

Worshipful Company of Broiderers

Kingdom of Lochac

May 2010 (AS 41)

VOL. 2 ISSUE 1



Bodice Panel from Embroidered Jacket circa 1600

From the Chronicler:

Welcome to the new WCoB newsletter. The aim of the newsletter is to provide information about upcoming competitions, competition winners, articles of interest and lots of gorgeous pics of embroidery done not only by members, but also

from our period.

This means that this is YOUR newsletter, and I hope that you will feel inspired to contribute.

I am hoping that each person who wins one of our competitions will allow us to print in the newsletter a picture of their entry, plus the documentation provided with the entry.

I am also more than happy to publish pictures and reports of any projects that you are working on.

Articles of any sort are welcome – as are links to any websites that you find and would like to share and book reviews are always a treat!

This newsletter will be published quarterly and sent first to members who have subscribed, and then published via the WCoB list and put on our website.



If you wish to subscribe, or wish to submit something to the Newsletter, please don't hesitate to e-mail me at: madilayn@yahoo.com.

A little about the Chronicler I've been embroidering for over 30 years, taught by my grandmother. My favorite style of embroidery is crewel and I have a long term project plan to make myself an embroidered jacket. I also am the Editor for the Embroidery site at www.bellaonline.com.

Madilayn du Mer
(Megan McConnell)

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From the Guildmaster – May 2010

Greetings to all the Company

After a long lapse, I'm very glad to see the WCoB newsletter revived and my thanks indeed to Madilayn du Mer for taking it on.

Projects

Since the last issue, the Company has completed two major projects:

- The WCoB Banner was constructed and has made several impressive appearances. The last two supporters are underway
- The Pelican Cloak was completed and has now been used to create several new members of the Order. The company continues to support the Order with additional patches as required.

The completed projects (and much more) can be seen at the WCoB website at:

<http://broiderers.lochac.sca.org>

At Festival this year, the Company discussed the next WCoB project – an embroidered Master's Crown or Chaplet, based on the extant period examples. These crowns were worn by masters of the guilds and were highly decorated. I hope to have a detailed proposal for the next newsletter.

Presentations

At 12th Night, Leoba of Ithingdun presented her gift of an Elizabethan bookcover to Bethan, which

I saw being put to good use at Festival.

We have several presentations underway and I hope some will be ready to present at May Crown and Midwinter:

- **Bran and Lilya** - and Middle Eastern work (Kilic)
- **Gabrielle and Constanzia** - Crewelwork (Madilayn de Mer) and Blackwork (Nesta verch Wyn)

- **Theuderic and Engelin** – Merovingian cartouches (Keridwen the Mouse, Ginevra, Miriam Galbraith, Asa Bieskalda, Jane Stockton and Sinech ingen Chonchobair hui Beiuin)



- **Siridean and Sibán** - Anglo Saxon rondels (Contarina la Bianca)

The Company has made great strides in reducing our former backlog of presentations which had not been completed for a variety of reasons. The latest news on these outstanding items is as follows:

Yolande, Midwinter AS 39. Elizabethan cuffs. Rowan has taken over from Yvonne Yvette and Tristan de Poitiers and has nearly completed both cuffs.

Asa, 12th Night AS 39. Viking cloak border. No word from Yve, so we need to start again. Marienna and Sinech no longer have the design, so we may need to borrow Draco's to copy the design!

Elsbeth, 12th Night AS 37. Viking metalwork cuffs. Acacia was trying to complete the cuffs some time ago, but I do not know what the current status is.

Thanks to all those who have taken over projects from others and helped to complete them!

Rowan



Late 15th Century forehead cloths

Competitions

Want to challenge yourself with a new project or even a new technique? The competitions for this year are:

- **May Crown** - LOG pouches - Original or WCoB designs (won by Caera Sionnach)
- **Midwinter** - Decorated underwear - shirts, ruffs, hose, drawers...
- **November** - Couched and Laid work
- **12th Night** – Whitework

WCoB Gathering at Suth Moot

Hello all,

The guild gathering at Suth Moot was small, but enthusiastic. Since numbers are so much smaller than at Festival (about 120), we had a combined guilds gathering. This worked out rather well, as the first person up was a woodworker from Innilgard (maybe Kat can remind us of his name), who made several unexpected instant sales on the delightful square embroidery frames and lucets which he had handy, for embroidery/fibre people present.

We looked at the new WCOB website on a notebook (there's electricity on site) and Ysamy wrote down several ideas for possible competition categories and other notes which I expect she will pass on soon. One was for aprons and other protective clothing, sorry I can't recall the others.

Suth Moot has a lot of families with small children (who find it difficult to travel up to Rowany Festival), so we came up with an All-Guilds competition category for Suth Moot III, 'Something for Children'. The idea is that no matter what your guild/craft, you can enter as long as it is for children.

For example, clothing, entertainment, a game, even martial activities or something involving the huge sandpit (actually a beach-volleyball court).



Ysamy doing blackwork at Suth Moot

Judging will be very interesting and I think very hard with such diverse entries - we'll have to have clear criteria for points and advertise well beforehand so that people can research and prepare documentation, etc. I'll have to contact all the guild heads to be sure that it's OK to call it 'All-Guilds' and

see if they have any feedback, then we can announce it properly. And we'll need a great prize, too - lots to think about and organise.

Katerina took some pictures which may be available for the newsletter. I foolishly left our camera with my husband, so no embroidery picture there!

We had a lot of wonderful A&S classes as well and the textile-related ones were:

Alliette: Gold Work and Satin Stitch - tips and tricks

Ysamy: Handsewing - seams, finishing and construction

Katerina: Possible patterns for a 'complete' mid 16th Century female Florentine outfit - based on extant clothing and paintings

Teffania: Turks Head Knots

Ysamy: Non-counted Blackwork FOLLOWED BY Pleats De-mystified (knife, box, rolled and cartridge)

Ingerith: Leather fabric late period men's doublet and venetians - how to go slowly mad!

Teffania/Yvonne: Combined Guild Meeting and 'Show and Tell' of latest projects, including Fibreguild, 'Broiders and others welcome.

Personally, in many ways, the event reminded me of Rowany Festivals from 20 years ago at Tara - not the facilities (it's a large scout camp site), but the overall feel. It's lovely to be able to spend Easter immersed in the SCA again, as I used to do B.C. (before children). When they are older, I hope to be able to travel north to Rowany Festival again in some years, Suth Moot the other years. We'll see how it goes.

Yvonne Yvette de Plumetot
Shire of Krae Glas (SE Melb/Vic)

Websites of Interest

Worshipful Company of Broiders <http://broiders.lochac.sca.org/home>
Blackwork Embroidery Archives <http://www.blackworkarchives.com>
Embroiderers Guild (Hampton Court) <http://www.embroidersguild.com/>
Royal School of Needlework (UK) <http://www.royal-needlework.co.uk/>

Blackwork Cuffs for Aedward & Yolande

By Mistress Rowan Perigrinne

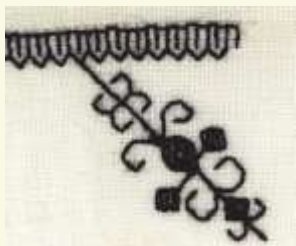
Aedward and Yolande requested a set of cuffs based on blackwork shirt seen in the portrait of The Earl of Moray by Ewout, c1531.



The Earl of Moray by Ewout c1531

The Earl's shirt has a blackworked ruff and cuffs, with a heavily worked edge.

I had already noticed this design and liked it, so I'd already worked a sample of it before Yolande asked for the design.



Sample of Blackwork Pattern

Yolande intends to make the shirts and, in due time, work matching collars, so she was keen for the embroidery to be worked on the same linen as the shirts would be made of and supplied the linen and silk.

Unfortunately, the linen was a little too fine to work, so Mistress Leonie de Grey provided an alternative. As it turned out, this presented its own problems – the stitched had to be worked over 3 threads to be the right scale, and the count was very different for warp and weft, so the design has been stretched.

The cuffs are made in two pieces – the band and the frill. The linen was prepared so both parts were worked on the same piece of cloth, and threads drawn to establish the baselines.

The band was worked with a dense edge on both top and bottom, and repeats of the pattern in between (six repeats for Yolande; seven for Aedward). The frill has the same heavy edging, worked over a small folded hem, and the same pattern repeats, worked further apart to allow for the pleating. The ruffle edge was secured with a start deep blanket stitch through all layers, with the fold at the back. This is topped with a zigzag stitch from the fold into the single layer of cloth, to secure the hem edge. The two parts will be separated to make up the cuffs.

The main patterns are worked in Holbein stitch (double running). The pattern is a true double-sided one, and both sides can be seen on the ruffle. The work was made more challenging, by the fact that the linen threadcount meant that the pattern needed to be worked over 3 threads, rather than 2 or 4, which is against all instinct.

The four cuffs were worked by Mistress Leonie de Grey, Wilhameena, Ysmay, Anne of Lincoln and Mistress Adrienne de Fildying de Faux– truly a labour of dedication! They were presented at last Festival, but we have only just received a picture of the completed cuffs.

Completed blackwork cuffs



Mini Project – Gillyflower

By Madilayn du Mer

This project originally appears at the Embroidery site at www.bellaonline.com.

In Elizabethan times, the Gillyflower was the flower of love, and featured prominently in all love poems and in courtships. It was also known as a “Pink”, but is now known by the rather more prosaic name of “Carnation”.




As you can see by the stitched flower, Gillyflowers have a very distinctive shape, and this shape lends itself very well to the silk shading technique used to stitch the petals.

The stitches used in this design are: long and short stitch, chain stitch, stem stitch, cretan stitch, and braid stitch.

I have used stranded cotton to stitch this, and it is stitched on calico. Listed below are the colours I have used, together with Madeira and Anchor stranded cotton equivalents.

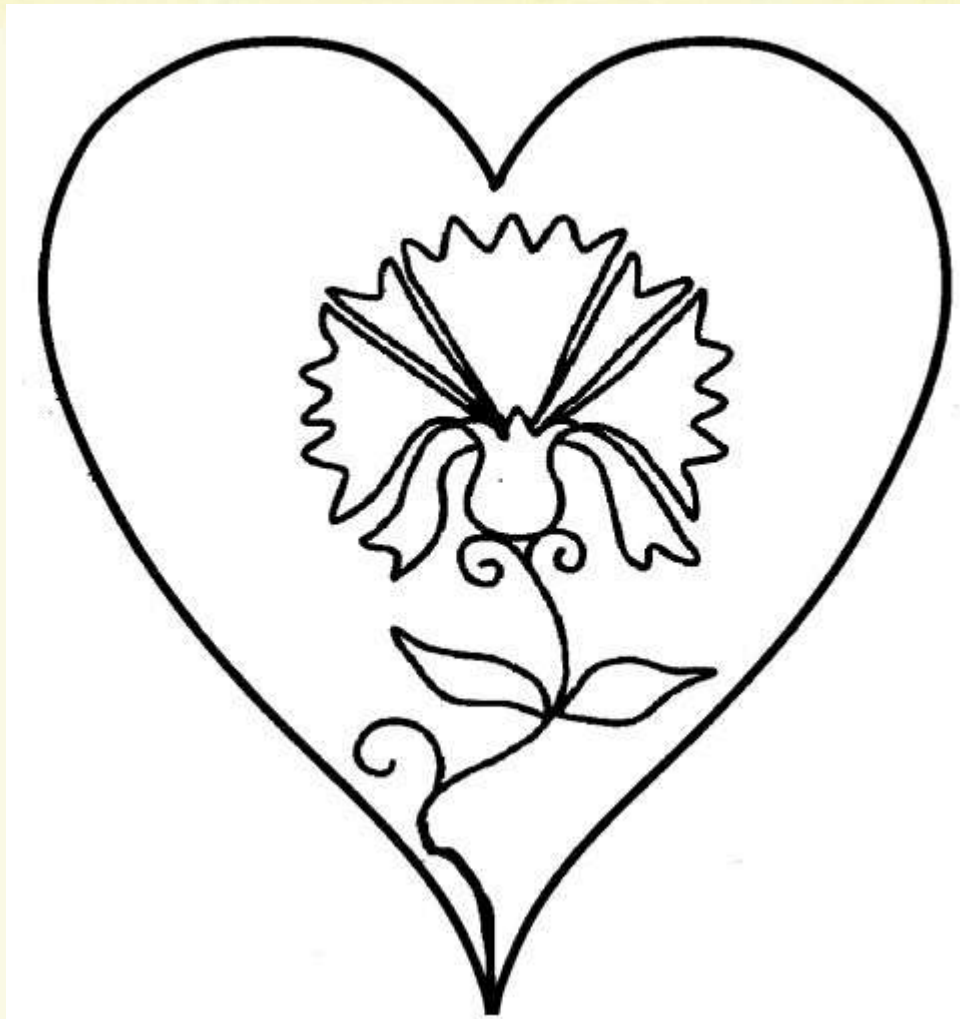
You will also need a reel of gold metallic thread (I like Kreinik metallic blending filament myself) to use in the braid stitch outline of the motif.

DMC	Madeira	Anchor
Ecru	387	2404
963	73	0608
3688	66	0605
3687	68	0604
		
471	266	1591
937	268	1504

Stitching Instructions

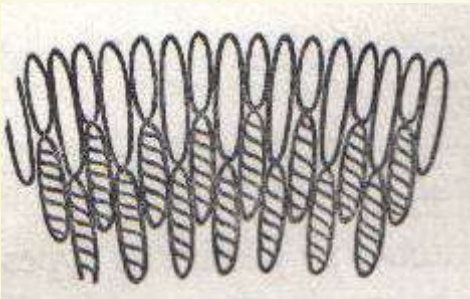
Stitch the design in the following order:

- Petals:** stitch in long and sort stitch using 2 strands of thread, starting at the tips and shading back towards the bottom of each petal. Ensure that each petal is completed before starting the next one, and ensure that all stitches follow the line of the petal. Stitch the very tips of the petals in ecru, and then shade down each petal using the 3 colours of pink – from lightest to darkest. To ensure that the stitches lie flat you may want to use a laying tool. At the very least, “hang” your thread, and run your fingers along it to separate the threads.
- Calyx:** stitching this directly under the petals using 2 strands of the paler green (DMC471) in chain stitch – following the design around.
- Stem:** stitch also in the paler green using 2 strands of thread
- Leaves:** still using the paler green, and using 2 strands of thread, stitch the leaves using cretan stitch.
- Heart:** this should be stitched using braid stitch in metallic thread. Use 2 strands of blending filament, or 1 strand of fine braid. You could also get purl and couch that down instead of doing braid stitch

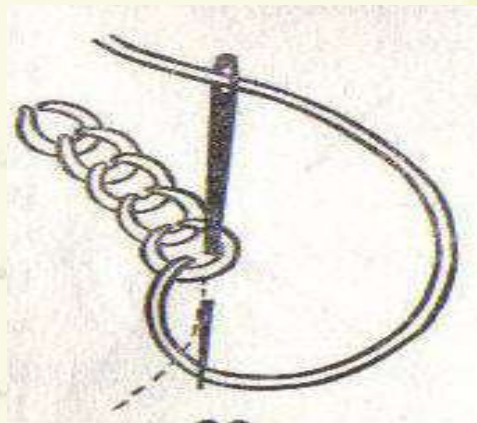


Gillyflower pattern

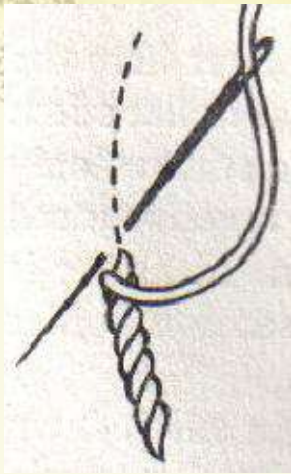
Stitches



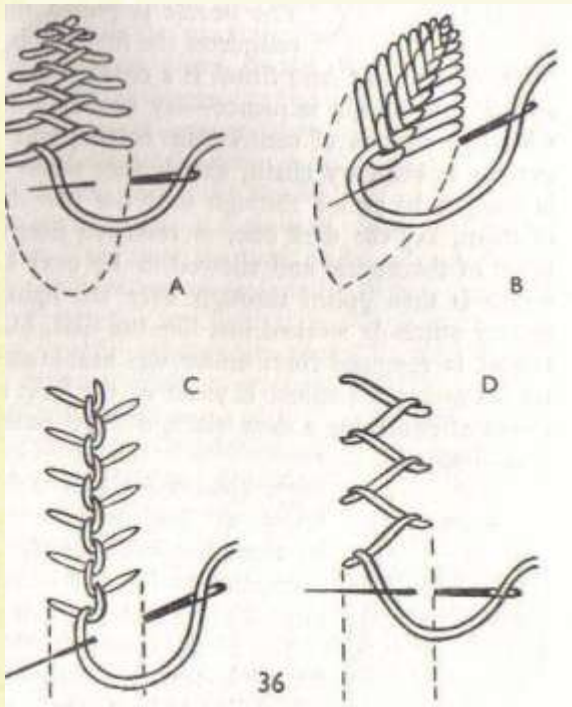
Long and Short Stitch



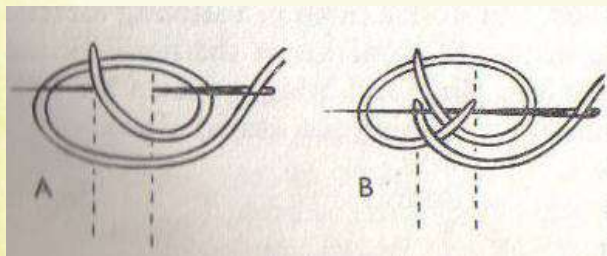
Chain Stitch



Stem Stitch



Cretan Stitch



Plaited Braid Stitch

WCoB at Festival

It was great to see people at Festival, although not everyone could make the WCoB meeting. It was also good to talk to several new people interested in embroidery.

We showed off the extended Banner, admired Leonie's work in progress on the 3rd supporter and Murghein took on the 4th supporter.

Hunydd had her towel in long-armed cross stitch to show and her German brickstitch pouch.

We spoke about the excellent progress made on presentations this last year and agreed that we needed to start again with the cloak edging for Asa. I had the cuffs for Yolande half done. Several other presentations are underway.

We spoke of the potential new project for WCoB a Master's crown, with elements worked in silk and gold by members. I'll work on a design, based on comments at the meeting, and send it out for comment before we start.

Festival was graced by the SCA's top three Heralds – Lauren, Wreath and Pelican – who were impressed by the use of heraldic display in Lochac; and who were seriously gobsmacked by the Pelican Cloak and WCoB banner (Woohoo!! Go us!! – Ed.)

So – well done all!

Rowan

WCoB at May Crown

May Crown was a lovely event and I enjoyed catching up with many people.

The WCoB competition was for a LOG pouch, made to the published designs or a new design. We had 3 1/2 entries - the half from Baroness Isobel le Breton who didn't enter her incomplete piece, but had it there on show anyway :)

The winner was Caera Sionnach, for her goldworked LOG pouch.

This was very nice piece and well finished - I particularly liked the use of the silver purl on the stars. You can see it at:
<http://broiderers.lochac.sca.org/competitions>

Anna had completed Alfar's Pel cloak patch, so I sewed this onto the cloak at the event, ready for its journey north. I've added this device, plus Katherine Kerr's replacement, to the website - and realised I'm missing pictures of Taddea and William's patches, so I'll ask Stanzi if she can take pics and send them to me. Updated page at:

http://broiderers.lochac.sca.org/projects/pelican_cloak/pieces

I had expected we'd have some presentations to make, but sadly none were completed in time for

the event. This was a pity, as we had a large number of potential recipients at the event! I was still working on Yolande's cuffs at the event - not finished by Sat evening and they were not at court the next day, so I've got them now for Midwinter, if they are attending.

I finally have a pic of Yolande and Edward's blackwork cuffs, so I've added this to the Presentations page:

<http://broiderers.lochac.sca.org/presentations>

I've also done a few updates to the members page - some pics of Hunydd's work at Festival and the bits from this weekend.

Kat has sent me a number of pics, which I'll add shortly. If you'd like examples of your work added to the site, send them to me...

http://broiderers.lochac.sca.org/member_work

Rowan

Hemstitch – a neat finish for linens Mistress Rowan Perigryne

There are many ways to hem the edge of cloth, most of which are plain and are designed to show as little as possible. Depending on how easily the cloth frayed, hems might be a single or double turn, with the edge held down with running stitch, or with "hem-stitch", actually a slip-stitch (Crowfoot et al 1992). This technique is suitable for most fabrics and is still widely used today. However the embroidery stitch known as "hemstitch" is a very different technique, providing a strong, neat, decorative finish for linens.

Hemstitch, or Hohlsaumstich (the German term), refers to a simple drawn thread technique, often used to hem handkerchiefs, and other fine linens. It is only suitable for straight hems and the examples I have seen have all been on linen. Modern applications include table mats and runners and as a purely decorative stitch. I have used it on handkerchiefs and towels; Mistress Mathilde uses it to great effect for the fine hems on the front edges of her partlets.

A number of threads (usually 3-4) are drawn out parallel to the hem, which is folded twice to provide a strong sewing edge. The folded edge is sewn to the open threads, which are drawn together in clusters of threads, creating a neat line of small, slightly triangular holes

between the hem and ground. The example shown below has 3 threads drawn and 3 threads grouped.



Fig 1 Hem on linen towel (24 count)

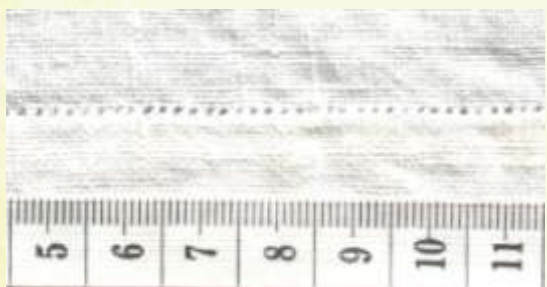


Fig 2 Reverse side

Ambuter (1982) notes that the method used today differs from antique hemstitch. *Modern* hemstitch is normally used as a narrow decorative band on a single layer of cloth, often to stabilise other drawn-thread work. It is worked from the right side and the slanting stitches are a feature of the work. It is usually worked on both sides of the drawn threads, turning the clusters into a ladder, or by alternating the groupings, into a zig-zag. Although you can use this method to

secure a hem, it is hard to keep the stitches even on both sides. The examples below show this.



Fig 1 Modern hemstitch, worked from the front



Fig 2 Reverse side (4 threads drawn, 4 grouped)

Antique hemstitch was used to secure the folded edge of hems and is worked from the back, to ensure the folded edge is caught evenly with every stitch. The front shows the horizontal stitch holding the bundles of threads together, with a small vertical stitch. It appears to have been worked on the hem side of the drawn threads only, not doubled.



Fig 3 Antique hemstitch, worked from the back



Fig 4 Front side (4 threads drawn, 3 grouped)

To work the hemstich, first create a double folded hem, then draw 3-4 threads above the hem edge. If you are hemming adjacent sides, eg a handkerchief, the neatest solution is to mitre the corners. Draw the threads only as far as the corner hem, then cut them neatly.

Handwritten notes in cursive script, partially obscured by the printed text above. Some legible words include 'mitre the corners' and 'cut them neatly'.

Select a thread which matches the ground closely in colour and size. Silk or linen thread works well on linen. Working from the back (the folded edge), and starting at the left, secure your thread with the tail inside the folded hem. Bring the needle to the right of a group of threads, loop behind and across the front, then secure with a small stitch from behind. Repeat with the next group of threads.



References

- Ambuter, Carolyn *The Open Canvas* Workman Publishing, NY:1982
- Anne Wanner *Textiles in History / Vocabulary*, www.annatextiles.ch/voca2/voc2.htm 30/01/01
- Crowfoot, Elizabeth, F Pritchard and K Staniland *Textiles and Clothing c.1150 – c.1450* HMSO, London:1992

WANTED!

I'm looking for contributors to the newsletter. This can be as simple as doing instructions on a particular stitch, a project for people to stitch or

information on a project you're working on.

I'd also love to hear from you with any articles that you've written or book reviews.

If you've been to an event where there's been embroidery happening we'd all love to see pictures and hear what was happening.

Class notes for embroidery classes would also be greatly welcomed.

All contributions gratefully received! Please send them to me at madilayn@yahoo.com

Guild Rankings

The Company is structured with three ranks, to which any member of the Company may aspire: Apprentice (apprendre - "to learn"); Journeyman (journe - "day" - originally men hired to work by the day) and Master.

- Masters have presented 5 works in different techniques at master level, or been recognised by the Order of the Laurel for embroidery.
- Journeyman have presented 3 works in different techniques at journeyman level
- Apprentices have presented a single work at apprentice level.

Ranks may be updated throughout the year, but are formally recognised at the Guilds Event each year, where new apprentices, journeymen and masters are officially declared.