

Worshipful Company of Broiderers of Lochac

Guild Newsletter, Issue 17 – Twelfth Night Coronation 2004

From the Guildmaster,

I hope everyone had a good festive season and had some time to rest. Congratulations to the embroiderers of Stormhold and Rowany for each producing their local versions of the Lochac Kneeling carpet presented at William Marshal and Yule Feast respectively.

I'd like to thank everyone for their enthusiastic response to the banner project. The split stitch device projects have all been snapped up and it looks like there is a waiting list for the gold work as soon as the materials are sourced.

I'd also like to point out the Kingdom A&S competitions to everyone. There are three embroidery related competitions this year, which I encourage the Company to support.

May Crown - Lace in a period use (handkerchief, garb, accessory)

July Coronation - an elizabethan sweet pouch

12th Night Coronation - blackwork on an everyday item.

Of course there are also the WCoB competitions for next year's championship listed elsewhere in the newsletter. The royal cloaks will be in the WcoB possession again for extra embellishment, and the Kingdom still needs more LOG pouches.

So there are plenty of projects on offer this year if you don't already have one.

Keep stitching.

mouse...

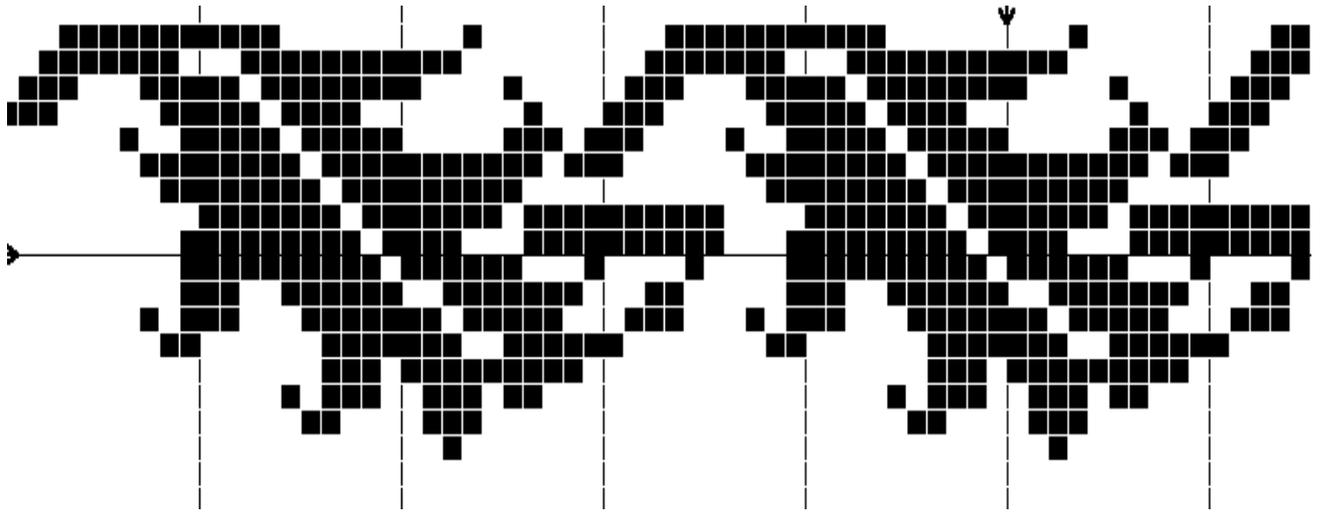
The Chronicler's bit

While I have had enormous fun (and learnt lots about PDF-ing files), and tried to figure out how to use Microsoft Word (getting better, I think), it is time to consider passing the job of putting together this newsletter to someone else.

If you are interested in this exciting opportunity, please contact me by January 31, 2004 (see contact details at the back of this issue) and I will pass your details to Mistress Keridwen and Mistress Rowan so they can make a decision.

On the next page is the pattern for the November Crown Competition – Specific pattern, interpret in any style. Happy stitching!

Morwynna



Approaching Competitions

Twelfth Night 04 (Krae Glas) - Scandinavian Work

Rowany Festival - no comp, but Guild meeting, classes, show and tell

May Crown (Politarchoplis) - Something New

Midwinter - Clothing - embroidery on outer garment (& LOG pouches)

Nov Crown (Ildhafn) - Specific pattern - interpret in any style

12th Night 05 - Blackwork (all styles, or select one type?)(& LOG pouches)

Beginner's corner

Following is the second of a series of articles provided by Jane of Stockton – aimed at the beginner and introducing a range of different stitching techniques

Five Period Embroidery Stitches – Part II – Stem stitch



Figure 1 - Stem Stitch

Background

Stem stitch was used throughout the SCA period. It was often used as an outlining stitch but also used as a filling stitch.

Technique

Work from left to right, taking regular small stitches along the line of the design. The thread always emerges on the left side of the previous stitch. It can also be worked as a filling stitch if worked closely together within a shape until it is completely filled.

Periods and Cultures

This stitch was used widely by the following cultures (but not limited to), in the following circumstances:

- Byzantine and Coptic
- Anglo Saxon - Vestments, secular garments
- Norman - Vestments, Ceremonial garments, Bayeaux Tapestry (in wool)
- English – 12th – 14th Century - Opus Anglicanum - Vestments, seal bags
- Tudor and Elizabethan – Secular embroidering gains popularity, (decline of use in religious settings due to Reformation and rise of Protestantism in England), wall hangings, secular garments, bed hangings, cushions, book bindings, book bags.
- Blackwork – stem stitch often used in various application, such as costume (from which some of the most famous examples come from) or household linens.

Materials

Stem stitch can be done with just about any thread used in embroidery. It works well with wool yarns, cotton and silk thread. When starting off, wool is a great way to learn. I would recommend something like Anchor or DMC Tapestry wool. It can be worked on a ground (your base fabric) of linen, cotton or wool. In period, wool on wool was fairly common, as was silk thread on a linen ground.

Design Sources

One of the problems associated with research into textiles, is that very few textiles survive today. Those that do tend to be ones that belonged to churches or royal or noble families, who had the means to protect what were in many cases family or national treasures. As such, we must turn to more permanent survivals, such as stonework, illuminated manuscripts, metal work etc.

Patterns to Practice With

Below are two patterns based on period sources that I have put together for those who might like to try a simple design. When stitching, try outlining the pattern in a darker colour, and then filling with a lighter colour.

Either of the patterns below would make a lovely decoration for around a neckline, cuffs or possibly along the front edge of a cloak.

Sources

Figures 2 and 3 – <http://www.cs.vassar.edu/~capriest/vikembroid.html>

Figure 4 – From - A Scholehouse for the Needle - <http://infotrope.net/sca/texts/scholehouse/>

Figure 2 - Viking - Interlaced human heads taken from the Mammon cloak

Figure 3 - Viking – Human heads taken from the Mammon cloak

Fig 2

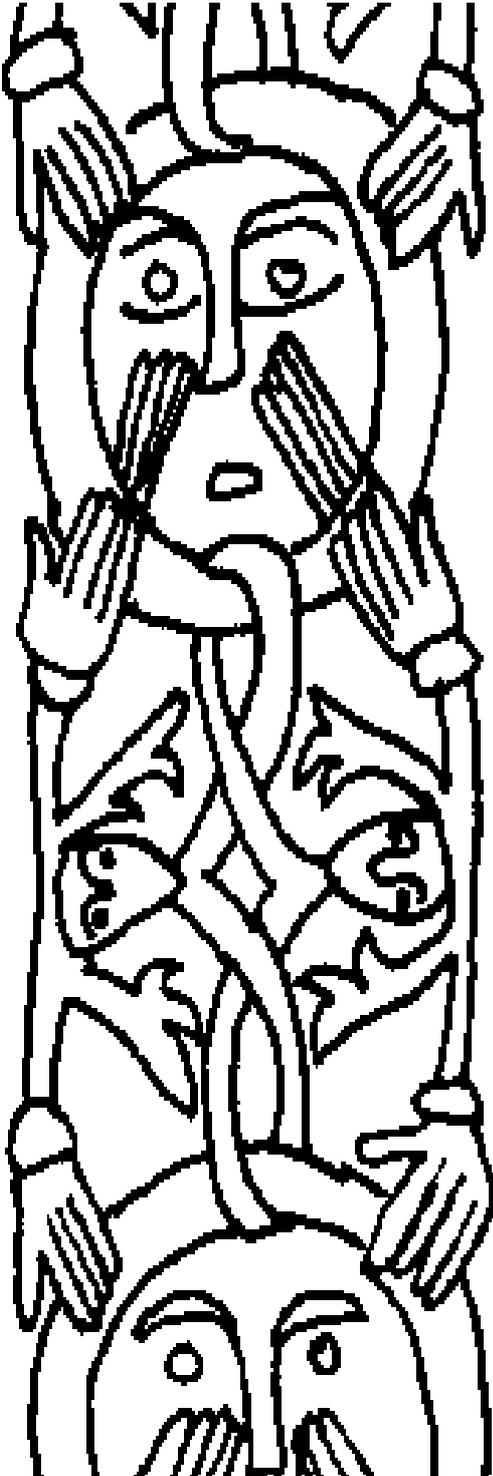


Fig 3



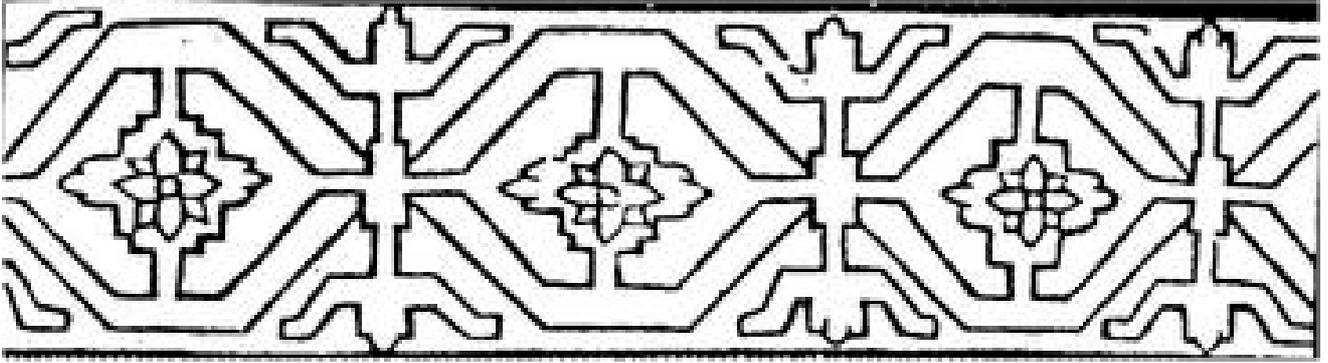
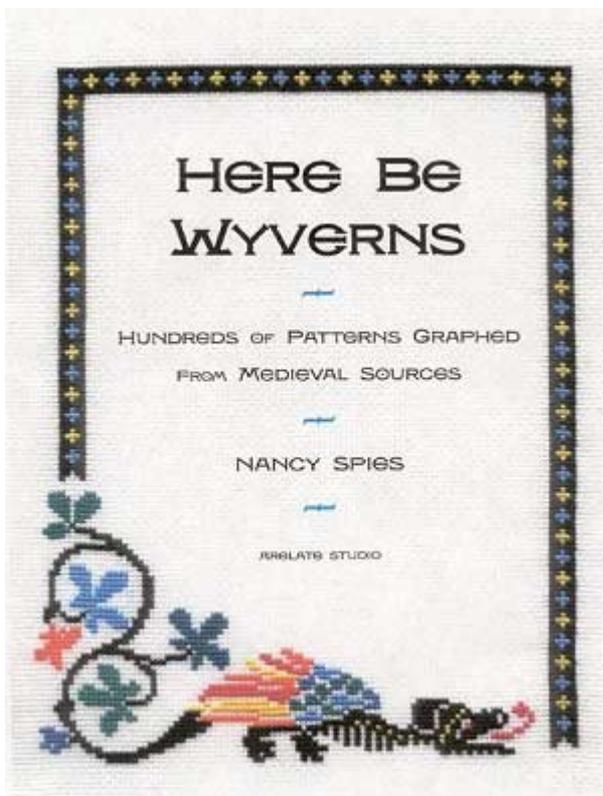


Figure 4 – Strapwork pattern – Schorleyker, 1632. Although published after the SCA period, there are many examples of this type of strapwork pattern in Tudor and Elizabethan portraits

Book Review: "Here By Wyverns: Hundreds of Patterns Graphed from Medieval Sources" by Nancy Spies



While this book is aimed at people interested in historical patterns, it would also be enjoyed by anyone with a love for fantasy, animals or border designs. All the patterns in the book have been converted to cross stitch graphs. The graphs are in black and white and very easy to read.

The book itself is divided into several chapters:

- **Imaginary Creatures** - dragons, basilisks, harpy, drollery, phoenix, wyvern etc
- **Animals** - bunnies, badger, hedgehog, bear, butterfly, snail, fox, lion, bull etc
- **Water Creatures** - fish, seahorse, mermaid, merman etc
- **Architecture** - castles, towers, tent, cathedral etc
- **Birds** - peacock, generic birds, eagle, goose, owl, pelican etc
- **People** - man on horse, marching men, guard, saints, knights, groups, musicians etc
- **Lettering** - Gothic Textura Quadrata, futhark, Irish Half Unical etc
- **Overall Designs** - geometric patterns, florals, trees, birds, hearts, stars etc
- **Borders** - divided into several sub chapters by period (6th-11thC, 12thC, 13th-14thC, 15th-16thC) repeating geometric, animals, hearts etc
- **Odds and Ends** - large single patterns, block motifs, keys, knots, boats, celestial etc

The book gives a good range of difficulty in the patterns, there are very simple borders that could be completed quickly by a beginner to much more complicated pictorial and border designs that would challenge the more experienced cross stitcher. Also, many of the patterns, particularly the borders, could also be used for tablet weaving, knitting, patchwork, beading or needlepoint.

The book is 192 pages long, with four pages of colour plates showing some of the designs stitched up (something from just about each category is represented in this section). The book is spiral bound.

While there is no complete acknowledgements section to find where each pattern was sourced from, the original type of source (stained glass, embroidery, goldwork, carving), date and rough location is given so that most can be related to the original piece with a bit of research.

Also, think about visiting the website (click on cover above) there are several pages from the book to look at.

Why I Bought the Book

I am always interested in books that have patterns based on historical work. I liked this one cause it had some simple little motifs that I could use for quick projects and also more in depth patterns, such as the borders that I could use as a basis for decorating clothes (in my case, I would convert the designs back to free form embroidery, which in most cases is more appropriate for clothing).

Details:

- *"Here by Wyverns: Hundreds of Patterns Graphed from Medieval Sources"* by Nancy Spies
- Softcover: 192 pages including 4 colour plates
- Publisher: Arelate Studio (2002)
- ISBN: 0-9718960-0-3
- <http://www.weavershand.com/ArelateStudiowyvern1.html>

Review by Jane Stockton – jane_stockton@webcon.net.a

Embroidery trivia

Did you know that the Bayeaux tapestry consists of:

- ❖ 623 humans
- ❖ 55 canines
- ❖ 202 horses
- ❖ 41 ships
- ❖ 49 trees
- ❖ almost 2000 Latin words
- ❖ over 500 mythological and non mythological creatures (eg birds and dragons etc)
- ❖ and at least 8 colours of yarn are discernable

Contacts

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Other Resources

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Email: rlberry@sprynet.com

Guild Website <http://users.drak.net/needlework>

Historic Needlework List

(For those who have e-mail.)

To subscribe mail

to: majordomo@Ansteorra.org with the message "subscribe h-needlework" or "subscribe h-needlework-digest" in the body of the message (do not include quotes).

To post messages to the HNW List:

mail to h-needlework@Ansteorra.org

Worshipful Company of Broiderers List

We have an email list for the purpose of discussing issues relating to the Guild in Lochac: to subscribe, send an email to majordomo@sca.org.au. Leave the subject line empty and put "subscribe wcob" in the text of your message. Once subscribed, you can email your messages to wcob@sca.org.au

From the chronicler

Many thanks to the following for their assistance with the production of this newsletter -:

Jane of Stockton – for once more supplying two excellent articles

And our **Patron** and **Guild Mistress**, both of whom are patient, helpful and always willing to supply any written info I need.

Don't forget – if you want to be assured of the swiftest method of delivery of the newsletter – you can always send me your email details and I'll send an electronic copy.

Morwynna

IF UNDELIVERED
Return to: 10 Bootle Place,
Phillip, ACT 2606.