



The Worshipful Company of Broderers of Lochac

The Newsletter of the Embroidery Guild of the Kingdom of Lochac

Issue 26 – 12th Night Coronation, 2007

From the Guildmistress

By Rowan

Greetings to all the Company

Since we are a little late with this newsletter, I can include news from 12th Night itself.

The Company presented the gifts to Asa and Draco in their final court, held under the trees. Zanobia had made a cushion with Draco's triskelion worked in red and white wool on a black background. Jane arrived in the nick of time, bringing with her the cuffs for Asa, worked by herself and Constance to match the cloak edges, which the Company had made for a previous reign. Both presentations were very well received.

TRH Aedward and Yolande's blackworked cuffs are still underway, as they have proved to be somewhat tricky to work!

Alfar and Gudrun have decided to leave the decision on their gift up to the Company, so we will see what suitable ideas we can come up with....

Competitions have been decided for next year and well beyond, thanks to suggestions from all over. The planned list is as follows:

For 2007:

- May - heraldic embroidery (including livery and other badges)
- Midwinter - wool (on or with)
- November - slips (including LOG pouch design)
- 12th Night - book accessories

For 2008:

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Competition Results - 12th Night

Rowan Perigrynne - pearled German renaissance dress AND Hunydd ferch Madyn Duy - pearled German cuff and coif.



Presentation Piece for Draco, made by Zanobia Adimiri

- Elizabethan polychrome
- Extremities - embroidery on hands and feet
- Appliqué or intarsia
- Pictorial theme – Hunting

For 2009:

- Canvas work
- Headwear
- 3-dimensional embroidery
- Unfinished objects

Finally, I am looking forward to meeting many of you at Rowany Festival this year. We will have a WCoB meeting, which I've asked to be listed in the A&S schedule, so you can all find it!

The Festival meeting will probably follow the same pattern as last year – introductions, show and tell, update on Company projects, discussion of new ideas, and hopefully an update on the Guild day preparations for this year. There will also be formal grading, for those who would like to move up in the Company rankings. Bring your thoughts, your projects – and of course, something to work on while we talk...

Looking forward to seeing many of you there

Rowan



Joint-Winning Entry for 12th Night Beading Competition made by Mistress Rowan

Competitions AS XLI (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*

Competitions AS XLII (2008)

May Crown – Elizabethan Polychrome, *May 2008*

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

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

12th Night Coronation – Pictorial Theme – Hunting, *January, 2008*

Opus Anglicanum Style Stole for a Modern Day Deacon

By Zanobia Adimari

History

This is a technique named for its origin in England (Angles) in the 13th/14th centuries and was commonly used for ecclesiastical work. It was known for its elaborate gold work and split stitch, especially for the beautiful faces with details expressions created by the split stitch. This following shows the value given to the embroidery, taken from Historical Needlework Resources (HNR), "...expensive embroidered textiles became something of a status symbol for royalty and religious leaders. In 1317, Queen Isabella, wife of Edward III, paid 100 marks - about £40,000 today - to "Rose, the wife of John de Bureford, citizen and merchant of London, for an embroidered cope for the choir, lately purchased from her to make a present to the Lord High Pontiff from the Queen...".

Technique

"...The technique of Opus Anglicanum was fairly simple, though time consuming. It consists of two basic

techniques. The first is underside couching or pulled couching, which was referred to as "couche rentre" that was often done in gold or silver thread. This new style allowed for a greater flexibility in design than previous methods and was often used for backgrounds. The second technique was a basic split stitch. This style was used for the primary designs. It was so finely done that it allowed for a never before seen accuracy in detail and shading that gave the effect of painting. Many of the surviving pieces were so finely done that they give the impression of stained glass. The embroideries were most often done on linen ground, although other materials were used, including silk twill and in later dates plain velvets. The threads used were gold, silver and coloured silks. The materials used were the finest available, because only the finest work would do as a gift to God..." (d'Valois). The simpler technique of surface couching was also employed.



Figure 1 - from The Cloisters Collection

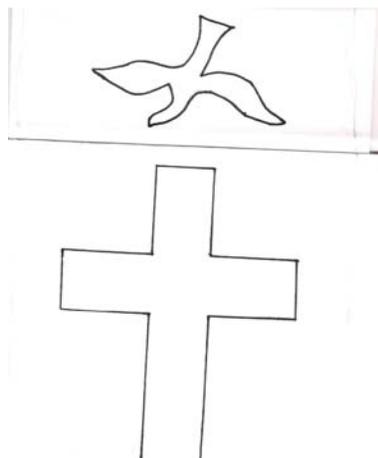


Figure 2 - Original Design



Figure 3 - the John of Thanet Panel (held in the Victoria and Albert Museum, reference mb47-019)

Pattern

Most patterns were quite elaborate: story panels, angels, humans, animals, birds and much more (left is from The Cloisters Collection, 1982). However, as my piece is destined to be worn by a modern-day Catholic Married Deacon I wanted a simpler design that would better suit his personality and 'style'. I believe this is a period interpretation, the grandiose designs reflected the image that those members of the church in possession of such pieces wished to portray.

I based the dove on the only period example I could find on a piece from the John of Thanet Panel (held in the Victoria and Albert Museum, reference mb47-019). Fittingly this dove is descending onto the head of Mary, so I surmised the image of it descending above the cross is equally fitting (upper right hand corner of colour image below). The image to the below left is a scan of the sketch I traced the work off.



Figure 4 – Completed Stole

Conclusion

The first conclusion I came too, and it is enough to tempt me to do a better version in the future, is that I should have planned the couching stitch better, allowing them to form a pattern of their own adding another layer to the work. I have been told that laying out the couching threads more like the mortar on brick walls (staggered) is a more accurate way to lay them out.

I would also love to do a more period angel piece (as based on the 'angel' chasuble in the Cloisters), though I do not know what this could be used for apart for display.

In hindsight and due to some feedback on the work I am aware now that I should have laid the gold out two strands at a time and couched over both as this is more accurate to how the work was done in period.

Note: My thanks to Mistress Rowan for this lovely picture! And for grading this as my second Journeyman's piece!

Bibliography

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- ❖ The Cloisters, The Metropolitan Museum of Art, New York.
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Embroidered Gorgiera 16th C Florence

By La Signora Onorata Katerina da Brescia

This gorgiera (partlet) was based on Vecellio's Fig 183: Young Florentine woman married for some years, Fig 184 Obsolete Street Dress of Florentine girls and Vincenzo Campi's The Fruit Seller (1580's). The first two are Florentine examples. The third is not. The first example is the main inspiration that I used to base this partlet on.

Pattern. Construction

The gorgiera has a front opening. Looking closely at the Vecellio example, it appears that there is bias along the front opening. This is consistent with examples of sewing methods, in the 16th century. Some of these can be found in Janet Arnold's *Patterns of Fashion*. One example is found on page 39: Fig 275 & 278; bias binding edge with hem stitched on. I bound the front opening with bias I made from linen.

The collar was made in one rectangular piece, as each example does not appear to have a 'fitted' look. Examples of collars made from this pattern can also be seen in *Patterns of Fashion* (1570-80 Woman's loose gown). As this gorgiera will not necessarily be worn with a high neck doublet to support it, I decided to 'stiffen' the collar. One method was using layers of linen herringbone stitched together.

Again, looking at the Vecellio drawing, the attached ruffs are of a reasonable depth possibly 2-3 inches and appear to be very flat at the collar seam. I used box pleating to give the full appearance and keeping it flat along the collar seam. The ruff was sewn to the collar by using running / stab stitches after 'sandwiching' the ruff into the two part collar.

Examples of this construction method can be found in *Patterns of Fashion*, these being:

- ❖ p15 Fig 84 shows stab/running stitches in collar and doublet front opening, which is folded over with the bias inserted between
- ❖ p18 Fig 106 Collar of Nils Sture's leather doublet shows a similar construction method



Figure 1 - Vecellio's Fig 183: Young Florentine woman married for some years.

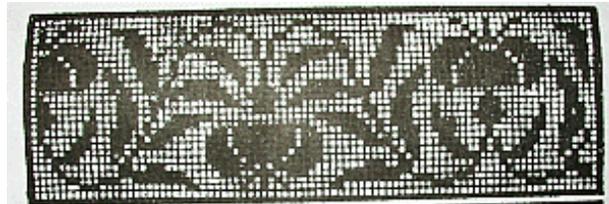


Figure 2 - Patterns - Embroidery: Early 16th Century



Figure 3: my interpretation of the pattern

- ❖ to put the 'ruff' on the collar
- ❖ p28 Fig 185 shows similar construction of collar and ruff.
- ❖ p39 Fig 276 shows similar construction of ruff on the bottom of sleeve with bias decorations.

Sewing Stitches Used in Medieval Clothing quotes examples of running stitch specifically used in Florentine clothing - 1562 Florence, Italy Suit of Cosimo I de'Medici. Raw edge of silk on panes on trunkhose turned under and held by running stitches in 2-ply silk Arnold, *Patterns*, pp. 53-54. Stab stitch 1562 Florence, Italy Suit of Cosimo I de'Medici. Row of stab stitches down center front about 1.5mm (1/16") from edge Arnold, *Patterns*, pp. 53-54. This is similar in construction as I have used for the collar.

The collar 'lining' was hemstitched to the body of the partlet. Some examples of types of hemsitch used in 16th century are:

- ❖ upright Hem stitch 1562 Florence, Italy Gown and pair of bodies worn by Eleanor of Toledo.
- ❖ Slanted and upright hem stitching used. *Patterns of Fashion*, p. 102 . and
- ❖ Overcast stitch 1562 Florence, Italy Gown and pair of bodies worn by Eleanor of Toledo. Linen lining of bodies attached to velvet by overstitching *Patterns of Fashion*, p. 102

This gorgiera was hand sewn using backstitch and flat felled seams with running stitch for overstitching. This is consistent with information also found in both *Archeological sewing* and in *Tudor Tailor*, (for smocks).

The Collar Embroidery

In the Vecellio drawing, the partlet appears to have embroidery on the inside of the collar.

In *Patterns - Embroidery: Early 16th Century*, I found this following pattern (Figure 2) and have adapted it for the embroidery on the collar (Figure 3)

I used mainly split stitch; This was my first try at 'shading' with split stitch. A good article on this can be found at the Bayrose website. I used Madera silk thread. The following stitches are documented to be used for multi-coloured embroidery on linen in the 16thC, split, stem, chain, back, cross and speckling stitches. Examples of these stitches can be found at Bayrose's Database of Stitches from Extant Textiles, Queen Elizabeth's Wardrobe Unlock'd and Blackwork.

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

BayRose. (website by Savinra de la Bere.)
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Figure 4 - finished collar embroidery

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*Presentation Piece for Asa by
Lady Constance de Coligny and Lady Jane Stockton. Design by Mistress
Marienna Jensdottir*

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

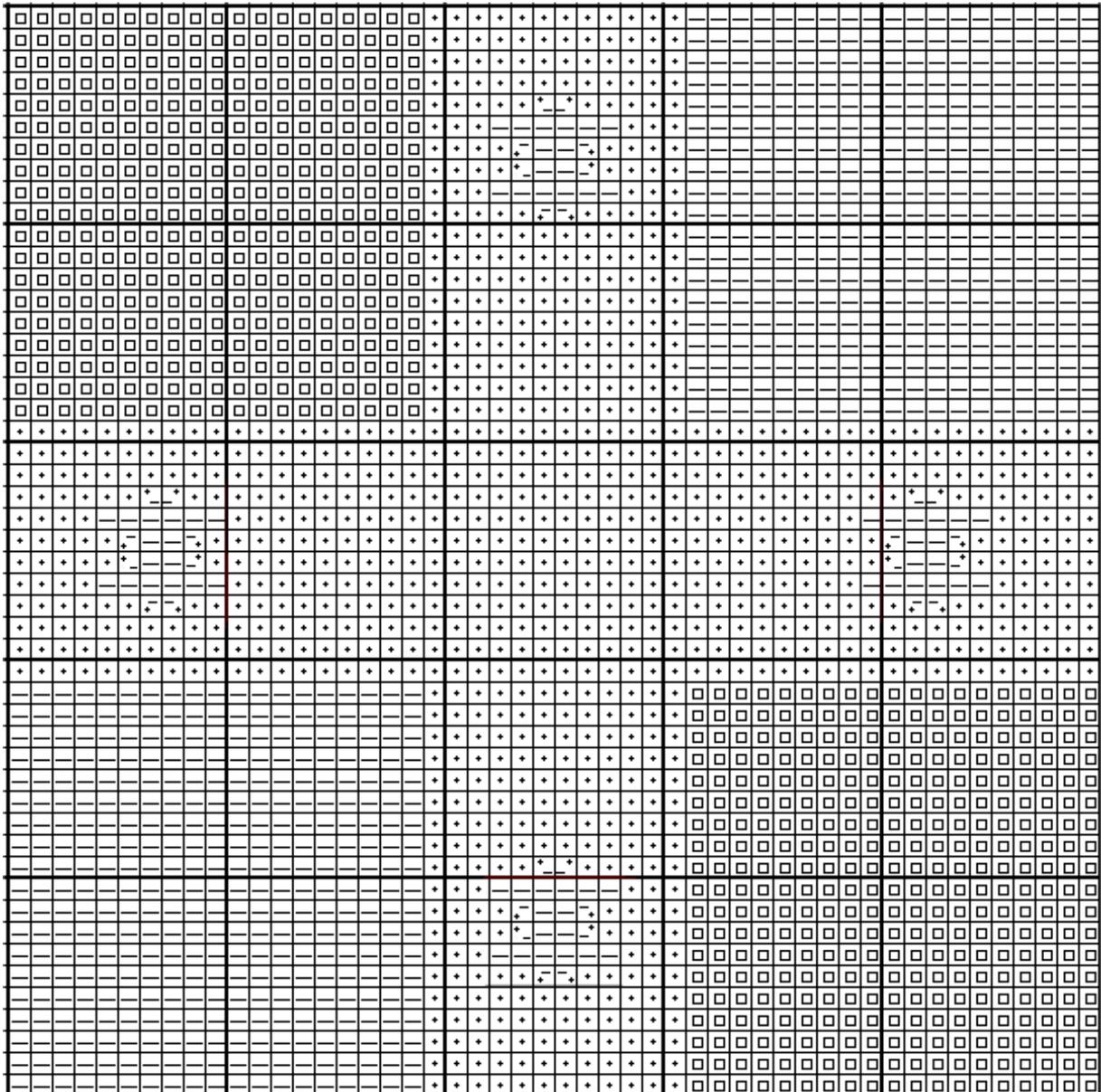
- ❖ Darton - *Marienna Jensdottir*
- ❖ Dismal Fogs
- ❖ Ildhafn - *Constance de Coligny*
- ❖ Innilgard
- ❖ Krae Glas
- ❖ Mordenvale - *Jane Stockton*
- ❖ Politarchopolis - *Rowan Perigrinne*
- ❖ River Haven
- ❖ Rowany - *Keridwen the Mouse*
- ❖ Saint Florian de la Riviere
- ❖ Southron Gaard
- ❖ Stormhold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