extant nightcaps (figs 1, 3, 5). There were spangles in both Figures 4 and 5. As one of the reasons for making this nightcap was to learn to put on spangles, I added them to the design, sewing them on with 3 stitches, as in Figure 6.

The pattern was based on Figure 5, with a one-piece pattern, with 'peaks' at the crown. This one-piece, meant that the lower cuff was to be embroidered on the reverse of the fabric. This is shown in extant examples.

I used mainly chain stitch for the pattern. I also chain-stitched along the edges of the crown pieces. This appears to be what is happening in figure 1, seen here more closely in Figure 7.(right). Chain stitch (plaited) will cover the edges.

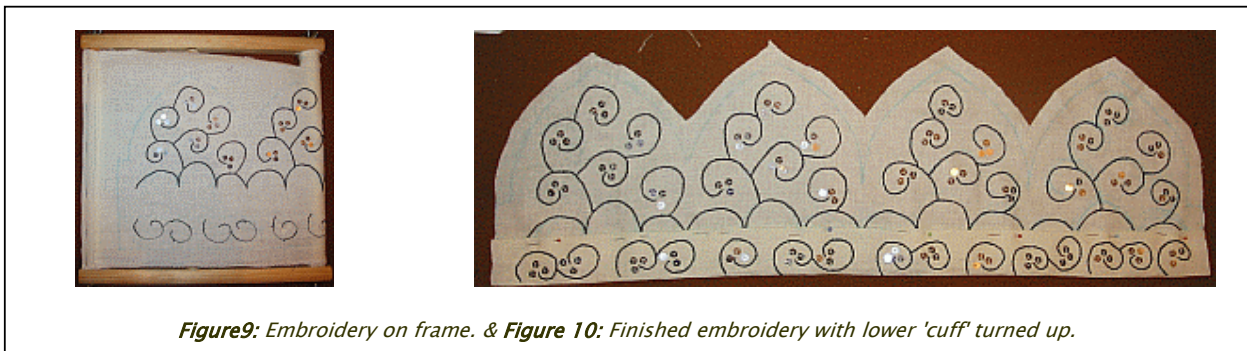
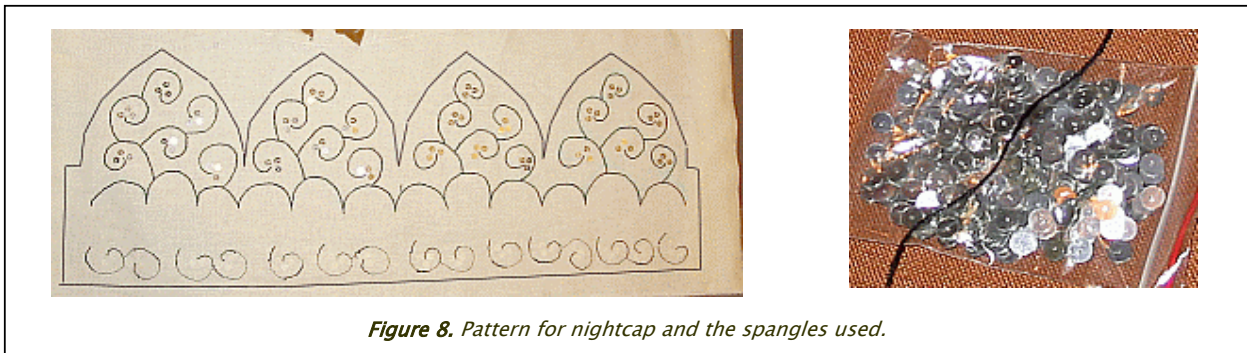
There is some debate on whether coifs and nightcaps were actually lined. I decided to line this nightcap, as it was for a prize. As someone else was to receive it, that may not know much on the subject, I lined it with linen to give a more finished look, at least to mundane eyes.

Materials

I used linen fabric which was actually specified in two of the examples. This was left over from linen bought to make a chemise and partlet. I have found a local source for silk Madeira embroidery thread. This was used for the embroidery. I used linen thread to stitch the crown together and to hem stitch the lining (archeological sewing).

Execution

I made a pattern based on Figure 5, an extant unfinished nightcap. (see Figure 8). This was then cut from linen. I drew the pattern directly on the material. This can be seen in many examples of Elizabethan embroidery. There are examples to be found in Blackwork and in Patterns of Fashion. Figure 9 shows the embroidery frame.



I then lined the nightcap, chain stitched over the crown edges with silver-coloured silk embroidery thread. I then sewed the crown pieces together and hemmed the lining at the bottom.

What I have learnt and would do differently

With this project, I learnt how a nightcap pattern is laid out, a new embroidery stitch - braid stitch and how to put on spangles. I got some more practice with silk embroidery thread (2nd project with it).

What I need to go further with this, would be more info on actual stitching used to sew up the crown. If I were to make another, I would make a pattern with more detailed embroidery, using more than one stitch for the pattern. I would most likely pick a pattern with 'speckling' as I have not done this form of embroidery at this stage.

Bibliography

Gostelow, Mary. Blackwork. Dover Publications. New York. 1976. ISBN: 0-486-40178-2

Cleveland Museum of Art
<http://www.clevelandart.org/Explore/work.asp?searchText=1950.352&recNo=0&view=more>

Enforcing Statutes of apparel
<http://thredneedlestrete.com/proclamations/sumpt21oct1559.htm>

V&A Museum <http://images.vam.ac.uk>

Archeological Sewing by Heather Rose Jones (2001)
http://www.virtue.to/guest_authors/archaeological_sewing.html (5/04)



Figures 11 and 12 show the nightcap so far.



Fig 13: Next, I had to learn braid stitch so I could oversew the seams. This is the finished nightcap.

The Cluain School of Needlework

By Lady Constance de Coligny

The Cluain School of Needlework get together generally in the beautiful renaissance garden terrace in Hamilton Gardens, early in each month to learn, share and build their knowledge.

The school grew early this year for two reasons. Cluain has recently gained a lot of enthusiastic new members, who started to ask me to show them how to do sewing and embroidery appropriate to their period, and I had thought it would be nice to encourage a special interest group to encourage period embroidery and needlework. We are not trying to create a canton of experts, merely a group of confident needleworkers with the knowledge and skill to use a needle successfully.

The goals of the school are:

- To encourage a general knowledge of SCA period needlework style and techniques.
- To practise and perfect our skills
- To encourage research into SCA period needlework styles and techniques.

We encourage students to do their own research into upcoming topics and share their findings at classes in this way we will all become teachers and gain even more. The class also decide on a small project, that they can complete each month to practise what they have learnt.



Figures 1 – The Cluain School of Needlework



Figure 2 – Elizabeth

We had our first class on 5th August I opened by discussing period materials, threads and grounds and opened my sewing box and talked about the tools inside- What was useful, what was period and what was not but I couldn't live without it anyway! We spent the 2nd hour covering some very basic stitches, splitstitch, stemstitch, chain stitch, back stitch, couching, running stitch, holbein or double running stitch and blanket stitch. Everyone had the chance to practise these stitches and were sent home with the project "design and sew an emblem for your coronation pouch using 5 basic stitches" It was not expected that they be perfectly period-the purpose was to practise and become comfortable with the stitches.

7th October we looked at Anglo-Saxon embroidery. Merewyn and I had both researched this topic and led the discussion together. Although there are not many existing examples of Anglo Saxon embroidery, we did find out that although silks were used-for flash things, generally Anglo Saxon embroidery was in wool, the stitches were mostly stem or split stitch and there was couching-often in metallic thread not unlike Opus Anglicanum and in the masseik embroideries the stitching was the other way around with the central figures couched in gold. The design elements largely consisted of Animals, foliage and knotwork., although extant examples also show saints or people it is suggested to look to manuscripts and other Anglo-

Saxon art for inspiration for your designs. The whole class decided on the project for this month-embroidered box lids. This is helped by having a very skilled wood worker in the class-Edward Braythwayte followed up this class by having a get together at his home in Rotorua making little boxes to put our work on. Only one of the boxes was a covered cardboard box a la spotlight.



Figures 3 - Anglo-Saxon style embroidery in split stitch in wool.



Figures 4 - Anglo-Saxon style embroidery in split stitch in wool.



Figures 5 - Anglo-Saxon style embroidery in split stitch in wool.



Figure 6 - Edward Braythwayte

The most recent class and sadly the last one for the year as the summer season of events is beginning to takeover, was 11th November and the topic was Blackwork. We quickly went over basic blackwork, the stitches and patterns available in books and online. We discussed 2 basic blackwork styles-counted and uncounted and looked at some examples bought by Constance. The stitches are of course quite simple-Holbein or double running stitch for counted blackwork and basically stemstitch - with the occasional chain, buttonhole and others when it fits with the pattern, for uncounted blackwork. We looked at a number of patterns and where to find inspiration such as Paintings of the period-particularly Holbein and Shorleyker's *Schole-house for the Needle* (1632) examples of which can be found fairly easily. The motifs tend to be plants and animals/insects etc.

The project we have chosen for this month is table napkins-with a simple blackwork edge. We had a quick lesson on making generic fringed napkins.

I know that many of the projects we are choosing are not strictly in a period context-such as blackwork on 14th C table napkins and we have absolutely 0 evidence for Anglo-Saxon embroidered box lids. And some purists may raise their hands in horror, but the point of the projects is something small and useful to practise the stitches and give the students some confidence in trying the skills they are learning. All the projects are being given as largesse to the Kingdom or to the Barony, and we are developing a pool of skilled

and confident needleworkers who after having small successes are prepared to give anything a go.

Although we are effectively shutting down until after Canterbury fair in February, I have had some interest from other students, who missed the first class and are still interested in catching up, so I am planning on rerunning the first class during December or January, and can carry on next year with even more students.



Figure 7 - By Katherine Xavier

There have been some exciting and unexpected outcomes from these classes. I was delighted that we have had a number of Lords, keen and enthusiastic-and quite skilled. The projects have promoted practising and learning new A&S skills such as woodwork (and as the Cluain A&S officer-I am thrilled). I am really pleased with the progress we have made this year looking forward to the continuation of the classes and the new areas we will cover. It is my hope that as the students become increasingly aware of what they are doing, the projects will be more "period" and the students themselves will take a greater role in leading the classes.



Figure 8 - Little Boxes



Figure 9 - By Merewyn



Figure 10 - By Sventa Dyarken



Figure 11 - Pouch by Elizabeth Braythwayte

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

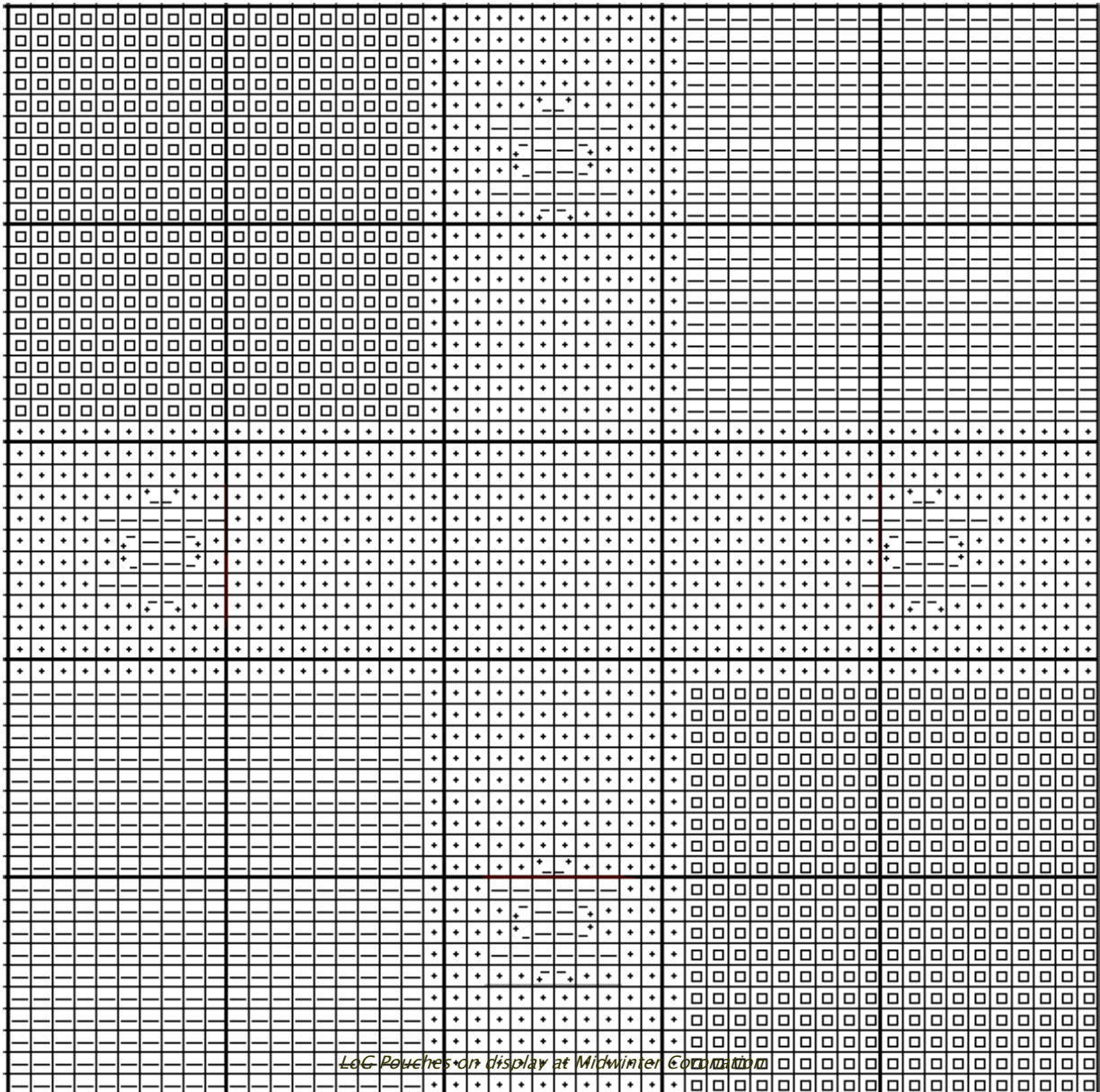
- ❖ Darton - *Marienna Jensdottir*
- ❖ Dismal Fogs
- ❖ Ildhafn - *Constance de Coligny*
- ❖ Innilgard
- ❖ Krae Glas
- ❖ Mordenvale - *Jane Stockton*
- ❖ Politarchopolis - *Rowan Perigrinne*
- ❖ River Haven
- ❖ Rowany - *Keridwen the Mouse*
- ❖ Saint Florian de la Riviere
- ❖ Southron Gaard
- ❖ Stormhold
- ❖ Torlyon
- ❖ Ynys Fawr

Populace Badge Patterns

□ Blue

– White

+ Red



From the Chronicler

By Jane Stockton

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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SCA Name:

Address:

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Postcode:

Email address:

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

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.