



The Worshipful Company of Broderers of Lochac

The Newsletter of the Embroidery Guild of the Kingdom of Lochac

Issue 29 – 12th Night Coronation, 2008

From The Guildmistress

By Rowan

PRESENTATIONS

At 12th Night, Marit the Wanderer presented our gifts to TRM Hugh and Therese on behalf of the Company. Adrienne Fildyng de Faux had designed two set of blackwork cuffs in Holbein stitch - with oak leaves and acorns for Hugh, and roses and rosebuds for Therese. Adrienne had worked the roses and Aliena de Savigny worked the oak leaves.

Hunydd and Keredwin will make an applique cushion for HRM Berengar, with discussions still underway for a suitable gift for HRM Bethan.

The Company has made and presented many fine gifts over the years, but sadly, some are still outstanding. I am hoping to try and chase up these to clear our backlog:

Alfar and Gudrun, Midwinter AS 42

Alfar's cushion has been completed, but neither has been presented - *Last news – Maria Bianca needed more wool (sent)*

Aedward and Yolande, Midwinter AS 41

Aedward's blackwork cuffs are completed, but one of Yolande's is incomplete - *Last news – Willameena has returned the cuff and Adrienne will take it on.*

Stephen & Mathilde, Midwinter AS 40

Mathilde's partlet was presented, but Stephen's gloves remain unfinished - *Last news – Amelot has returned these, in the hope that someone else will take them up*

Aedward and Yolande, Midwinter AS 39

Aedward's blackwork cap was presented, but Yolande's Elizabethan cuffs are still incomplete - *Last news - Yvonne Yvette and Tristan de Poitiers are still working on the gloves*

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*Presentation Pieces for TRM Majesties Hugh and Therese.
Designed by Mistress Adrienne Fildyng de Faux and worked
by herself and Lady Aliena de Savigny*

Draco & Serena 12th Night AS 39

Serena's Viking woolwork cloak border was presented, but Draco's is incomplete - *Last news – Yve is still hoping to finish this*

Alfar and Elspeth, 12th Night AS 37

Alfar's Bayeux style hanging was presented, but Elspeth's Viking metalwork cuffs incomplete. - *Last news – Acacia was trying to complete the cuffs.*

It would be wonderful to get all these tidied up. If you are sitting on any of these, maybe it is time to consider

handing it over to someone else, who does not have to deal with the guilt as well as the work!

COMPETITIONS

The Book Accessories competition was won by Leoba of Othingdun, who entered an Elizabethan book cover, done in slips – a lovely and very effective piece of work. Thanks to Leone de Grey for judging this competition.

Competitions for the year ahead:

- ❖ May Crown - Elizabethan polychrome
- ❖ Midwinter - Extremities - embroidery on hands and feet
- ❖ Nov Crown - Applique or intarsia
- ❖ 12th Night - Pictorial theme – Hunting

COMPANY BANNER

Three replacement Gold Lochac banner edge kits have been sent out in the hope of quick return. Once these are back, the banner itself can be made up and 'completed', with the many slips applied – Lochac, Masters and Company. These can then be added to

as time goes on and our numbers increase.

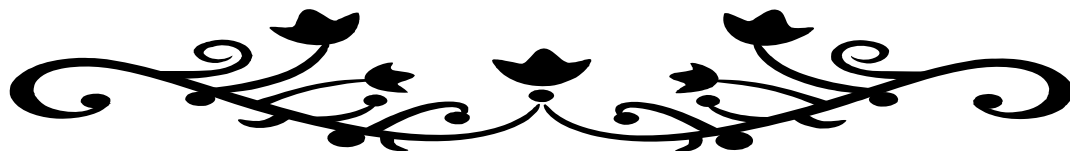
LOG POUCHES

Tatianitska Iaroslavna has completed a LOG pouch using the viking woolwork pattern, but worked in silk, which will be handed over to TRM for presentation to a recipient of the Lochac Order of Grace.

We still need more pouches, so Company members are encouraged to try a new embroidery style using one of the patterns at http://www.sca.org.au/broiders/log_pouch_instructions.html or designing your own variant.

Finally, my apologies for being somewhat absent these last few months – many thanks to Jane and the rest of you who have kept things alive and happening until I could return to enjoy this good company once more.

Rowan



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, 2009*

May Crown – Canvas Work - *May, 2009*

Midwinter Coronation – Headwear *July, 2009*

November Crown – 3-Dimensional - *November, 2009*

Work in Progress: Tuscan Camicia 16th Century

By La Signora Onorata Katerina da Brescia

INSPIRATION

This camicia is based on the portrait of Eleanora d' Toledo (1542) by Bronzino and two extant examples in Prato Museum. (Found in La Moda a Firenze and At Home in Renaissance Italy.)

The necklines of the camicia of portraits, at this time appear to be flat (more akin to the English smock) and not gathered at the neck in many cases. This is reinforced by the extant camicia found in Prato museum. There is no information however, to confirm the actual actual origin of the camicia (Prato is in Tuscany). The extant examples differ from the venetian camicia (Cut my cote) and Sicilian (?) camicia/nightdress (?) in the Metropolitan Museum in New York. However they are stated as Italian (not English) and do match the appearance of the camicia in the Bronzino portrait and others, of the era, showing a larger amount of neckline.

MATERIALS

I have used pure linen, Madiera silk embroidery thread in black, red and 'gold'. I am currently using Guttermann linen thread to sew the seams.

PATTERN

The main difference in 'Italian' camicia I have made before is the lack of gathering at the neck. This is based on the above extant items. The main difference I can see between these Italian camicia and English smocks is the apparent lack of sleeve gussets. There are front (and assumed back also) body gussets. This actually gives more room in the chest area and so the sleeve gussets do not appear to be needed.

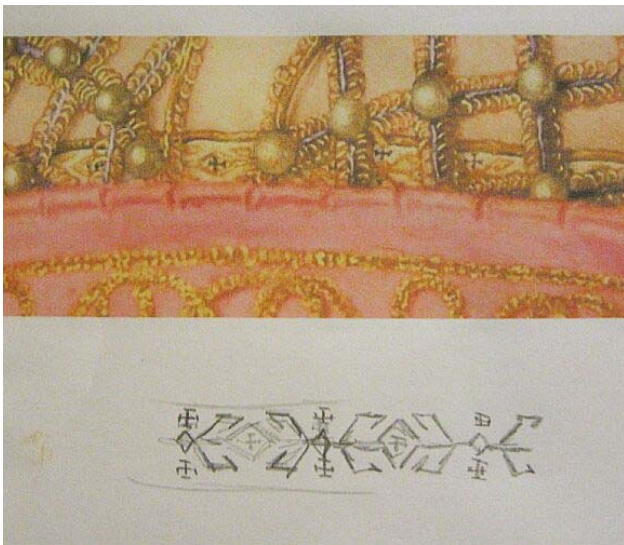
EMBROIDERY PATTERN

The actual embroidery on the extant items is in red (ish)-brown cross stitch.





I started to draft out a pattern (and hopefully will finish later) but really wanted to make the camicia in the Bronzino portrait.

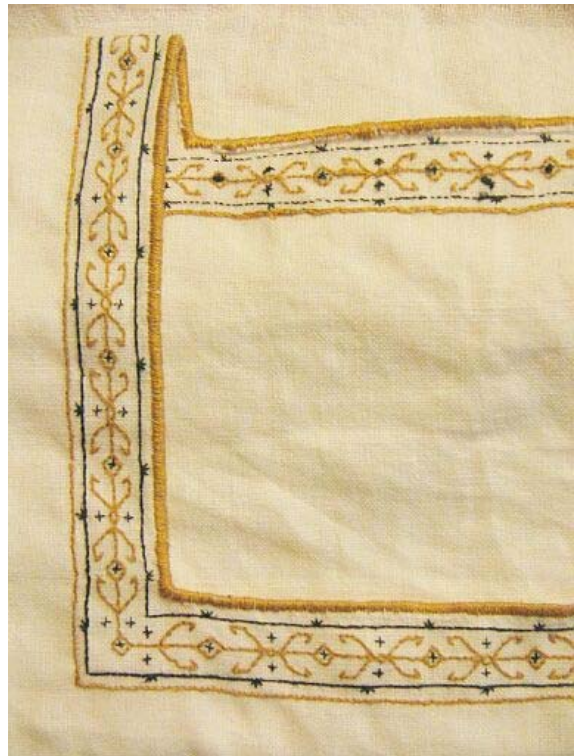
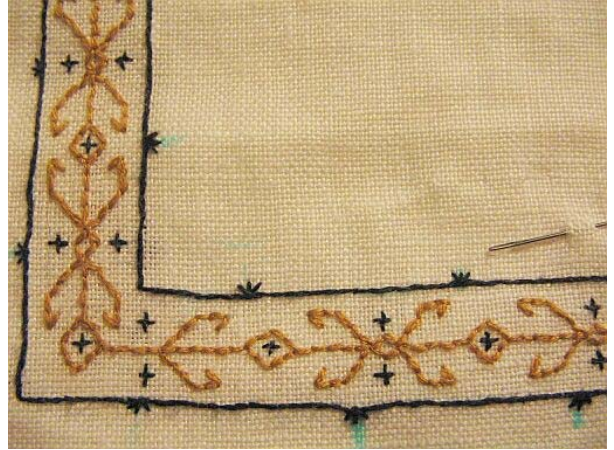


I used running (Holbein) stitch for the main pattern, and edged the camicia neckline in gold thread also. The outer gold line was of stem stitch.

The sleeves have a 'pared' down pattern in verticle lines on the sleeves. I based my sleeve embroidery pattern on a simplified version of the neckline embroidery, using counted embroidery.

WHAT I HAVE DONE SO FAR

Here is a picture of the neckline embroidery (finished) front and inside.



FINISHING UP (EVENTUALLY)

I am sewing the seams with linen thread using back stitch to make it stronger. Stitches are about 2mm in size.

I will most likely flat fell the seams (to make it stronger to withstand washing and based on information below which, though not Tuscan, is 16th century Italian. I have not got other information on the seam treatment of the extant items above).

Information supplied by Kathy Page at both a Pensic class and Kalamazoo, 2007 (What Goes on Under a Sicilian Woman's Dress? The Bare Essentials.) is as follows.

Chemise with purple/plum embroidery info given as: "Seam finishes – Flat fell- backstitch, butted and whipped selvages"

Shirt info was given as: "Seam details: Embroidered over seams? Butted selvages and flat fell under seams. Seam thread thickness: Fine silk and heavier wt (than fabric threads) linen thread "

'drawstring' Drawers info was given as : "Seam finishes – Rolled. Number of stitches per cm seam: 5:cm at centre back.

Gathered Drawers info was given as: " Seam finishes – flat felled with unique stitch. Number of stitches per cm seam: 7:cm.

(The hemstich seen is very similar to the pulled hemstitch documented by Mistress Rowan, but without the pulled threads.)

I am still debating as to whether to 'smock' the cuffs as in the extant examples. or to just copy the cuffs seen on many of the portraits. I may have to learn a new skill, as I have not smocked before. I am also hoping (time permitting) to embroider over the seams, to match the pattern of the sleeve embroidery. (this can be seen in the Prato extant items).

When it is done, I will post info on my website:
<http://katerina.purplefiles.net.au>

BIBLIOGRAPHY

Ajmar-Wollheim, Marta & Dennis, Flora (ed). *At Home in Renaissance Italy*. V&A Publications London, 2006. ISBN: 10 1 85177 488 2.

Orsi Landini, Roberta & Niccoli, Bruna. *La Moda a Firenze 1540-1580*. Pagliai Polistampa, Firenze, 2005. ISBN: 88-8304-867-9

WEBSITES

Archeological Sewing by Heather Rose Jones (2001)
<http://heatherrosejones.com/archaeologicalsewing/index.html> (new adsottana: 8/06)

Archive of Stitches from Extant Textiles.
www.bayrose.org

Sewing Stitches Used in Medieval Clothing:
<http://www.personal.utulsa.edu/~marc-carlson/cloth/stitches.htm>

OTHER

Page, Kathleen: *What Goes on Under a Sicilian Woman's Dress? The Bare Essentials*. presented at 42nd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan, and again at Pensic, 2007. (observations on extant items found at New York Metropolitan Museum) 30 pages.



Front of Sleeve

Work in Progress: An Elizabethan Style Smock

By Fionn ui Mheadhra

I am currently working on a series of Elizabethan gowns and under gowns in the loose style which is often called a 'Flanders gown'. (See reference (1) for a link to more information on this style.) I also wear Italian style gowns, and I found that I needed some new chemises or smocks because the Italian gathered chemises that I now have look quite bulky under the high necked under gowns.

I plan to make several smocks, and I am currently working on a prototype. I am making an ungathered smock, comprised of rectangles and triangles and similar to the one below. This photo can also be found at <http://www.elizabethancostume.net/chemise.html>

which has other examples of extant smocks and instructions for recreations. (1)

I am making the chemise from a very pale green/natural coloured cotton which I got at a bargain price, and which has a texture reminiscent of linen. (I am on a very strict budget and can't afford linen). Smocks were usually white, but this one won't be visible, and is pale enough to pass anyway.

I chose a wasp motif to decorate the smock. I had seen this design somewhere on the internet several years ago; it is really cute. A photograph exists in Queen Elizabeth's Wardrobe Unlock'd, (2) plate 384. The motif is taken from a white linen shirt that is in the Museum of Costume, Bath. The original is worked in black thread, probably silk, in what looks like double running stitch or backstitch. The extant shirt dates from c. 1585.

I marked the design out in removable pen. The motifs are concentrated around the front and back necklines and along the sleeves. I made the wasp's legs a little longer and slightly altered the decorative patterns in the wings. One of the wasps will have a smiley face. I also added a stinger which is not on the original design, but I felt that the wasp needed it to look complete.



An extant sixteenth century smock



The extant shirt motif from the Museum of Costume, Bath c. 1585

The motif is embroidered with green DMC cotton 937. Silk would have been used in period, but is beyond my budget at the moment. The green embroidery makes the base fabric look lighter. The head and body of the wasp are embroidered in stem stitch, but the rest of the design is executed in double running stitch. Both these stitches were used in England during this period. I chose to do most of the design in double running stitch because I use stem stitch most often and felt that I needed a bit more practice in double running stitch to get the stitch tension correct.

I am really enjoying this embroidery project, which is probably a Good Thing, because I am much slower at the double running stitch than at stem stitch. Each motif is taking approximately 2 to 2.5 hours to complete, but I know I will get faster as I get more practice. The reverse side of the work is very neat with this stitch.

I am already thinking of the design for the next smock, which will be embroidered in cotton thread on a base fabric of white cotton. I am thinking of red or pink embroidery in a design taken from Shorleyker's 'A Schole-House for the Needle'(3). Extant examples of sixteenth century monochrome embroidery in red and pink exist. I have seen a couple of examples of smocks with red or pink motifs, and the Jane Bostocke sampler of 1598 also has some coloured silk work on it. (Search under 'Jane

Bostocke' at the V&A website for an image:

<http://images.vam.ac.uk/indexplus/page/Home.html>

REFERENCES

(1) The Ropa: a Renaissance "Housecoat" notes by Ly Isabella de Boyce

available at

<http://www.tirbriste.org/a&s/docs/The%20Ropa.doc>

(2) Available at

<http://www.elizabethancostume.net/chemise.html>

and <http://www.elizabethancostume.net/va/smocks.html>

(3) Arnold, Janet. 1988. Queen Elizabeth's Wardrobe Unlock'd ISBN 0 901286 20 6 (978-0-901286-20-8)

and the Museum of Costume (Bath) website:

<http://www.fashionmuseum.co.uk/>

Shorleyker, R. 1632. A Schole-House for the Needle.

<http://web.archive.org/web/20040206052811/http://infotrope.net/sca/texts/scholehouse/> Shorleyker, Richard.

A Schole-House for the Needle: Produced from the original book printed in 1632 and now in the private collection of John and Elizabeth Mason". Much Wenlock, Shropshire: RJL Smith & Associates, 1998. ISBN 1-872665-72-1.



Blackworked linen handkerchief, in Holbein stitch (counted blackwork) by La Signora Onorata Katerina da Brescia



Blackwork coif in red silk by Fionn ui Mheadhra

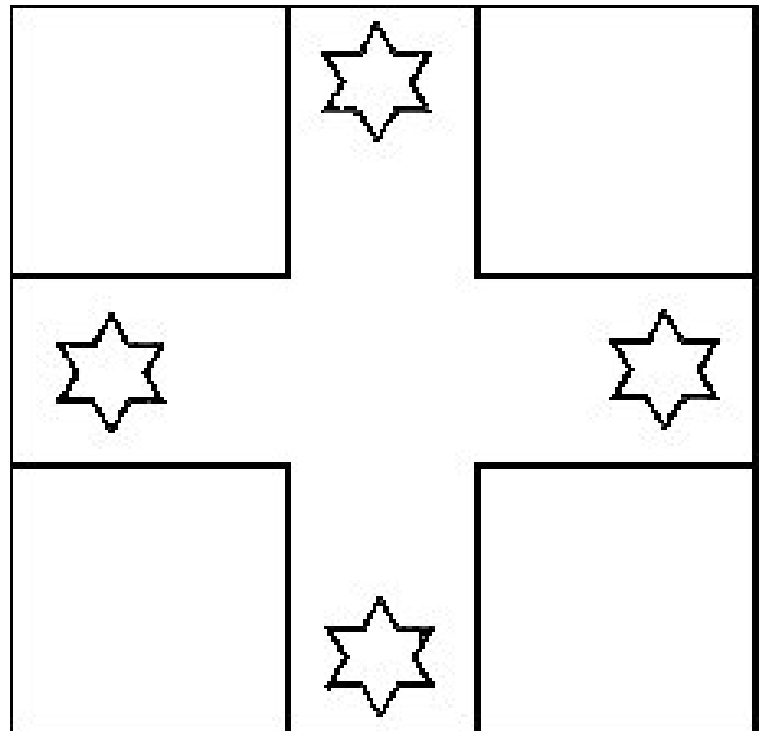
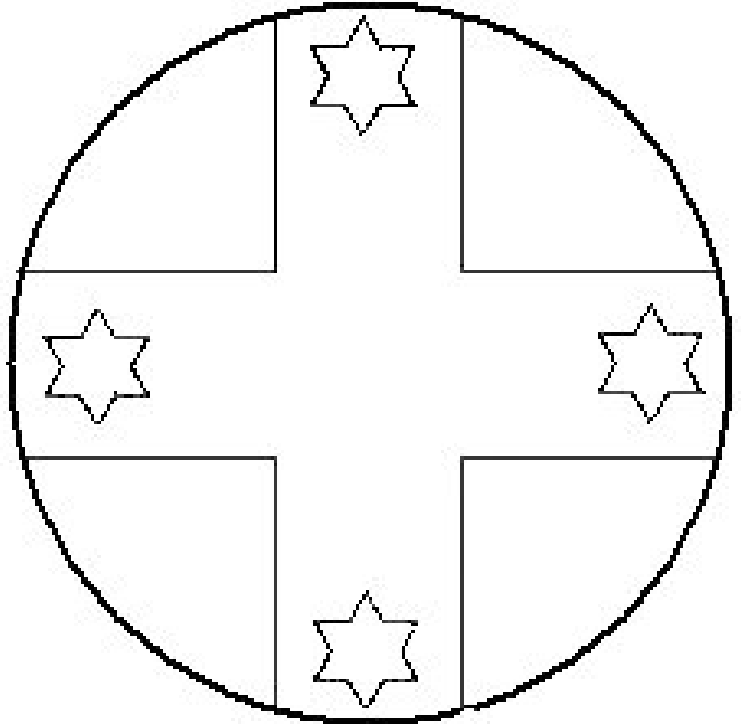
Local Group Contacts

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 Perigrynn*
- ❖ 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.



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

Guild Contacts

Guild Master

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Patron

Mistress Mathilde Adycote of
Mynheniot

Webmistress and Chronicler

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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 November Crown	May Crown	Midwinter
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.

Pattern Page - 16th Century Patternbook Patterns

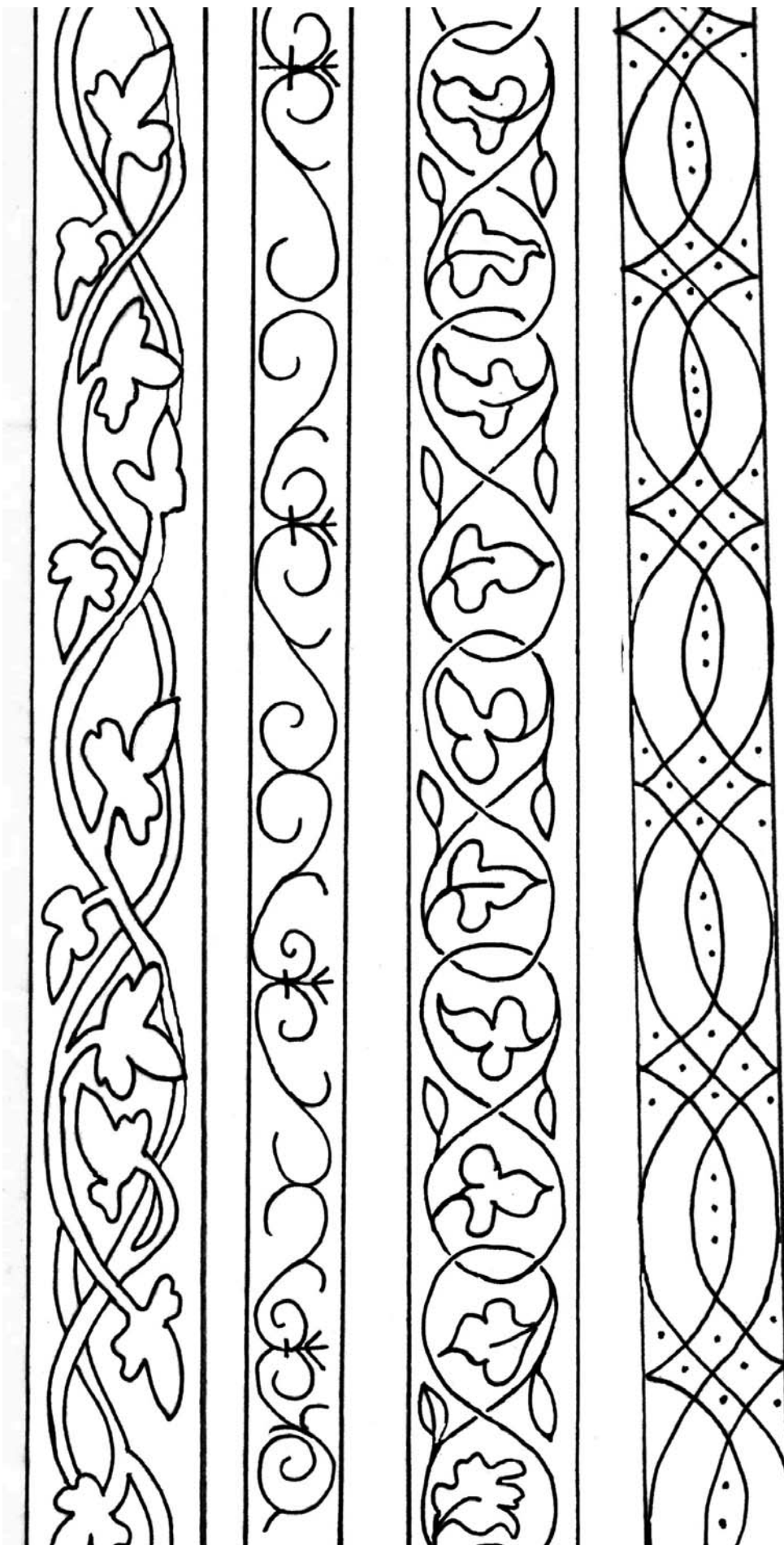
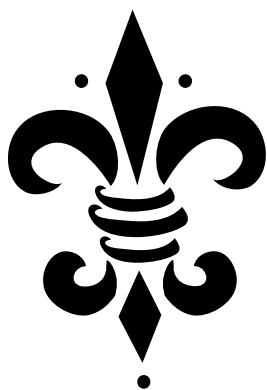
By Jane Stockton

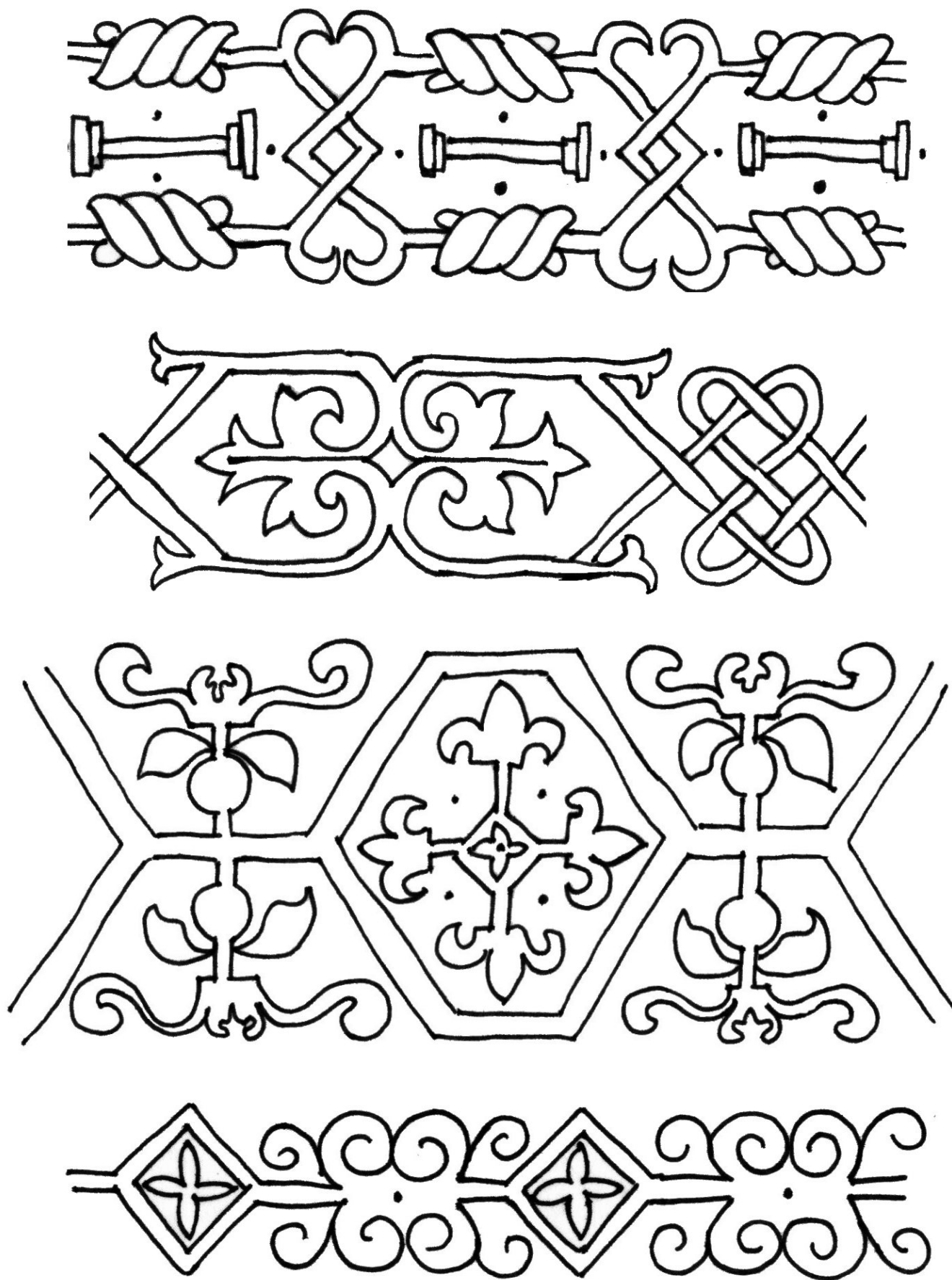
These patterns are from Christian Egenolff: *Modelbuch aller Art Nebwercks und vnd Stickens*, 1527. They could be used for blackwork using non-counted techniques such as split or stem stitch.

The designs could be used to make a collar and cuffs set or used to decorate the edges of a pillowbere or a handkerchief.

For the pillowbere, you could do just an outside border or do a border with the centre filled with spot motifs (see issues 20, 21, 22 and 23 of the WCOB newsletter for motifs to use).

They could also be used to make a shirt or smock if placed diagonally on the chest and sleeves.





Designs from *A Schole-House for the Needle*, a pattern book published by Richard Shorleyker, 1624