



The Worshipful Company of Broderers of Lochac

The Newsletter of the Embroidery Guild of the Kingdom of Lochac

Issue 28 – Midwinter Coronation, 2007

A Company Crowned...

By Rowan

At the Company meeting at Festival, we spoke about company regalia, and talked about the regalia common amongst guilds during our period, including garlands to crown the Masters of the guild.

Garlands were used to crown new masters at ceremonies of the Courts of Livery Companies of London from at least the 15th century and probably earlier. The Leathersellers Company was established in the 14th century and incorporated in 1444, with the first garland was presented by Mrs William Curtes in 1487. Four new garlands are listed on an inventory of 1540, and these were replaced in 1638.

Garlands were usually made of velvet, professionally embroidered in gold, silk, pearls and other precious materials. The extant examples show the badge of the guild on the front, along with supporters or other decoration.

The Broderers crown is of tawny orange velvet, embroidered in silver, gold and silks, with seed pearls (mostly gone) and silver strips in place of sequins. The embroidery is mostly couched work, with some raised work, including the company badge worked in a cartouche on the front. The inside is also embroidered, with the Company's motto in goldwork: *Omnia de Super*.

I have seen at least one other image of this in one of my books, which focuses on the goldwork letters of the interior, but I cannot place my hand to it. If anyone spots the image in their reference collection, do let me know! Likewise, if anyone else has any additional images of any other extant examples, that would be wonderful.

The discussion at Festival agreed that masters should really be able to make their own garlands (after all, they are masters of the craft), possibly with an agreed design for the company. Or perhaps the basics could be set as red velvet embroidered with gold, silk and pearls, with the Company badge at the centre, and the masters research and create their own designs

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One of the Leathersellers' 17th century garlands.

within these parameters. Some thought must be given to how each person would wear their garland – I'd need an undercap, for example.

So, a long term project, but it is nice to have richly embellished futures to think about....

Rowan

Sources: Digby, George W 1963 Elizabethan Embroidery
Faber and Faber, London 1963

http://www.leathersellers.co.uk/simple.cfm?CFID=10425473&CFTOKEN=58498008&cat_id=4



One of the Broiderers' garlands (Digby, plate 11).

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

Competitions AS XLII (2008)

12th Night Coronation – Bookbindings and 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

Competitions AS XLIII (2009)

12th Night Coronation – Pictorial Theme - January, 2007

May Crown -- Canvas Work - May, 2007

Midwinter Coronation -- Headwear July, 2007

November Crown – 3-Dimensional - November, 2007

Mammen Style Cushion for King Draco

By Zanobia Adimari

This is a cushion made for our current King, Draco, in his second reign over the Kingdom of Lochac. He requested for his presentation item from the Worshipful Company of Broderers a cushion bearing his three-headed dragon triskelion emblem in a Norse style to suit his persona. I volunteered to undertake this task, but must lend thanks to Baroness Marienna Jensdatter for her help with the documentation and history, to Lady Jane Stockton for her generosity in supplying me with a suitable wool thread, and to Brithaele from donating the wool twill.

THE MAMMEN TEXTILES

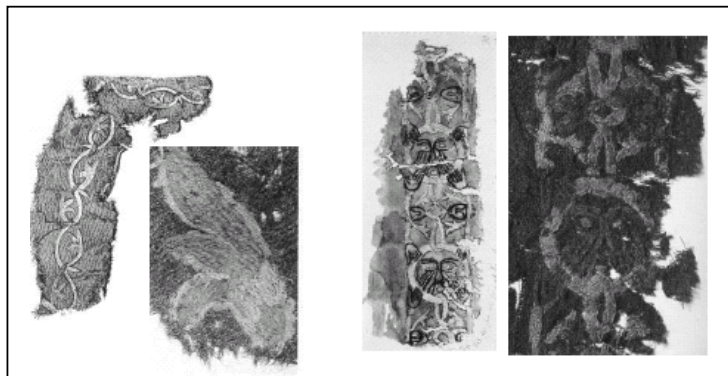
Finds from the Viking era of textile remains are rare. There is a unique collection of embroidered finds is commonly referred to as the Mammen Textiles. Included were fragments of "...clothing from the corpse and remains of pillows and blankets existed..." (Roesndahl, 1992, page 274). Marienna provided the following description of the cushion fragments that were part of the find from the book "Mammen - grav, kunst og samfund i vikingetid". The cushion is described in details in the chapter entitled "Textilfragmenterne fra Mammengraven" written by Else Ostergard. In figure 17, the cushion, Item C144, is described as "...Cushion cover in wool. 78x28cm. b) Diagram showing the cut of the cushion fig. 17a. c) Enlarged detail of the selvage. The warp threads are darker and more tightly spun than the weft-threads. Tabby, 15x9 threads per cm. Z/Z spun. Originally the

cushion cover was blue. d) Embroidery from the cushion cover with raised fishbone stitch beautifully placed over the seam that keeps the front- and back piece together. e) Enlarged detail of the raised fishbone stitch. The red embroidery thread is two-ply wool S-plied. f) Diagram of the embroidery..." (Iverson, 1991).

The following image is taken from Baroness Marienna's notes on Scandinavian embroidery showing the other embroidered pieces showing images of faces, vines and animals. The animal fragments and intertwined faces relate closely to the Mammen style of article with naturalistic and interlocking themes.

THE MAMMEN ART STYLE

This style existing in the transitory period linking the Jelling and Ringerike style. It allowed for some changes to take place, like the "...animal's body becomes more substantial, taking on more naturalistic proportions than those of its emaciated predecessors..." (Graham-Campbell, page 144). Also, "...the Mammen style there appears for the first time the full use of foliate patterns..." (Graham-Campbell, page 144); which links adequately to the appearance of the acanthus leaves that is used in the Mammen textile fragments. This style also suits the style of the His Majesty's use of an interlinked triskelion dragon, which in itself does not suit earlier emaciated animal figures (Wooding,



page 103).

MATERIALS

The design will be worked on black wool, with Patterna 100% wool yarn for the embroidery (sadly I did not know beforehand that washing the yarn would help cut down on its fuzziness). Friends and fellow members of SCA donated all the materials. Lady Jane Stockton supplied the thread while Brithael the Chaste donated the ground fabric. I was very grateful for this help and encouragement. Black was chosen as the ground as opposed to blue that is quote above because it is more in keeping with King Draco's colours/device. While a tabby weave may have been more period, and I am not sure of the correctness of twill, it was a donation, and as a natural wool fabric worked well.

THE MAIN DESIGN

This has been copied from His Majesty's coat,



featured in Cockatrice Issue 28, which includes the design in appliqué. It was drawn out on graph paper before being copied on to the fabric.

This has been worked in split stitch edged in stem stitch; with a single thread of 2-ply wool (see above notes). A hoop was used to keep the tension even.

To the left is a scan on the work in progress. The split stitch from worked from the outside spiralling in to the centre of each section of the design.

This picture shows the outline on the design marked out in silver gel pen (which I found was the best way to mark the fabric that was clear and didn't rub off).

FINISHING THE SEAMS

As noted above the seams on the original cushion fragments were finished with a raised herringbone stitch. As such this cushion will be finished with herringbone stitching in the same wool thread used for the main design (a running stitch in black wool will first be used to join the fabric. In the original this over stitching appears to be structural and it would have probably been best if I had stitched this in a smaller herringbone to avoid it catching. Hopefully this does not become an issue for his Majesty.

In order to keep the stitch even I followed the advice that I picked up at the last guild's day in Politarchopolis from Asa and Contarina. That is I created a evenly marked tape which I could then move along as I sewed. This made it very easier to keep the stitch even, especially when working on the second colour. I did this in two colours to keep in the theme of the front design and because I find the effect striking.

NOTES ON STUFFING

While the general discussion on the Worshipful Company of Broiderers of Lochac's email list leads me to believe that the more correct way to stuff this cushion would be with down/feathers. However, due to the lateness of my enquiries on this stake I have had to use a more modern means of filling the cushion. Another idea I investigated was stuffing using fabric scraps (at least more natural than cushion filler) but I decided that this could become quite



heavy and would then make it less practical.

COMMENTS ON THE FINISHED PIECE

I would have liked more time with this project, but the experience of moving house and increased work hours distracted me. I would have liked the extra time to work on my skill at stem stitch, which a good eye can notice, has not has provided as smooth an edge as I would have liked. I also considered finishing the cushion as slipcover, but as don't see it as needing regular cleaning and this is not at all true to the research I decided against this idea.

REFERENCES

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Graham-Campbell James, *The Viking World*, London, Francis Lincoln Limited 2001.

Iverson, Mette (editor); "Mammen – grav, kunst og samfund i vikingetid (Mammen: Grave, art and society during the Viking Age)"; *Jysk Arkaeologisk selskabs skrifter XXVIII*, 1991. Thanks to Marienna!

Roesndahl, Else & Wilson, David M. (editors); *From*

Viking to Crusader – Scandinavia and Europe 800 – 1200; Rizzoli, New York, 1992.

Wooding, Jonathon; *The Vikings*, Lansdown Publishing Pty Ltd, Sydney, 1997.

ONLINE REFERENCES

Jensdattar, Baroness Marienna (Maggie Forrest); "Scandinavian Embroidery"; <http://www.forest.gen.nz/Medieval/articles/embroidery/Scandinavian.pdf>

Jones, Heather Rose; *Embroidery from the Tenth Century Viking Grave at Mammen Denmark*; 2005; <http://www.heatherrosejones.com/mammen/index.html>

Priest-Dorman, Carolyn; *Viking Embroidery Stitches and Motifs*; 1997; <http://www.cs.vassar.edu/%7Ecapriest/vikembroid.html>

Stockton, Jane (Michelle Watson); "Historical Needlework Embroideries", *Mammen Embroideries*; http://medieval.webcon.net.au/extant_mammen.html

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.

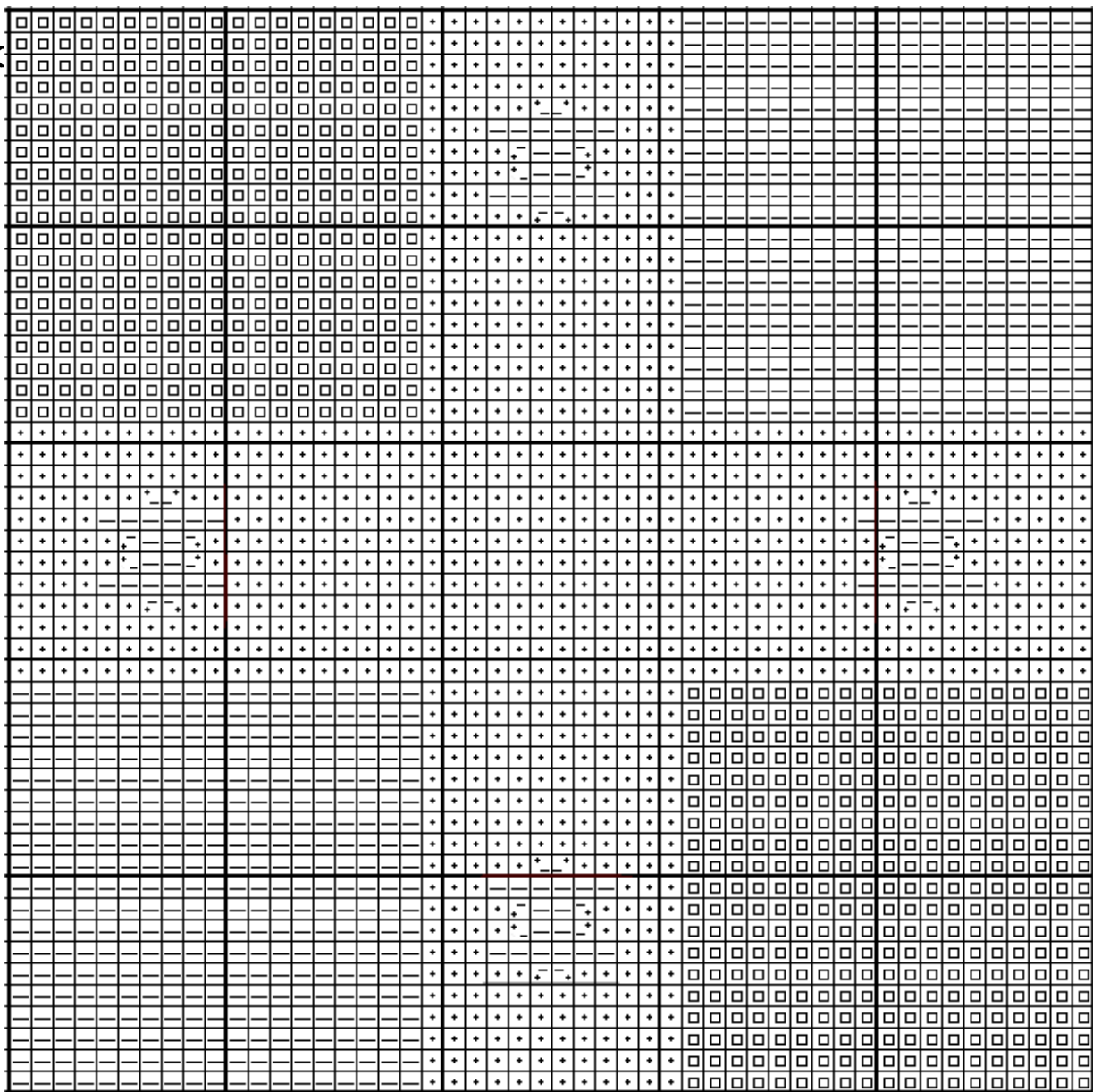
- ❖ Agaricus
- ❖ Aneala
- ❖ Arrowsreach
- ❖ Bacchus Wood
- ❖ Bordescros
- ❖ Colles Ardorum

□ Blue

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

+ Red

Pc



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?

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Guild Contacts

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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.

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

Worshipful Company of Broderers
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.