

Worshipful Company of Broiderers of Lochac

Information Handout

My Lords and My Ladies,

I am proud to announce the Renaissance of the Lochac Needleworker's Guild, with a new name and a new charter to reflect its new incarnation.

Mistress Bess has had long discussions about new ideas and directions for the Company, and now it's your turn to help, by signing up for the Company of Broiderers, supporting its events and activities, and by teaching and learning needleworking skills. This handout is hopefully the first on many, which will include Company news and information about needleworking areas, specifically information to help people participate in the various competitions and displays that the Company will sponsor from now on.

In this edition of the newsletter you will find, the current charter for the Needleworker's Guild and the new proposed Charter of the Company of Broiderers. Please remember that the new charter is very rough still and needs more work before it can be presented to Their Highnesses. Your comments and suggestions are very welcome.

Also in this newsletter, I've included an article on my method of making embroiderer shirts, since the Company's next competition at **Spring Coronet** will be **Decorated Shirts or Chemises**.

You may be wondering why I've been doing all this stuff for the Broiderer's Company and not our esteemed Guild Mistress, Mistress Bess. Well she is currently off to Europe for a week weeks to study lots of embroideries up close. I'm horribly jealous, but I know she'll share everything she discovers with the guild on her return.

Happy stitching

Keridwen the Mouse....

Guildmistress - Mistress Bess Haddon of York (Sarah Randles), 18 Cambridge Gardens, Catchpole St, Macquarie 2614, (02) 6251 4491.
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Guild Patron - Viscountess Keridwen the Mouse (Janelle Heron), 58 Redmyre Road, Strathfield 2135, (02) 9746 8865. janelleh@jtec.com.au

Charter of the Worshipful Company of Broderers of Lochac,
formerly the Lochac Needleworkers Guild.
(charter to be presented Spring Coronet ASXXXII)

1. Aim

1.1 The aim of the Company of Broderers shall be to advance the study and practice of pre-1600AD European needlework in Lochac and the Knowne Worlde.

1.2 The Company also aims to recreate as closely as possible a medieval or renaissance guild of embroiderers and encourages research and activities towards this end.

1.3 The guild shall endeavour to encourage all who are interested in needlework. Membership is voluntary and information shall be freely available regardless of membership.

2. Categories

2.1 The Company shall promote any form of needlework which can be demonstrated to have been known and performed in Europe and the Middle East before 1600AD. This includes but is not limited to the following techniques (which may overlap):

- 2.1.1 Couching, Laid Work
- 2.1.2 Beading, Pearlring
- 2.1.3 Metal thread work, Purl work
- 2.1.4 Canvas working, including slips
- 2.1.5 Voided work, Assisi, Counted Thread work
- 2.1.6 Raised work, padded work, quilting
- 2.1.7 Whitework (not Hardanger)
- 2.1.8 Blackwork
- 2.1.9 Polychrome Elizabethan Embroidery
- 2.1.10 Construction sewing
- 2.1.11 Needle-made lace
- 2.1.12 Non-counted thread embroidery

2.2 Styles of needlework covered by the Company shall include, but are not limited to

- 2.2.1 Coptic embroidery and pre 1000AD work.
- 2.2.2 Woolwork e.g. Bayeux Tapestry
- 2.2.3 Opus Anglicanum
- 2.2.4 Or Nue, Lazar-technik
- 2.2.5 German counted work
- 2.2.6 Heraldic Embroidery
- 2.2.7 Elizabethan Embroidery
- 2.2.8 Canvas work, table carpets, slips

2.3 The Company will also promote the use of needlework for on any object or purpose for which it can be demonstrated to have been used in Europe and the Middle East before 1600 AD. Clothing, furnishings and accessories are examples of objects which may be needleworked.

2.4 The Company will also promote the research of techniques and designs typically used in Europe before 1600AD.

3. The Structure of the Company

3.1 The Worshipful Company of Broderers of Lochac aims to base its structure and activities on those of the European embroiderers' guilds of the Middle Ages and Renaissance, where this is practical and desirable.

3.2 Anyone may become a member of the guild by expressing interest or become a financial member by paying the membership fee, which includes subscription to four issues of the newsletter. Guild activities are not limited to financial members.

3.3 Members may also advance through a series of ranks within the company if they wish. The ranks are Apprentice Embroiderer, Journeyman Embroiderer and Master Embroiderer. (Note that the terms Journeyman and Master are based on period practice and do not indicate that women may not hold these ranks. Women were both journeyman and master embroiderers in the Middle Ages.) To avoid confusion with members of the order of the Laurel and their apprentices or journeymen, these terms should only be used with the term 'embroiderer' or 'broderer' after them, and should not be used as a title.

3.3.1 Apprentice Embroiderer

To become an apprentice embroiderer a member of the guild must have submitted a finished and documented piece of embroidery in period style or technique to the masters of the guild and have gained their approval.

3.3.2 Journeyman Embroider

A journeyman embroidery will have submitted to the masters of the guild and had approved three pieces of embroidery in documented period style or technique. Journeyman embroiderers may judge competitions in any of the categories in which they have been deemed proficient.

3.3.3 Master Embroider

This level shall be attained when a majority of the current masters of the guild are agreed that a candidate has produced a masterwork in embroidery or an equivalent body of work, usually not less than five pieces of documented embroidery in period style or technique, of a high standard of artisanship. They should also be familiar with a broad range of the styles and techniques of embroidery of the period, should be able to impart their knowledge to others. Anyone who has been awarded a Laurel primarily for embroidery will automatically be considered a Master Embroiderer.

3.3.4 Guildmaster

The Guildmaster of the Company will be elected by a majority of master embroiderers from among their number.

3.3.5 Ranking

It is not necessary for anyone to be ranked to be able to participate in guild activities, apart from judging the competitions. Competition entries are not considered to be submissions for ranking.

3.3.6 Changes to guild ranks will only occur at Principality events, Guild events or the Rowany Festival. If distance is a problem, then photographic evidence of work is acceptable, but members should send the actual work where possible.

3.3.7 The guild badge may be worn by all members. The Company badge is "Gules, two pairs of closed scissors in saltire Or" registered to the Principality of Lochac on 1/9/87.

4. Competitions:

The Company will hold four competitions each year which will be held at the Principality events. The categories for the competitions will be announced at or before the Principality event preceeding the one at which the competition will be held, e.g. the category for Spring Coronet will be announced at or before Midwinter Investiture. It is preferable that all categories for a year be announced at once.

4.1 Categories for the competitions may include any technique or style approved by the Company. They may also include categories of embroidered objects (e.g. embroidered purses or pouches) or test other skills such as embroidering from a period pattern, or focus on the embroidery of a particular time or place. A competition category may also focus on research rather than practical work.

4.2 Each entry in a competition will be judged and awarded a score. Points will be awarded for period style, documentation, appropriateness of materials, appropriateness of technique and artisanship (quality of technique).

4.3 Documentation is not required for competitions, but entries which include it are likely to score higher.

4.4 The winner of each competition will be awarded a prize.

4.5 The person who has accumulated most points over the period of a year will be named as Needlework Champion of Lochac. Needleworkers may enter more than once for each competition, but only the marks from their highest scoring piece will be entered towards the Championship.

4.6 It is not necessary to enter every competition in a year to be competitive for the Championship. It is possible that someone who has entered a few high scoring pieces will accumulate a higher score than someone who has entered a larger number of pieces which have scored less well.

4.7 Competition entries can be judged under the following categories where appropriate. Documentation, Skill, Technique, Finish, Appropriateness (materials, article), Style, Design (where applicable), Originality (where applicable)

5. Annual Meeting and Duties

5.1 A general review of the guild shall be conducted at the Twelfth Night Principality event. Any change in the charter may be made by the majority of master embroiderers. Any member of the Company may present evidence for a change to the charter.

5.2. A report of the Twelfth Night meeting compiled by the Guildmistress shall be presented to the Prince and Princess of Lochac and the Lochac Minister of Arts at the Principality May Coronet Tourney.

5.3 Each reign, the Company shall make a presentation to the Prince and Princess. The item or items being presented must be inspected by the Guildmaster or representative before presentation.

6. Guild Officers

6.1 Lochac Needlework Guildmistress/Master:

Duties include the organization of panel to examine the work of applicants to the various guild rankings; liaising with the Lochac Minister of Arts on the needlework category of the Lochac Arts and Sciences Championship Competition; keeping a current list of members and their ranks; reporting on the above points and other guild activities to the Lochac Minister of Arts; and preparing a final report for inclusion in the MoA/S Doomsday Report.

6.2 Guild Chronicler:

To be responsible for the guild publication

6.3 Guild Patron

A member of the peerage, preferably royal peerage, with an interest in fostering needlework in Lochac, willing to donate prizes for competitions.

Lochac Needleworkers' Guild Charter (Approved Rowany Festival ASXXII)

1 Purpose

- 1.1. The chief purpose of the Lochac Needleworkers' Guild shall be to advance the study and practice of needlework in Lochac, within the periods covered by the S.C.A.
- 1.2. The guild shall endeavour to encourage all those who are interested in needlework. Membership is voluntary and information shall be freely available to people who are not in the guild.

2. Categories

- 2.1 There shall be eleven categories of needlework within the guild.
 1. Couching, Metal Thread, Laid Work
 2. Applique
 3. Beading, Pearling, Sequins
 4. Crewel, Needlepainting
 5. Needlepoint, Tentwork, Bargello
 6. Counted Thread, Pattern Darning, Assisi
 7. Padded Work, Stumpwork, Raised Work
 8. Trapunto, Quilting
 9. Smocking
 10. Hardanger, Whitework
 11. Elizabethan Type Blackwork
 12. Plain Sewing

3. Membership

- 3.1 The needleworker can be recognised as a member when he/she has entered one of the five categories of needlework.
- 3.2 An annual membership fee shall be charged to cover the administration of the guild. The fee shall be collected at each 12th Night Principality Event.
- 3.3 The guild badge may be worn by all members.

4. Rankings

The guild has defined 3 needlework ranks.

1. Interested party
2. Needleworker - can do stitches needed, can follow a pattern, perhaps modifying it.
3. Needlecrafting - as above and can draft own patterns, perhaps teaching or guiding others.

5. Annual Meeting

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- 5.2 A report of the Twelfth Night meeting compiled by the Guildmistress shall be presented to the Prince and Princess of Lochac and the Lochac Minister of Arts at the Principality Autumn Coronet Tourney.

6. Guild Officers

- 6.1 Lochac Needlework Guildmistress/Master:
Duties include the organization of panel to examine the work of applicants to the various guild rankings; liaising with the Lochac Minister of Arts on the needlework category of the Lochac Arts and Sciences Championship Competition; keeping a current list of members and their ranks; reporting on the above points and other guild activities to the Lochac Minister of Arts; and preparing a final report for inclusion in the Mos/A Doomsday Report.
- 6.2 Assistant Lochac Needlework Guildmistress/Master:
To perform in absence of the Guildmistress/Master and generally to assist that officer.

- 6.3 Guild Chronicler:
To be responsible for the guild publication
- 6.4 Guild Reeve:
The keeper of guild funds. The Guild Reeve shall report annual to the Guilmistress/Master and the Lochac Exchequer.
- 6.5 An officer may be of any guild rank, although he/she should be a member of the guild.

7. Chapters

- 7.1 The Chapter Needleworkmistress/Master of a local group shall work in conjunction with their local Minister of Arts. He/she may organise local contests and projects and is required to report to the Lochac Guildmistress/Master at least four times per year.
- 7.2 Chapters may organise themselves in a way that is suitable for their own group and may appoint their own officers within the bounds of the charter.
- 7.3 Within each local group there may be one chapter of the guild. If there is not a large interest in the guild in a particular place, incipient chapters may work with and report to the nearest chapter to them. Three members of a guild can form a chapter.
8. The Lochac Needleworkers' Guild shall comply with the laws of the S.C.A. and the Kingdom of the West.

Other Resources.

West Kingdom Needleworkers Guild

Guild Mistress, Mistress Isela di Bari (Debra Cobb), PO Box 22, Lockwood, CA, 93932, USA, (408) 385 3040. [dcobb@MAIL.MEYER.NET.COM](mailto:dcobb@MAIL.MEYER.NET)
Contact her to get the Kingdom Needleworker Newsletter.

Historic Needlework List

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This isn't an SCA list even though it is hosted through an SCA address.

Mouse's Step by Step Guide to Embroidered Shirts with Non-Counted Embroidery

by Keridwen the Mouse.

May 1998.

There are many different forms of shirts within the times and places that the SCA covers. There are also very different ways they were decorated. This is a guide to a simple Elizabethan type shirt with simple running stitch embroidery decoration.

Step 1. Design

First you have to chart the pattern you want to sew. Look at paintings for inspiration - Holbein is renowned for his fine details of embroidery in his paintings. Also try looking at illumination of the time for long thin patterns that might work. Also I've seen people using elements of their device to alter a pattern.

Once you have an idea for a design, you need to draw it. Grab some graph paper, a pencil and (most importantly) a good eraser, and draw. Unless you are a great drawer, you will probably hate your first attempt at sketching the design. So I usually play around with it until I have something I can stand, and then leave it for a day or two. Things seem to look better after some time away from them. The other plan is to get someone else to draw it. Remember that the finished product may not look exactly the same as your sketch due to the size and shape of the stitches you will use to put the design on the material.

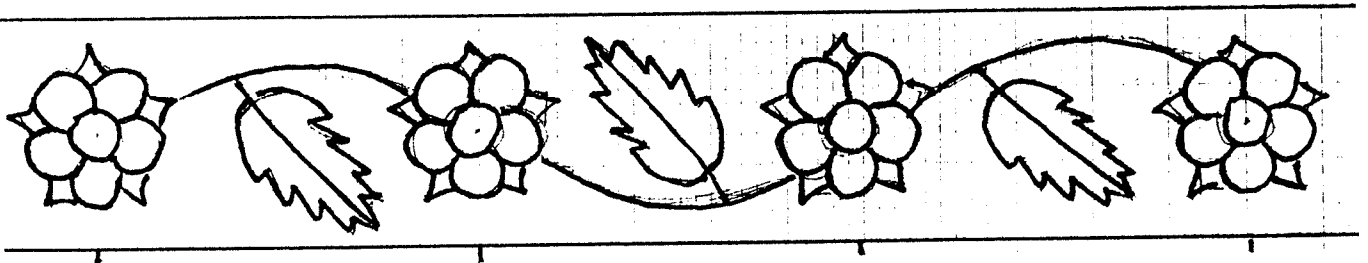


Figure 1. Design drawn by Sir Corin Anderson

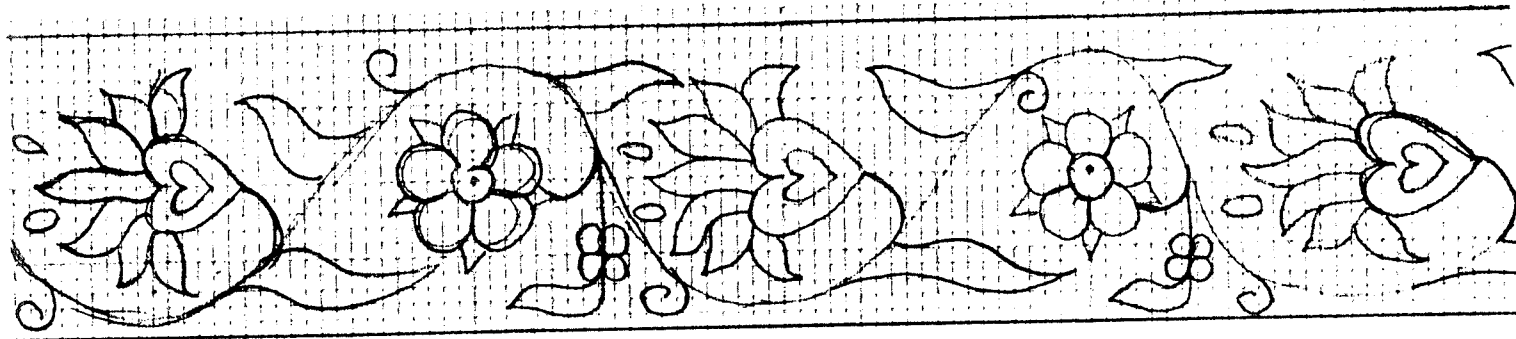


Figure 2. Design based on Elizabethan shirt (c 1588) pictured in "Dress in the Age of Elizabeth I", drawn by Keridwen the Mouse.

Figure 3. Leaf design for shirt for Sabine. This pattern came from the design on her archery gear.

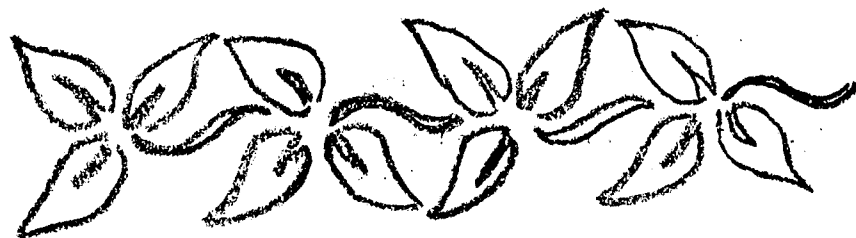
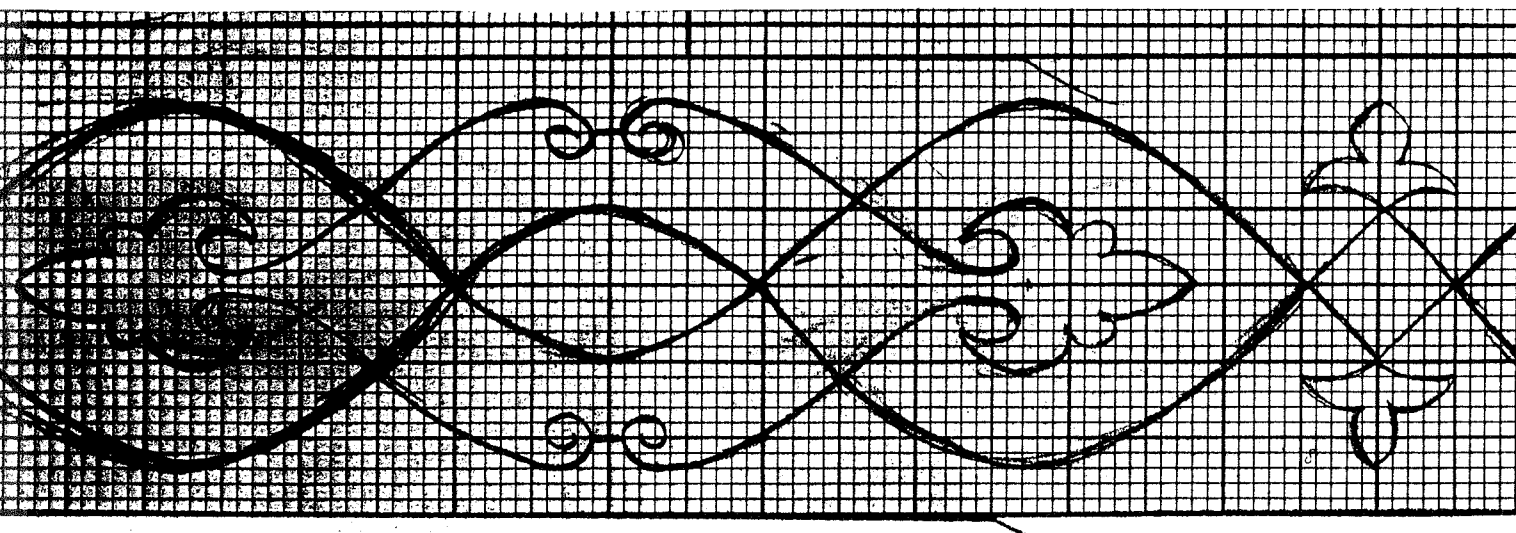




Figure 4. Man's Embroidered Shirt, c1588, page 45, from "Dress in the Age of Elizabeth I"
Figure 5. "Portrait of a Young Man", by Moretto, c 1540, from "The National Gallery"

Now you have your design, I suggest you make many copies, because you will destroy a few copies transferring your design. I use a photocopier, since you also get the option to increase or decrease the size of your design, if you need to.

Figure 6. Design taken from "Portrait of a Young Man", by Moretto, c 1540, from "The National Gallery", drawn by Keridwen the Mouse.



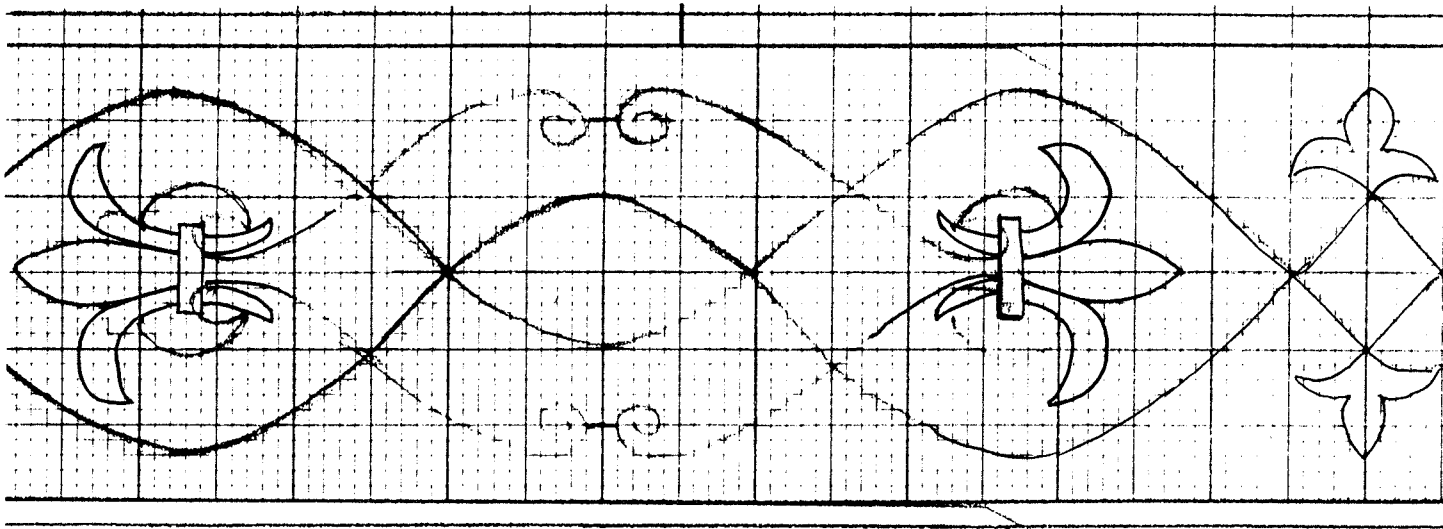


Figure 7. Figure 6 pattern altered for Aedward Steadfaste, whose device has fleur-de-lys

Step 2. The Shirt Pattern

Now you must cut out the pieces for the shirt, or at least the pieces you are going to decorate. You can decorate just the collars and cuffs, or you could choose to decorate the sleeves and the front of the shirt also. The embroidery is worked on the flat pieces which are then made up into the shirt.

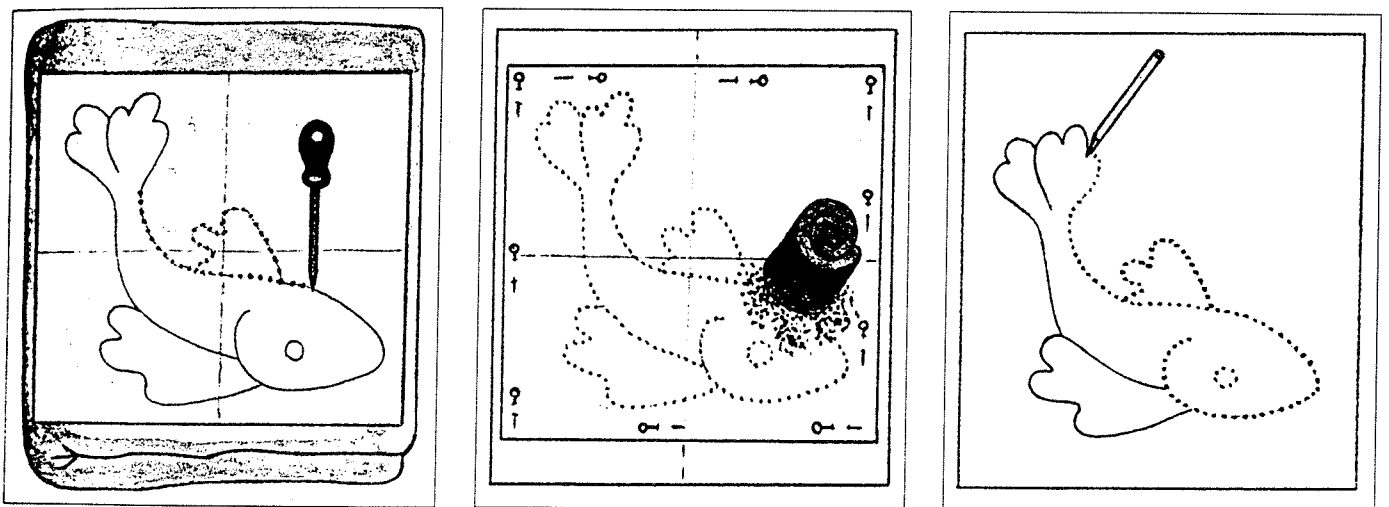
Remember to pre-wash your material, just in case it might shrink. Most, if not all, the shirts were white, so there shouldn't be any risk of dye running.

Please do the embroidery on the same material that the rest of the shirt will be made. I think it looks very odd to have Aida or evenweave material on collars and cuffs when the rest of the shirt is light cotton. For non-counted embroidery, you will not need the coarser material to sew on.

Step 3. Transferring the Pattern

There are many ways you could transfer your pattern to the material. You could draw it straight onto the material. Another period method is called pouncing, where the paper pattern is pricked with many holes and chalk dust is powdered over the surface. When the pattern is removed, the chalk shows the pattern.

Figure 8. Pouncing, from "Complete Book of Embroidery"



I use pattern tracing paper to transfer my designs. It is available in craft stores, or anywhere clothes patterns are sold. It might not be the most documentable method, but it is the easiest.

Whatever method of transfer you use, I suggest you only mark out a small section of pattern at a time. Pattern marks have a habit of rubbing off while you are working on a piece. Also be careful that the pattern makes will rub off, if you aren't going to cover them with stitching.

Step 4 Embroidery

This style of embroidery used solid black lines. Therefore the best stitches to use would be double running stitch (also known as Holbein stitch) or back stitch. Sometimes stem stitch was used for this style but it's not common. Use small stitches if your design has intricate curves and try to keep your stitches even.

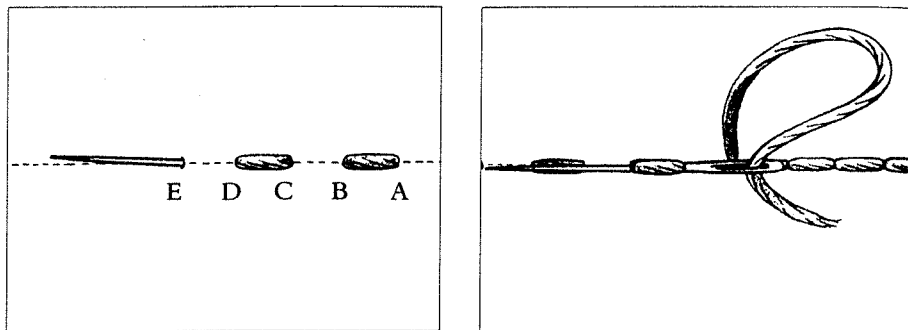


Figure 9. Double running stitch, from "Complete Book of Embroidery"

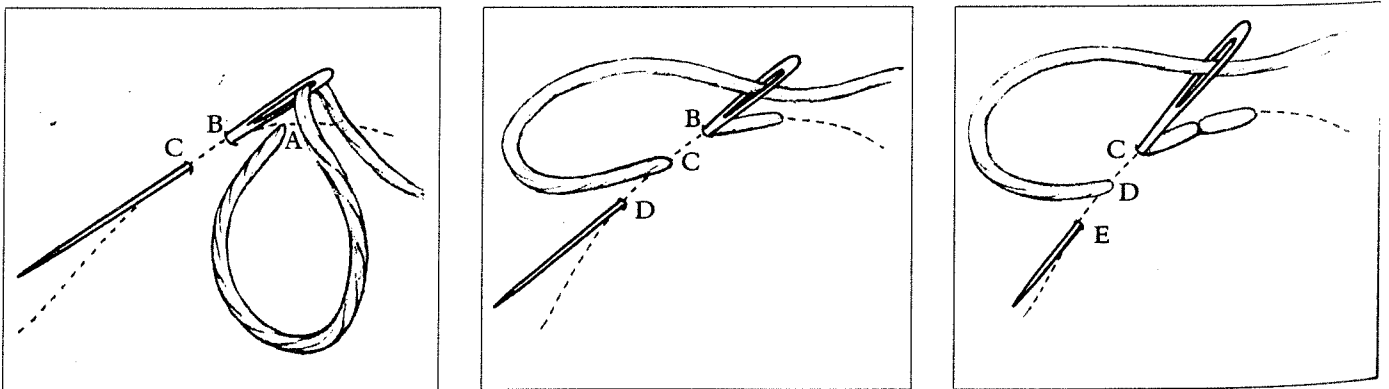
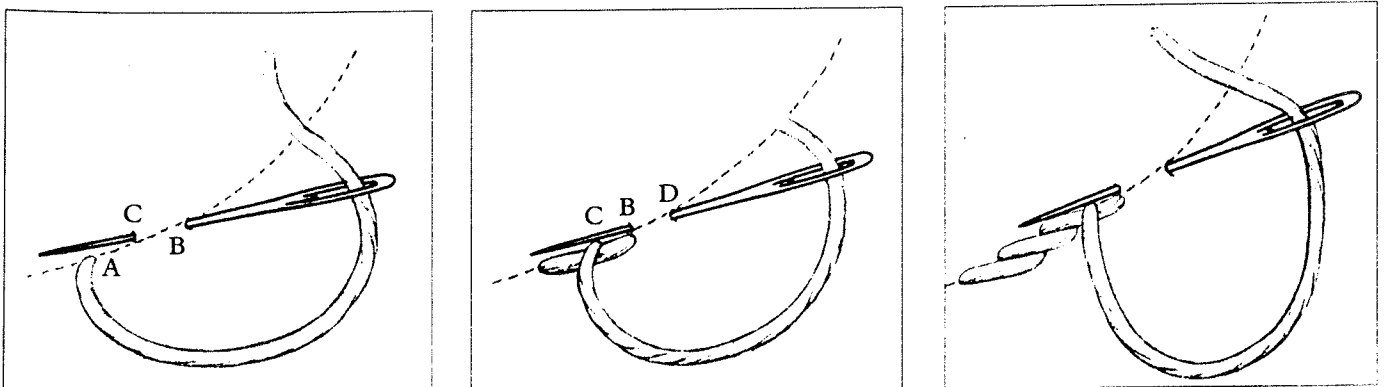


Figure 10. Back stitch, from "Complete Book of Embroidery"

Figure 11. Stem stitch, from "Complete Book of Embroidery"



Work your design in cotton or silk thread. You might want to test the thread for colourfastness, but most commercial threads should be safe. You will only need a single colour, but it could be black, red, or even green or purple. Working with an embroidery frame will make the work much easier and faster. Remember, no one sees the back of your work unless you show it to them (or the material is see through). I encourage large sturdy knots for this project, because you will need them to hold when you wash your shirt.

Remember, this will take some time, but it will be worth it. Collars and cuffs will take at least eight hours working time to finish (based on my sewing speed doing the pattern in figure 1, total sewing distance of 80cm). If your design is more complex, or you are sewing sleeves also then your time will increase. However, this method of sewing is not hard to do on a train, so you can work on it while you travel.

Once you've done the outline, you may want to fill in sections of the design with geometric fill stitches. This will look amazing but it will increase your working time immensely. From what I've seen, the shirts of this style would have the fill stitches more often than not. I have not yet attempted such a project because... well, ... I have a life...

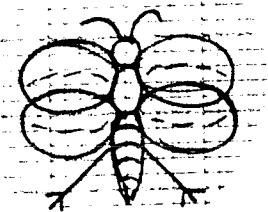
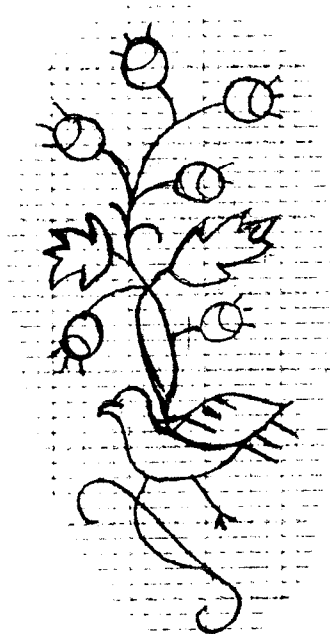
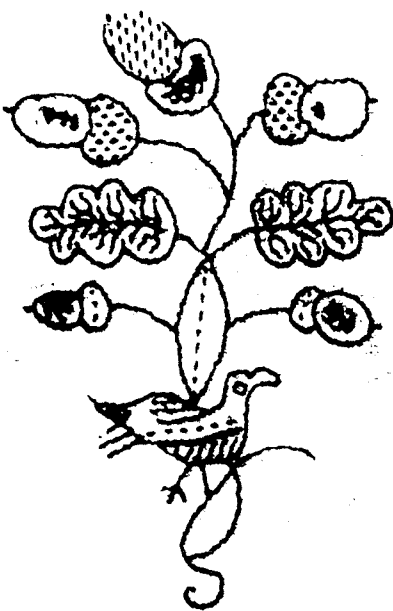


Figure 12 Details of Elizabethan shirt from "Queen Elizabeth's Wardrobe Unlock'd" with my patterns beside them.

Step 5 Make the Shirt

This is a scary time for all as the dreaded scissors come close to your hours of hard work. Never fear. It will look brilliant.



Figure 13, 14 Finished shirts

Step 6 Washing and extended care

This is a shirt. It is an item of clothing meant to be worn. It will get smelly and dirty and if you are Corin, you will spill stout and red wine on it. Handwashing will make the embroidery last longer, but your work should be safe to go into a washing machine a few times. Any really nasty stains can be soaked. I made a shirt for Corin about five years ago. He has worn it lots and it has mostly been machine washed. A few of the stitches have worn off just recently.

Conclusion

An embroidered shirt is a very useful item of clothing and can be worn with a number of styles of clothing. A little bit of simple embroidery can add greatly to the richness of the costume. Let me know how you go...

Bibliography

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