

BOOKLIST (CONTINUED)

don, 1999, 1-85391-578-5, Excellent book on technique for Stumpwork (17th C). I like this book for its clear descriptions of how to do figures and the details of clothing. SB, Advanced"

"Krody, Sumru Belger, Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery, Merrill in association with The Textile Museum, Washington DC, 2000, 1-85894-105-9, The book was produced in conjunction with an exhibition, but is quite complete in itself with clear pictures, history, stitch diagrams, description of fabrics and stitches, cultural commentary. Unfortunately the book contains only a few 16th or 17th C. items. SB, Advanced"

"Leather, Carol, Blackwork Stitch-by-stitch, X-Calibre, Huntingdon, 2001,, This book has been called "the book I wish I had when I first started doing this technique". It is a very good book for technique. It is easy to understand and straight forward in its presentation. Some of the patterns are period and the concepts of "shading" in blackwork are applicable to some historical patterns. An excellent place to start. SB, Beginner"

"Mani Di Fata, ed., Ricami d'Assisi 2, I Lavori Femmininili Di Mani di Fata, Milan, 1999, , An Italian pamphlet with charted designs of traditional assisi patterns and colors. However, traditional in this case is 18th C although these patterns have their roots in historical patterns. This pamphlet is one of the closest I've found to actually charting the patterns from historical textiles and is quite available. SB, Beginner

"Messent, Jan, The Bayeux Tapestry Embroiderers' Story, Madeira Threads Ltd., London, 1999, 0-951-634852, Wonderful book done in the Bayeux style. Explains the history, design, stitching, fabric, threads, and each panel. Both interesting to read and to use as a how to for stitching and design. SB, Beginner"

"Newell, Kathryn, Needlework Patterns from Renaissance Germany: Designs recharted by Kathryn Newell from Johan Sibmacher's Schön Neues Mōdelbuch 1597, Costume & Dressmaker Press, Boulder, CO, 1999, , IB. Known in the SCA as Mistress Kathryn Goodwyn, OL she has undertaken to chart patterns from Sibmacher which would be quite appropriate for use on clothing and linens. Suitable for use with cross stitch, long arm cross stitch, and canvaswork. The 1597 is not the same patterns as in the 1604 Sibmacher for those wondering. SB (recommended by IB), Beginner"

"Nourry, Claude and Pierre de Saincte Louie, Patterns Embroidery: Early 16th

Century, Lacis, Berkeley, 1999, 1-891656-16-3, Reprint of pattern books from 1532 for primarily needleweaving. SB, Advanced"

"Staples, Kathleen and Lynn Tinley, "Some honest worke in hand..." English Samplers from the Seventeenth Century, Curious Works Press, Greenville, 2001, 1-298584-02-0, Wonderful color plates of 18 English samplers. The commentary is fascinating. While none of the samplers are early enough for us, some of the early ones show designs from some early pattern books. Fascinating commentary and pictures clear enough to copy in needlework. SB, Intermediate"

"Synge, Lanto, Art of Embroidery: History of Style and Technique, The Royal School of Needlework-Antique Collectors' Club,

Woodbridge, 2001, 1-85149-359-X, The book sets out the political and social context in which the textiles were created. Synge also carefully identifies the works of the professional workshops versus individuals. Wonderful pictures illustrate the informative text and there are 2 nice long chapters on medieval and renaissance embroidery. SB, Intermediate"

"Whitney Antiques, Paradise Revisited: British Samplers and Historic Embroideries 1590-1880, Witney Antiques, Oxon, 2000, 0-9518186-8-6, Catalogue from an exhibit. While only one item is pre-1600 there are a number from the first half of the 17th C. Pictures are wonderful, even if not strictly relevant for us. SB, Intermediate"

continued on Page 6

C R E D I T S & C O N T A C T S

Guild Mentors

These people are here to help you with your needlework questions!

- Catherine Lorraine Sunnyvale 408-732-8581 connyftz@inreach.com
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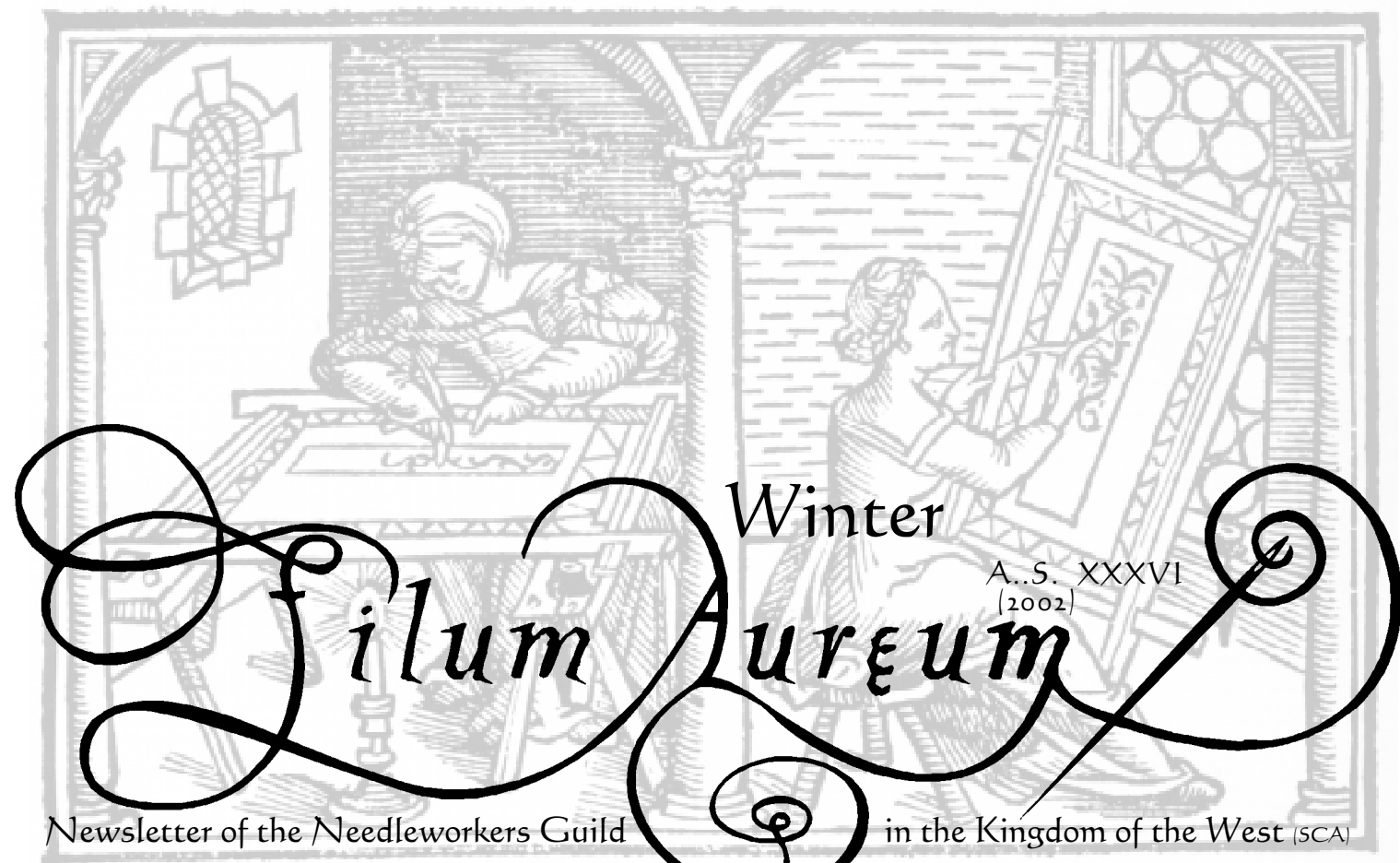
GUILD PATRON

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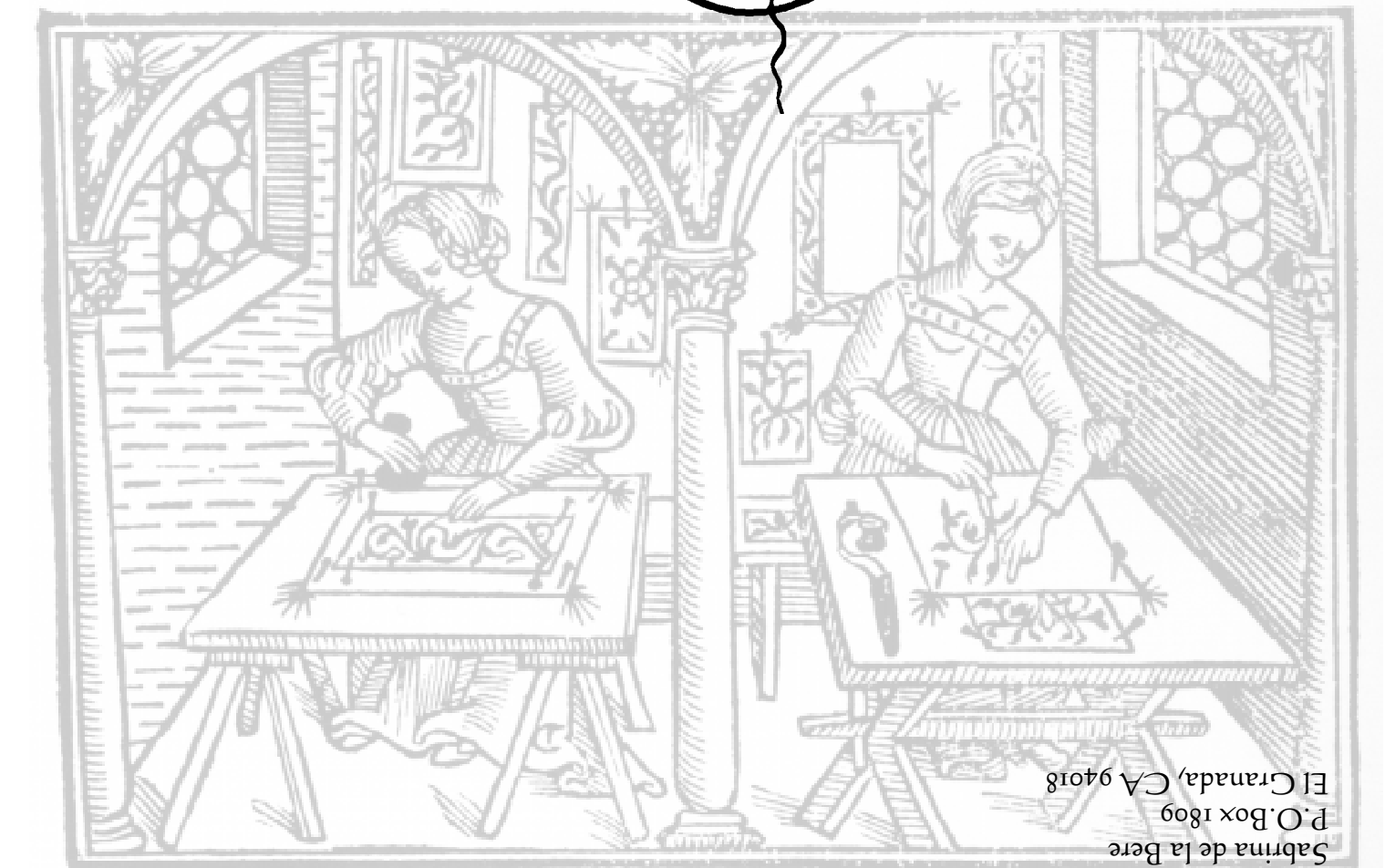
GUILD WEB PAGES

- WK Needleworkers Guild Websitehttp://www.bayrose.org/wkneedle/
WKneedle Mailing Listhttp://groups.yahoo.com/group/WKneedle/

THIS ISSUE'S COVER is a woodcut showing methods of transferring patterns. Paganino, Libro De recami, [Toscolano, about 1532] (Lotz 71a) currently at Bibliotheque Nationale, Paris. and shown in Apropos Patterns, Schriften Der Abegg-Stiftung Bern 1978. Photos of frames taken by Robin Berry of work by Robin Berry. Patterns for pattern page from previously available kits of the Guild. This issue primarily written by Sabrina da la Bere, an amateur typesetter, who offers in advance apologies for all errors, omissions, typos, layout errors, and problems.



Winter
A.S. XXXVI
(2002)
Filum Aureum
Newsletter of the Needleworkers Guild in the Kingdom of the West (SCA)



Sabrina de la Bere
P.O. Box 1809
El Granada, CA 94018

Guild calendar & projects

MARCHCROWN

March 22-24, will be at Woodland - Yolo County Fairgrounds. The autocrat (thanks Theia) promises us space for the **Guild Pavilion** so we hope to see you there. Tentative Schedule is as follows:

Invocation - 2:30pm - **Mentors Corner** — come sit one-on-one for assistance on a project or just come and stitch with us

12 noon - please drop off any items for evaluation by noon so we can have them done for pickup at 5 pm - remember to bring your filled out forms (download from the WKNeedle yahoo files section), although I will bring some extras.

2:30-3 Meeting

3-4 pm **class - Polish Your Stitches** - hints and tips to make your stitching look better - this is for the beginner to the advanced student who wants to give their stitching that little something which makes all the effort payoff. We will talk about needle angles, single versus double thread, thread direction, tension, and lots of other stuff. Feel free to email us with questions in advance that you'd like to see covered.

5 pm - please pick up any items submitted for evaluation

SPRINGCOLLEGIUM

Collegium will be held on April 27th in American Canyon and there will be a Needlework track.

Tentatively scheduled classes include:

Basic Stitches with Caitearina nic Sheamus

Pattern Darning with Aja du Jardin

Padded Laidwork with Octavia Jenon des Trues

Wool and Leather Applique with Kira Leonovna Zemhadushina

Embellishment with Gems using Gold Thread with Aldith Angharad St George

Watch our website for further information.

JUNECROWN

The Needleworkers Guild will be hosting the **A&S Pavilion** again at June Crown. We will be looking to have a large **display** of items showing our various projects AND the individual work of the members or our Guild. This is an opportunity for all to shine and we hope you will start planning now to take advantage of it.

ARTS AND SCIENCES JULY

26-28M 2002

There will be a needlework track at A&S this year. We are currently putting together the list of teachers and classes. If you are interested in teaching or want to take a particular class, please email Sabrina de la Bere at SabrinadelaBere@coastside.net with our offers and suggestions. Last year all our classes filled and we hope to have a great track of classes this year. So mark your calendars.

ROSE POUCH PROJECT FOR PENNSIC 2002

All the pouches for this project of giving pouches displaying the roses of each kingdom's queen have been assigned. Like the project for last year, the pouches will be presented at Pennsic and need to be submitted **no later than June Crown** to Mistress Isela di Bari.

KINGDOM POUCH SERVICE

PROJECT FOR 2003

Regarding the guild's 2003 Kingdom Pouch Service Project, we have one kingdom

pouch left because of an unexpected turn of events in the life of one of our needleworkers. This kingdom is **Artemesia**. This design is both striking in color and challenging. You get to do it in the technique, thread type, fabric, etc. of your choice.

Applique and beadwork are also welcome!

We can also supply fabric and DMC thread if needed. If you are new to the guild's email list, these "kingdom" pouches will be presented to Their Majesties at June Crown 2003 for their presentations at Pennsic 2003. **The deadline for this project is June Crown 2003.**

LOCHAC GIFT PROJECT

This July, the Principality of Lochac will officially become the 17th Kingdom in the Knowne World.

The excitement is beginning to build for the grand celebration that will take place in Lochac. Inasmuch as the Kingdom of the West is already making plans to attend, the Needleworkers Guild has been asked to help contribute some items for Their Majesties to present to the new Kingdom and their first reigning King and Queen.

Since these items must easily pack in a suitcase, the Guild will be embroidering or appliqueing such items as: napkins, notebook covers, and canvas carry-all bags. If you would like to embroider one of these items or if you would like to embroider something of your choice that can be "easily packed", please contact Mistress Isela di Bari. Photos of the new kingdom arms can be found in our email list files section.

The deadline for this project is June Crown, this year.

KITS

We will have kits available at all Crown events and A&S.

2002: May all your stitches be true.

Greetings from Sabrina —

So much has happened in the last year and we have so much is planned for this next year I hardly know where to begin. First, let me apologize for the Guild not getting out a Fall issue of Filum and for this issue being late. We plan on 4 issues for 2002 and through the generosity of some of you, we are close to making that happen. So now we begin collecting to ensure the production of next year.

The Guild continues to grow and so I am asking for your help. We need to have more help in making all the activities of the Guild continue. We are looking for the following volunteers:

Publications Deputy - assist with all the non-newsletter publications of the Guild.

Kit Production assistant - assist with the production and distribution of our kits.

Class Coordinator - assist with the scheduling of classes. At present we have

20 needlework classes a year.

Please email me if you are interested in taking on one of these positions. Your work will be appreciated by many.

Speaking of appreciation, the members of the Guild made a wonderful presence at the 12th Night Laurel Prize Tourny. About 1/6th of the items presented contained embroidery and many needlework Laurels participated. I heard lots of appreciative comments on the workmanship.

Our 12th Night display was small, but representative of the projects we currently have underway. The representatives from other Kingdoms were quite complimentary of our work and were planning on taking some of the ideas back to their Kingdoms. What is it they say "Emulating someone/something is the sincerest form of flattery".

We have also been receiving compliments on our website and requests to both quote from the site and link to it. The site has moved since our last newsletter to <http://www.bayrose.org/wkneedle/>.

www.bayrose.org/wkneedle/. We have also revised the Annotated Booklist which now has over 200 books listed.

Our section on Yahoo Groups - WKNeedle has a Files section, Calendar, and Photos Section attached. If you go to <http://groups.yahoo.com/group/WKneedle/> you can go to Files, Calendar, or Photos to see and learn more about the Guild. We will try and keep copies of past Filum, some class handouts, some of the kit instructions and other materials of interest to members in the Files. The Photos section is the main posting for the Rose Pouch Project and photos of our other projects.

It is a pleasure to be the Guild Minister for such a wonderfully talented and enthusiastic group of people. Please let me know what I can do to serve you better.

In Service,

Sabrina de la Bere

Royal Rose Pouch Project Surpasses Expectations at Pennsic A.S. XXXVI

At June Crown a series of display boards were created to show off the wonderful Rose Pouches. The display boards were then used in a formal presentation to Her Majesty at Court. Their Majesties asked that the pouches be further displayed to the populace before they were accepted into their keeping for presentation at Pennsic.

Below is a report of what took place at when the pouches were presented at Pennsic:

To the Ladies of the Needlework's Guild:

I bring greetings from Pennsic and the story of the last leg of the journey of the Rose Pouches.

It was dusk on a warm Monday evening when Their Majesties of the West processed to the Middle Kingdom Royal Camp for the Known World Royal Dinner. Behind them trailed sixteen members of the populace; each bearing a pile of gifts topped with a beautiful Rose Pouch. Upon arriving at their destination, a table was requested so that the

lovely pouches and finely crafted pottery from Lochac could be displayed and admired by all.

Here they lay at one end of the torch-lit courtyard through out dinner, guarded by several members of the populace and appreciated by the many retainers of the Known Kingdoms.

As the final desert dishes were cleared from the table, the gift exchanging began. Gifts of soaps, cordials and other products from the many kingdoms were brought forth to our King and Queen. In return our Majesties were able to present the fruits of the labor of the Kingdom of the West with pride. The Queens were delighted and pleased with the Rose pouches, and responded with many compliments on their workmanship.

On a personal note, it made a body proud to be from the West! Thank you to the many Ladies whose hard work made our Kingdom look so good.

Lady Katherine de Langelei

Retainer to Queen Susan, Pennsic XXX

At Purgatorio, Their Majesties Fabian and Susan gave the Queen's Treasure Chest Award to each of the Guild members who made one of the wonderful Rose Pouches for Pennsic 2001 and to Isela di Bari who coordinated the project, along with several other Guild gift projects. They are:

Astrithr Kjartansdottir
Brid Hecgwiht
Caiterina nic Sheamus
Catherine Lorraine of Stonegate Manor
Eliska z Jihlavy
Ellen of the Western Wind
Elspeith the Semstress of Dunkeld
Gwendolyn MacAuslane of Loch Lomond
Illora of the West Lea
Isela di Bari
Iulitta Rowan of Arran
Jania of Call Duck Manor
John Paul Blacklore
Judith of Stormholde
Octavia Jenon de Treves
Sabrina Goldbender
Sara of Foxhaven
Theodora Groves
Trinite Ducaalon

The Needleworkers Guild of the Kingdom of the West

All are welcome to join us in making and enjoying historical needlework, furthering our knowledge, and developing our skills. We meet Saturday afternoon at every Crown Tourney, and we look forward to seeing you and your needlework!

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APPRENTICESHIP PROGRAM

We welcome the following new people to the program:

Sabina le Siversterre, Aja Du Jardin, Alexandra Sinclair, Julien Bloodwell, Sorcha O'Roarke, Iliana Donatova, Tamitsa, Aileth

We congratulate the following people on achieving the new rank of —

Apprentice: Sabina le Siversterre, Sorcha O'Roarke

Artisan: JohnPaul Blacklore, Iliana Donatova

Journeyman: Lynet of Heartsrest, Elspeth the Semstress of Dunkeld

Needlemaster: Aja Du Jardin

Many thanks must also go to the volunteers who have spent long hours serving as evaluators. It is difficult for the evaluators to provide a fair and helpful critique of each piece. The evaluation is just one tool each person in the program can use to gain insight into their own work and to become a better needleworker. Evaluators are not judges, they are teachers and mentors and I thank them for being willing to share their knowledge. —

CONTESTS—

The 12th Night Contest was Goldwork and was won by Danae Fitzroberts from a field of 5 entrants. The Mists Coronet contest had 3 entrants with diverse pieces and won by Katherine ni Cheallaigh of Skye.

Well run contests are a great opportunity to gain insight into your work from serious judges. If you have questions about entering contests, come to a Mentors Corner and let us discuss the piece and what you should expect when entering. — Sabrina —

CONGRADULATIONS

At October Crown, our own Guild Deputy Christian de Holacombe, was awarded the Western Lily. —

Congratulations also to our Guild Minister Sabrina de la Bere on being awarded her first paid teaching job in embroidery in the mundane world. She taught a class on Elizabethan style embroidery to her local Embroiderers Guild of America chapter and is currently in talks with several other chapters to teach additional classes. —

JUNECROWNREPORT

Thank-you to all who participated in our fabulous June Crown event. We filled the pavilion with wonderfully needleworked items, had a great class, and lots of interest in the Guild and its activities. People, like Their Majesties, who dropped by to view the display, were awed by the workmanship and the variety of techniques used.

Special thanks for set up and take down go to: Iulitta Rowan, Artemesia Rhys, Theidora Groves, Isela di Bari, William Warren, and Deitrich Von Der Weinbergen

Thank-you to the teachers: Tangwystyl verch Morgant Glasvryn, Christian de Holacombe, and Isela di Bari

Thank-you to those who brought items to display in addition to the Rose pouches: Alys Peacocke, Doreen Dragonet, Brid Hecgwilt, Cordelia Toser, Theidora Groves, Letitia de Scotia, Gwenyth of Mousehold Heath, Christian de Holacombe, Aja du Jardin, Eliana Fraser, Catherine Lorraine, Willow McKay, and Sabrina de la Bere



2001 CLASSES

In August we held a Goldwork class with Linn Skinner. It was well attended and we hope to have her back to teach a silk shading class next year.

Darkwood's A&S was a great successes and the autocrat should be congratulated on the event. Think about going next year. There were great needlework and textile class tracks.

Thanks go to the following for teaching at Kingdom A&S, October Crown and Fall Collegium - Isela di Bari, Christian de Holacombe, Octavia Jenon de Treues, Elspeth Mossman, Ella Gawaji von Pommern, Cyneburh of Cantwaraburg, Kaitlin MacPherson, Aldith Angharad St. George, Tangwystyl verch Morgant Glasvryn, Sabrina de la Bere. Due to the willingness of these and other individuals to teach, we have had a wonderful year of classes and learning opportunities.

If you want a class taught, let us know. If you are willing to teach a class, please let us know. —

* * * * *

[If you have news to share about your needlework success, do let us know.]

Filum Aureum — We Need Your Financial Support

After much debate, we have determined that we can not have a formal subscription to the newsletter without going through a great deal of administrative and accounting hassle. However, this does not mean that we do not need financial support.

In short, in order for the newsletter to continue at its current production quality and frequency we need financial support. It costs approximately \$250 to produce and mail a newsletter issue. We have, thankfully, received substantial donations — newsletter sponsorships from Catherine Lorraine and Iliana Donatova and smaller donations from a fair number of you. Without further support from more of you there is no guarantee that there will be a newsletter for future years.

Since it takes several months of work to produce a newsletter, so we will look ahead and try to fund each newsletter approximately 6-9 months ahead. Inadequate funds means no newsletter. We are looking, at present, to fund the Winter and Spring issues of 2003. Please let us hear from you.

Send \$10 or more if you can to Sabrina de la Bere/Robin Berry, PO Box 1809, El Granada, CA 94018.

Make your check payable to SCA Inc. Kingdom of the West. Thank-you for your support.

BOOKLIST - CONTINUED FROM PAGE 8

“Whitney Antiques, Upstairs Downstairs Plain & Fancy: British Samplers and Historic Embroideries 1590-1880, Whitney Antiques, Oxfordshire, 1999, 0-9518186-7-8, Exhibition Catalog - several late 16th and early 17th C items with good color pictures which are from private collections. SB, Advanced”

“Zimmerman, Jane D., The Art of Elizabethan Embroidery: The Stitches and Variations Used in Colored Silk and Metal Thread Embroidery — England, 1558-1625, self, Richmond, 1999, 0-9646219-4-0, Excellent descriptions of numerous stitches used in Elizabethan embroidery. This pamphlet was originally the course book for a project so suggested materials are not specified. SB, Advanced”

Dressing a Slate Frame:

ALL ABOUT TENSION

— by Sabrina de la Bere (with thanks to Linn Skinner, the real pro at this!)

The first question is — what is a slate frame? A slate frame is a frame for holding the fabric with a sufficiently tight tension to enable needlework to be done cleanly and precisely. The tension on a slate frame when dressed keeps the fabric squared. The frames are designed to be used flat. From medieval times to modern times they can be seen used in professional needlework shops lying on frame holders or “saw horses”. When the fabric is placed on the frame (“dressed”) it is said to be “framed up”.

Even today The Royal School of Needlework states “We generally recommend the use of a slate frame for a serious embroidery project as it keeps the work taut and helps to achieve a professional finish.”

Most slate frames have 2 horizontal boards which may be roller bars, 2 side boards which are sometimes called slates or stretcher bars, and pins (sometimes called pegs or nails) or notches to hold the pieces in “square”. If you don't have a slate frame, this same process may be used with a modern wingnut style scroll frame.

The second question is - why is it called a slate frame? The term is probably one coined in Victorian times. The frame when dressed resembles the slate boards which children used for school-work. The more historically correct term appears to be embroidery frame or boards.



Different Slate Frames: L-R The Perfect Tool, Gripit, Access Commodities

From time to time we publish articles on “fundamentals” — the basics of doing historical needlework in the 21st century, including tools, materials and techniques.

Step 1 - Preparation.

If your horizontal boards do not have tightly woven cotton tape already firmly attached you will need to do this. Take a cotton twill tape 1 “ wide and staple it along the length of each roller bar. Be sure to leave 2/3s of the tape available for attachment to the ground cloth.

Step 2 - Placing the ground cloth on the horizontal bars.

Cut a piece of muslin (called calico in the UK) which is longer by 2” and wider by 2” than the working portion of the boards you are using. Turn under the top by 1”. Using a herringbone stitch, attach the muslin to the top board and bottom board's twill tape. Use a heavy thread such as a carpet thread, buttonhole twist or heavy weight linen thread to attach the muslin. To provide greater strength, make the herringbone stitches relatively even in length for both the top and bottom journeys of the stitch. To ensure that the muslin is squared, be sure to place the fabric on the straight grain and work from the center out to each side when stitching.

Option - if you need lots of additional strength for the fabric or you are working with only your embroidery fabric, you can sew twill tape to the sides and do your attachment through the twill.

Step 3 - Fitting the Frame.

Fit the side slats into the horizontal boards. Pin/peg/screw or otherwise tighten in place at the length you want. This length should pull the muslin firmly taut. At this point you should be able to press firmly on the fabric and not cause any major indentation.

Step 4 - Lacing the sides.

Take a very long thread - about 5-6 times the length of the side you area about to lace. Use a heavy thread such as a carpet thread, buttonhole twist or heavy weight linen thread

for the lacing. Beginning at either the top or the bottom, fold the muslin under 1” and begin to lace. Lacing in this case means - piercing the muslin (both layers), going up and over the side rail or through the holes if there are any, then piercing the muslin about 1/2” further up (or down) the side, and repeating until you reach the top. Leave a long tail at the bottom and the top of the thread.

Now you are ready to place your embroidery fabric on the frame.



Steps 2 & # - notice herringbone stitches

Step 5 - Prepare the fabric on which you plan to place your embroidery.

Stabilize the edges of the fabric (e.g. hemming, serging, zigzag). Make sure there are no creases or wrinkles in the fabric. Be sure your fabric is cut on the straight of the grain.

Step 6 - Attach the fabric to the muslin.

Lay the fabric on the muslin. Carefully pin the fabric in the following order and with the pins perpendicular to the sides of the frame: center top, center bottom, center left, center right, then the 4 corners. If the fabric is a large piece, more pins between these 8 pins may be advisable. Pull a bit tautly before placing each of the pins. Using regular sewing thread, do a back-

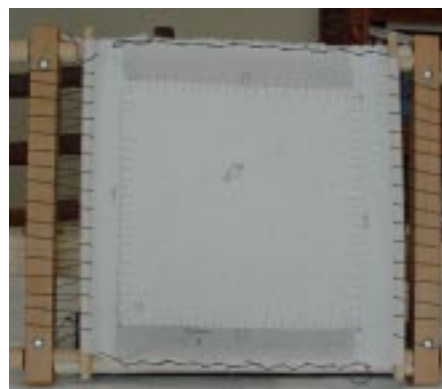
stitch along each side, approximately 1/4" from the edge of the fabric. Begin center top and work around the square.



Fabric placed and pinned in place in preparation for stitching.

Step 7 - Tightening

Once the sides have lacing strings you can begin to work to tighten the cloth. Firmly anchor the thread at either the top or bottom on one side. A half hitch knot works well. Work your way along the thread to pull it tighter, one hole/rung at a time. Firmly anchor the end. Repeat on the other side. Now working in the opposite direction from the first tightening, repeat the tightening process on each side. You have sufficiently tightened the muslin when it can be considered to be "drum" tight.



Modern Scroll Frame laced and prepared as a slate frame. Project from a class with Leon Conrad - Precision Blackwork.

Step 8 - Working with your dressed frame.

Your frame is now "dressed". You have 2 options for working with the fabric. You can embroider through both layers of cloth or you can trim out the muslin

behind the embroidery fabric. Be sure not trim closer than 1/4-1/2" from the backstitch to ensure the tension remains.

You may need to adjust the tension during the working of the project. Fabric stretches over time and the thread may even stretch a little. This is natural and can usually be accomplished with tightening the lacing.

The frame is designed to be laid flat when in use. This can be accomplished in a number of ways. For smaller frames, some of the current table top or floor stands can be used to hold the frame. For larger frames, saw horses or a trestle (table with out the top) can be used. If you don't have a stand, try resting the upper edge on a table and the lower edge on your lap or against your body. In order to get the frame relatively flat, place a pillow in your lap to raise the frame edge. This will permit you to work with both hands, one on top and one under.

Good luck and have fun with your now properly dressed slate frame.

Sources for Slate Frames:

Grip It - 2 sizes 16" and 22" <http://www.gripitplus.com/>

Viking Loom - various sizes <http://www.vikingloom.co.uk>

Access Commodities Frames - various sizes available through <http://www.hedgehoghandworks.com>

The Perfect Tool - (currently on hiatus)

Further Reading On Slate Frames:

Leon Conrad in who's class I first laced a frame and saw the difference it can make - LC Designs <http://website.lineone.net/~lbc/info.htm#using>

Blackwork Embroidery: My Methods and Techniques by Jack Robinson. Published by Flying Machine General Trading Co. 1999. ISBN 0 9537130 0 8

Royal School of Needlework Embroidery Techniques by Sally Saunders, Anne Butcher, and Debra Barrett. Published by B. T. Batsford Ltd., London 1998. ISBN 0 7134 8401 2

Sabrina de la Bere is currently the Guild Minister for the Society for Creative Anachronism West Kingdom Needleworkers Guild. She is facinated by embroidery history and techniques and takes classes from all sources to learn. While not an expert on any method or technique, she is willing to pass on what she knows at the drop of a needle.

The Annotated Booklist Project

The Annotated Booklist Project is an ongoing project to provide information on the most helpful books for the historical needleworker. It resides on our website and currently has over 200 books. For each book there is information sufficient for finding each book, comments by the submitter which are identified by initials and a rating. The rating is to help identify the level working knowledge of the read who would get the most from the book.

Below are excerpts from the Booklist for books which have been published in the last 3 years. Enjoy -- *Sabrina de la Bere*

"Altherr, Ilse, Blackwork Companion: Book 3 - Pattern Coordination, self, Lancaster, 1999, 0-9624090-1-4, This pamphlet, 3rd in a series, stresses the importance of coordinating patterns within a design. While artistically pleasing to the modern eye, it does not necessary relate to historical blackwork. This book is useful in understanding pattern relationship for design and the techniques are transferable. SB, Advanced"

"Bennett, Eileen, A Notebook of Pulled Thread Stitches, self, Jenison, 1999, , In addition to clear diagrams, she discusses the where, how, and when stitches were used. SB, Intermediate"

"Browne, Clare & Jennifer Wearden, Samplers From the Victoria and Albert Museum, V&A Publications, London, 1999, 185177-309-6, Extremely clear photos with year and country of origin specified. Good pictures of the Bostocke Sampler (1598) and lots of early 17th Century examples. Extremely useful for understanding stitch interrelationships, colors and thread usage. SB, Intermediate"

"Day, Brenda, Blackwork: A new Approach, Guild of Master Craftsman Publications, East Sussex, 2000, 1-86108-148-0, Good book to help understand the technique and application of filling motifs. Well rooted in traditional blackwork, not all patterns are pre-1600. SB, Beginner"

"Ellis, Marianne, Embroideries and Samplers from Islamic Egypt, Ashmolean Museum/Curious Works Press, Oxford, 2001, 1-85444-135-3, Wonderful book of Mamluk embroideries from the 11th -15th C's. Each is detailed as to to stitch, thread and fabric content and historical derivation of style. SB, Intermediate"

"Hirst, Barbara and Roy, New Designs in Raised Embroidery, Merehurst Ltd., Lon-

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THE PATTERN PAGE

Little Projects to Help Polish Your Stitches

—by *Sabrina de la Bere*

In preparation for the March Crown class Polish Your Stitches, we present 3 patterns which can be done in a variety of embroidery techniques. The patterns come from prior kits which were developed by the Guild and which have been discontinued.

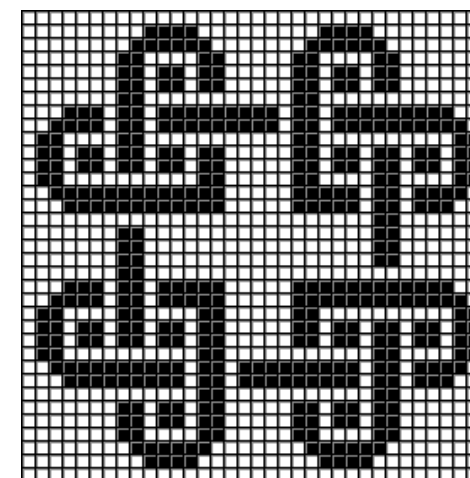
Each pattern is on a grid of squares. Each square is equal to 1 square of aida cloth or needlepoint canvas, or 2 threads of linen. Each is approximately 36 x 36 count, perfect for a small pin cushion or needlecase.

Canvaswork - consider working on your tent stitch. Whether using one piece or 2 pieces of yarn to make your stitch, be sure not to twist your yarn and keep an even tension in your stitches. Remember to do the whole pattern first and then fill in the background. And lastly, start and stop your threads under threads of the same oolor.

Cross Stitch - if any of these patterns were used in a border repeat pattern, you might have found them in cross stitch. Historical cross stitch is primarily cross as you go. There are 8 ways of making a cross and all are seen historically. For visual effect be sure to make your crosses all cross on top in the same direction. If using 2 threads, be very careful about not twisting your threads.

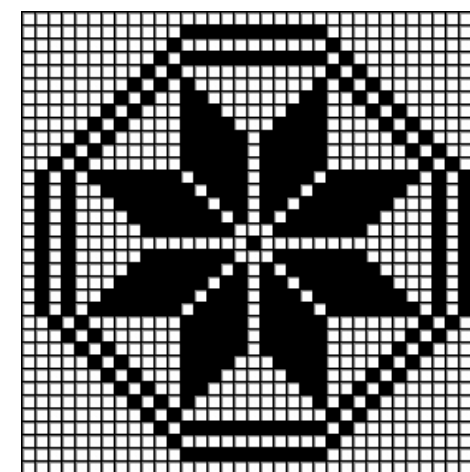
Voided Work - the Fleur and the Hearts would lend themselves well to the process of voidedwork. When doing the outlining in black thread in double running or backstitch, work at getting cleanly into the holes where threads abut. Making clean clear lines and right angles is a matter of tension and a very straight up/down angle of the needle. Consider using long arm cross stitch rather than the more modern cross stitch to fill the background areas.

Surface Embroidery - it would be easy to see each of these patterns in various forms of surface embroidery. The star for example could be done in laid work to practice getting the lines straight. The Fleur would work well in brick stitch to give a completely covered effect and work on tension.



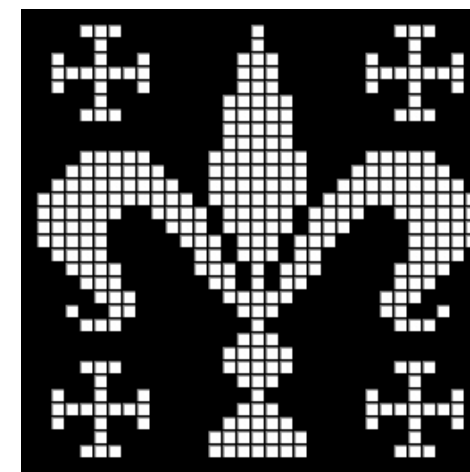
Interlaced Hearts

Consider putting your initial in the center.



Encircled Star

Consider using one color for the star and another for the outside, or even a third color for the spokes.



Fleur de lis & Crosses

Consider using 2 colors or adding accents in black or gold..

If you are unhappy with your work, ask yourself some of the following questions:

Are you working with the right amount of tension on your fabric?

Are you providing the right amount of tension for your thread?

Is the angle of your needle correct for the stitch?

Are your stitches the right size?

Are your stitches of a consistent size?

Are you using the right type of thread?

Are you using the right size of thread?

Are you using the right size of needle?

Do you need to block your work before finishing it?

Have you used the right ground fabric?

We will try to answer these and many more questions in the class at March Crown. Bring pieces that you are pleased with and we will try to help you make them even better. Bring pieces that you are displeased with and we will try to help you diagnose the problem(s) We will also try and give you a number of techniques to avoid problem areas. Look forward to seeing you there

SOME ADDITIONAL MUSINGS:

As someone who was primarily a self taught needleworker until very recently, I have tried to soak up as much as I can when I encounter a really good teacher. One piece of advice has stuck with me --

"Do the same pattern several times over. Do it with different threads, both thread sizes and types, as well as number of threads. Do the same technique and do it in different techniques. Then observe the differences. Make yourself a scrape book and begin noting the differences."

Well I have not been a very good student as I have not even started my scrap book, but I have taken the advice to heart. When I begin a project, I start with a "doodle cloth" of the same material I hope to use and begin playing with different threads to see how they will react individually and in concert. It is VERY illuminating and I rarely find myself using the threads which were my original concept.

Makes one wonder more and more about samplers. -- *Sabrina de la Bere*