
Worshipful Company of Broiderers of Lochac

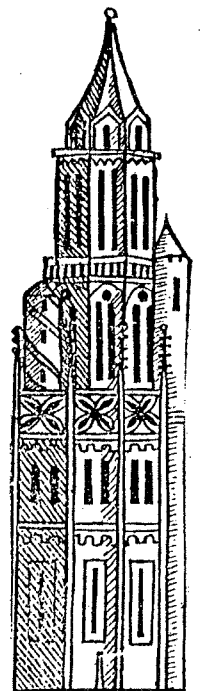
Guild Newsletter, Issue 7 - 12th Night Investiture, 2000.

What I did on my Holidays – Part 5

After leaving Braunschweig, I travelled to the city of Erfurt in Thuringia in the former East Germany, a lovely medieval city, which did not suffer extensive damage in the Second World War, and is not a tourist centre, so that most of the buildings are still being used, mostly for their original purposes. Erfurt is mostly famous for being the city where Martin Luther was a monk before he became a protestant. Here I was in for a bit of a shock. Having become used to most Germans speaking fabulous English, I discovered that this was not the case in the former East. Sure, they all spoke about 5 languages, it was just that English wasn't one of them. The curator for Medieval Art at the Angermuseum, Herr Horn, had agreed to help me find the Tristan textile I was looking for, last mentioned in 1938 before the Second World War as being in the Cathedral, but I hadn't realised that he had translated all his e-mails into English with the help of a translation program, and didn't speak a word of English! So for two days I had to rely entirely on my very basic German. Fortunately, my vocabulary for medieval art is not too bad, but we did resort to a lot of nodding and smiling.

Herr Horn had tracked down the Tristan embroidery for me, and it was indeed still in the Cathedral. I was terribly relieved, since I had suspected that it had been destroyed in the Second World War. We went up to the cathedral and met the glass conservator, who runs a full time workshop with several employees to repair and conserve the medieval glass from the cathedral. Unfortunately, he didn't speak English either, but he produced a key-ring with real medieval keys about a foot long, and we went into a side chapel of the cathedral where he moved a real medieval pew, unlocked a tiny medieval door, which was only just tall enough for me to walk through without bending (and I am somewhat vertically challenged) and let me into the cathedral treasury. There was, amongst other fabulous things, the Tristan embroidery, often described as a tablecloth, with narrative scenes running down the two long sides upside down to each other, so that in order to read them you have to walk around it. This is a very unusual embroidery in that it combines coloured woollen Klosterstich with white linen *opus teutonicum* counted thread work in a simple offset brick stitch. The overall effect is white work, but with bits of people (usually their legs for some reason) and other things, like Tristan's dragon, highlighted in red and yellow wool. The original effect was probably more colourful, a lot of the wool has fallen out, but the linen is in much better shape. It's very effective, and is also a complete piece, retaining its border, and clearly made from a single piece of ground fabric. There is also a text in Gothic script embroidered on the cloth, explaining some of the scenes.

The following day Herr Horn took me to a fourteenth century convent in the middle of Erfurt where I met several tiny nuns. They had to be tiny to fit through the ancient doorways and under the low ceilings. I suppose taller women had to make other career choices. Schwester Clothilde took me around the convent and showed me their extensive collection of medieval textiles, mostly embroidered in woollen Klosterstich. Many of these were narrative hangings, including a beautiful fifteenth century life of St. Mary Magdalen, which had imitated the brocades of fashionable dress in embroidery. There was also a long strip narrative with scenes from the life of Christ in which the narrative moved from left to right. I was stunned by the nonchalance with which Schwester Clothilde unrolled these treasures, and was so frustrated by the fact that I could not communicate better with her.



After the convent, I went to the Folk Museum for Thuringia, which focuses on the more modern history of the region. There were lots of fantastic examples of 19th century traditional dress, much of it embroidered to within an inch of its life, and also a number of traditional looms, flax brakes, and spinning wheels, most of them in working condition. I also met the conservators from the city workshop, including one who (great relief) spoke English, and took me on a guided tour of the conservators' workshops, where I saw wooden and stone medieval statues being put back together, and textiles stabilised between layers of gauze. It was absolutely fascinating, and the people there were incredibly friendly and helpful. I think perhaps that they were under the impression that I was someone important, and not just a lowly postgraduate student, or perhaps they were just happy to show their stuff to someone who was interested in it. It was with great reluctance that I left Erfurt and went on to Celle, but I'll save that for the next instalment.

Bess



From The Guildmaster:

Greetings,
I'm very pleased to announce that for this edition of the Company newsletter we have a new chronicler, Lord Bartolomeo Agazzari, who I'm sure will do a fabulous job. Lady Aeron Lasair has also volunteered to set up our web page, so you can look forward to seeing the work of Company members in cyber-space, and hopefully also much other useful information.

I'd also like to take the opportunity to thank **Mistress** Keridwen the Mouse (who was elevated to the Order of the Pelican at Spring Coronet) for the superlative job she has done as chronicler (amongst many other things) for the last year and a half. The Worshipful Company of Broderers could not have got off the ground without her work, and I hope that she can now have a bit more time to work on her embroidery. She will continue as patron of the company, in which role she has paid for postage and provided prizes for competitions, as well as an enormous amount of encouragement and support for the members of the Company, not to mention propping up and bailing out the Guildmaster on numerous occasions!

The Spring Coronet competition, for the use of a printed pattern, attracted a high standard of entries. It was won by Baroness Alarice Beatrix von Thal with a beautifully worked pillowcase. Congratulations to Alarice and to all those who entered. The Twelfth Night competition will be the last in the year, after which we will know who will be our first champion, with the championship to be awarded at Rowany Festival. Also at Rowany Festival will be the annual display of needlework from members of the Company. This will take place as part of the Laurels' Prize Tourney, and the details will be announced closer to the time, with the other Festival information. There will also be a WCOB meeting at Festival, and hopefully a number of classes to be taught as part of the Festival collegia. If you are interested in teaching an embroidery collegium please let me know, so that we can co-ordinate the needlework classes and get maximum publicity. Also let me know if there's a class you'd particularly like to see, and I'll do my best to find someone to teach it.

I hope that you all had a safe and happy holiday season, and I look forward to seeing you all at lots of events this year.

Yours in Service,
Bess

From the Guild Patron:

Results of the Spring Coronet Competition – Embroidery Using Given Designs.

Congratulations to Alarice Beatrix von Thal again for winning a Company competition. Closely following in second place was Aeron Lassair. Thanks to everyone who entered the competition. The standard of entries are staying good, and I was impressed with some of the ideas for use of the design. Thank you to the judges Mistress Bess, Mistress Myfanwy and Mistress Rowan, for taking the time to look at the work and give constructive comments.

The categories are out for next year's championship. The more competitions you enter, the better your chances for the overall yearly championship.

mouse...



From The Chronicler:

Greetings all.
Welcome to my first issue of the WCoB newsletter as Chronicler. For those of you who don't know me, I have a strong interest in needlework and costuming (especially 'late period'), am never happier than when I have a 'research project' on the go, have previously been the Deputy Chronicler of the Rowany newsletter *Folia Roani*, and am currently both Arts & Sciences Officer for the Barony of Innilgard and Deputy Principality Arts & Sciences Officer of Lochac. And in my spare time...

Before I go on, I would like to say an enormous thanks to Viscountess Mistress Keridwen the Mouse for her work as Chronicler on the previous issues of this newsletter.

You'll notice some small changes in this issue. Firstly is the change of name from 'Information Handout' to 'Newsletter'. I hope this will encourage everyone to see this as a forum for communication within the guild, for passing on ideas and information, without lessening the aim of creating an informative handout. Also, in the *Other Resources* section of this newsletter I have added a heading *Internet Sites of Interest*. Whilst I know that not everyone has Internet access, there is some very interesting material (and some terribly bad!) on the Internet. If any of you come across a site which might be of interest, please email me the details and your comments, and I'd be happy to include them in future newsletters. Likewise I would like to create a regular section for book reviews and other sources of information.

I would be happy to have any thoughts or suggestions you may have.

Bartolomeo



May Coronet Competition – Research Paper

And now for something completely different! The competition for May Coronet is designed to let you give your needles a rest (or to get a head start on the Midwinter competition) and use your pens or keyboards instead. This section of the competition is for a research article or paper, up to four A4 pages in length, including pictures, on any subject relating to medieval or renaissance embroidery.

You can choose to write about a technique or style of embroidery, e.g. cut work, or Or nué, a purpose for embroidery, e.g. embroidered table linen, the embroidery of a particular time or place, e.g. Icelandic embroidery, or fifteenth century embroidery, or a more general historical theme, e.g. professional and domestic embroiderers, or medieval embroidery guilds, or any other relevant subject of your choice. You could write up an extended version of the documentation for something you've already made, or get a head start on the documentation for competitions later in the year. See at the bottom of this article for some more suggestions from Company members.

Some tips for research papers

You'll probably find it easier to write the research article if you give yourself some questions to answer, e.g. 'what kind of embroidery might a fourteenth century German person have done?', or 'what are the stitches used in opus anglicanum?'. If you base your paper on something you have made, or something you're going to make, think about the things that judges want to know: what sources have you based your design on and how have you adapted them, what stitches and materials did you use and why.

To write a good research paper, you will need to cite the sources for your information. These sources can be the period articles of embroidery themselves (e.g. 'The use of couching in the Bayeux Tapestry shows that this technique was known as early as the eleventh century') or in the form of books and articles (e.g. 'Budny and Tweddle in their article 'The Maasseik Embroideries' show that illuminated manuscripts and embroideries often used similar design elements'). You should present a list of the sources you used at the end of your article, in the form of a bibliography. Don't worry, though, if you're not familiar with writing bibliographies – the aim of this competition is not to test your bibliography skills, but for you to find out more about period embroidery. All you need to do is list the author, the title, the publisher and the date.

Sending your entries

Because it will take some time to read the entries, we won't attempt to judge them at the event. If you would like to send your entries to the Guildmaster, Mistress Bess, before the event by e-mail or post, please do so. Alternatively, you can give them to her at Rowany Festival or May Coronet. (If I'm not able to attend May Coronet, I'll arrange for someone else to collect them at the event, and announce it in court.)

We would like to publish at least some of the entries in the newsletter, so please indicate with your entry if you are prepared to have it published.

Bess

Entries for publication

It would please me no end to have lots of lovely research articles to print in future editions of the Newsletter, so I would heartily encourage all to consider allowing your competition entries to be published. From a publication point of view, it would be easiest if you give Mistress Bess your article electronically via email, or on disk as a Word document. Any scanned photos should also be included. If this is not possible I can still accept a printed copy and copies of any pictures you would like included, as I can scan them myself, however my preference would be to receive them electronically.

Bartolomeo

Competitions

Worshipful Company of Broiderers of Lochac Championship, A.S. XXXIV: (That's right, there is just one remaining competition in this year's chamionship!)

12th Night Investiture, A.S. XXXIV

Needleworked Lace – ie. Burato, filet lace, reticell, punto in aria etc, not bobbin lace!

Worshipful Company of Broiderers of Lochac Championship, A.S. XXXV:

May Coronet, A.S. XXXV

Research Article. Topic, own choice – 4 pages with pictures (of the style of those that have already appeared in the WCoB handouts. Yes we are looking for newsletter material). (perhaps write up the documentation for an item you've made – ie the pictures you used and why you made the choices on material, design etc) Articles must be present in printed format for judging, but it is desirable that they be submitted electronically for publication. (You can email the text and any scanned pictures to me, attach the article to an email as a Word document, or even post it to me on disc! – Bartolomeo)

Midwinter Investiture, A.S. XXXV

Elizabethan Embroidery – any type, ie. Blackwork, chromatic work, lace, sweet bags, pin cushions, canvas work, slips, table carpets... - the sky's the limit!

Spring Coronet, A.S. XXXV

Embroidered Table Linens & Towels.

12th Night Investiture, A.S. XXXV

Pre 1000 C.E. Embroidery.

Lochac Arts & Sciences Competitions:

12th Night Investiture, A.S. XXXIV

Blackwork Handkerchief

Lace, minimum of 15cm (6 inches) in length. (Not restricted to needle made lace, but a good opportunity to enter your WCoB. entry in both competitions!)

May Coronet, A.S. XXXV

A personal, household or group banner, in any medium.

(This could provide some interesting possibilities for incorporating needlework in your entry.)

Midwinter Investiture, A.S. XXXV

A spun and/or dyed skein of thread or yarn.

(Whilst not specifically needlework orientated, this could be a good excuse to try your hand at dying or spinning some thread for that next needlework project!)

Spring Coronet, A.S. XXXV

No needlework related competition.

12th Night Investiture, A.S. XXXVI

A household linen item (such as sheet, tablecloth etc).

(A good opportunity to re-enter your Spring Coronet W.C.o.B. entry!)

Note: For information about entering Lochac Principality Arts & Sciences Competitions, or the Arts & Sciences in general, please contact:

Principality Minister of Arts & Sciences

Drake Morgan
GPO Box 2435
Canberra ACT 2601
(02) 6254 5496

Or

Deputy

Bartolomeo Agazzari
4/23 Tudor St,
Dulwich SA 5065
(08) 8431 7472 (before 10pm please)
e-mail: reida@mail.wch.sa.gov.au

Contacts

Guildmaster

Mistress Bess Haddon of York
(Sarah Randles)
18 Cambridge Gardens
Catchpole St,
Macquarie ACT 2614
(02) 6251 4491
e-mail: s-randles@adfa.edu.au

Guild Patron

Viscountess Mistress Keridwen the Mouse
(Janelle Heron)
58 Redmyre Rd,
Strathfield NSW 2135
(02) 9746 8865
e-mail: jheron@comtech.com.au

Chronicler

Lord Bartolomeo Agazzari (Andrew Reid)
4/23 Tudor St,
Dulwich SA 5065
(08) 8431 7472 (before 10pm please)
e-mail reida@mail.wch.sa.gov.au

Webmaster

Lady Aeron Lassair

Other Resources

West Kingdom Needleworkers Guild

Guild Mistress Mistress Isela di Bari (Debra Cobb)
PO Box 22
Lockwood CA 93932 USA
(408) 385 3040, e-mail: dcobb@MAIL.MEYERNET.COM

The 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

Internet Sites of Interest

Here are some websites I have stumbled across in my surfing. If anyone has other sites which would be of interest, please contact me via my details in the 'Contacts' section and I would be happy to add them.

Bartolomeo

The Blackwork Embroidery Archives

<http://www.pacificnet.net/~pmarmor/bwarch.html>

Lots of very attractive designs and some clear instructions on the technique of 'double running stitch'. The designs are all originals or 'based on' period designs, rather than redactions of actual period patterns however.

The Kingdom of Atlantia Arts & Sciences Homepage

<http://moas.atlantia.sca.org/>

This site is the homepage of the Atlantian Arts & Sciences Minister, and is one of the best SCA Arts & Sciences pages I have seen. Worth a visit for the Links section alone, which is very comprehensive and has some great needlework links.

Sharon B's Stitch Directory

<http://www.anu.edu.au/ITA/CSA/textiles/sharonb/stitchsite.html>

This site is a quite comprehensive and useful stitch directory, with clear photos and diagrams of many stitches. The site's creator Sharon Boggon has also graded the stitches into her opinion of the degree of difficulty.

The Embroidery Directory

<http://www.intrad.com.au/embdir/>

A directory of retailers and other sources related to embroidery for Australia and overseas. This appears to be fairly up to date, and could be useful if you are looking for local or mail order sources.

Hard to Find Needlework Books

<http://needleworkbooks.com/>

This US commercial website carries hundreds of out of print and hard to find needlework books. I haven't ordered from them personally so can't vouch for their service, but their list of titles is certainly very broad, with lots of rare titles listed.

"Bayeux and Beyond" by Karen Larsdatter

Karen Larsdatter (mka Karen Harris) of the Atlantia Needlework Guild has kindly given me permission to make available copies of her publication "Bayeux and Beyond, A Field Guide for Embroidery of the Middle Ages and Renaissance".

"Bayeux and Beyond" is an ongoing work, designed as a field guide to the stitches used in medieval and renaissance embroideries. The format covers one stitch per page, with a diagram and description of the technique required to complete the stitch. Some notes on applications for the stitch and examples where the stitch can be seen are also included, plus titles of some books and/or websites where you can find examples of the stitch being used. All in all a very handy work to have.

This publication grew from notes originally compiled by Karen for an Atlantian 'mini' University, and the idea was prompted by the bird 'field guides' Karen remembered from her childhood. If you would like a copy just let me know, my contact details are listed in the 'Contacts' section.

Bartolomeo

IF UNDELIVERED

**Return to: 4/23 Tudor St,
Dulwich SA 5065.**

Sarah Randles
18 Cambridge Gardens, Catchpole St,
Macquarie ACT 2614
