

Fall  
A.S. XXXVII (2002)

# Filum Aureum

Newsletter of the Needleworkers Guild

in the Kingdom of the West (SCA)

Flame Stitch  
embroidery  
("Bargello")

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

# Guild calendar & projects

## FALL COLLEGIUM

(Oct. 19)

Please remember to bring an **embroidery hoop & scissors** to any class where you will be stitching!

### THREE BASIC STITCHES SUITABLE FOR CLOTHING EMBELLISHMENT

Teacher: *Cyneburh of Cantwaraburg.*

A beginners' class to familiarize students with 3 stitches that can be used on clothing. Very suitable for early period clothing and can be done with floss or wool yarn.

LIMIT 8. .... COST \$3.

### BRICK STITCH POUCH

Teacher: *Caiterina nic Sheamus.*

Learn brick stitch and work the Westphalian patterns researched by Master Richard of Wymarc. Kit is suitable for making into a small pouch. Technique is easy to learn.

LIMIT 6. .... COST \$4

### SINGLE THREAD COUCHING

Teacher: *Aldith Angard St. George.*

A basic technique which is used in a number of different types and periods of embroidery. While an easy technique to learn, it takes practice to master.

LIMIT 6 (AUDITORS OK). .... COST \$3.

### ELIZABETHAN COLOR & SHADING

Teacher: *Francesca von Hesse.*

Students will learn period color and aesthetic in Elizabethan needlework, including shading principles. Slides and pictures will be used to illustrate commonly found patterns. Students will start a sampler using simple stitches with silk threads.

LIMIT 8. .... COST \$2 (HANDOUT & KIT)

### DETACHED BUTTONHOLE & OTHER RAISED STITCHES

Teacher: *Mairghread nighean Eanruig.*

Geared toward the intermediate student interested in doing raised work as seen in Elizabethan embroidery.

LIMIT 8. .... COST \$3

## TWELFTH NIGHT

(Jan. 4, 2003 - Modesto)

The Guild will be doing a display — while we have limited space, we hope that you will bring a piece of work to share. We'd like to showcase all levels of ability and accomplishment by our members. Labels are available for download in the Files section of our email list at Yahoo Groups.

### SILENT AUCTION!!!

The Silent Auction at Twelfth Night supports this newsletter! Please bring items to the Guild table as early in the day as possible. Bidding will close at 5 pm sharp.

We already have some wonderful items donated by Mistress Catherine Lorraine and Sabrina de la Bere, including some out-of-print books, but we are looking forward to more wonderful donations. So come by the table and bid often! —

## SPRING COLLEGIUM

(Feb. 22, 2003)

Site and class line up in development — if you want to see a needlework class taught, let us know. So far we tentatively have **SILK** with Mistress Isela OL and **PERIOD QUILTING** with Mistress Elspeth OP. —

## MARCH CROWN

(March 22)

The Guild will be having its usual Saturday lineup: Mentors Corner, Guild Meeting at 2:30 pm and Class at 3:00 pm. Class will be announced on the WKNeedle mailing list and hopefully in the *Page*. —



## Guild Kits

Kits, kits, & more kits! The Guild has kits available at all Crown events and A&S. Take advantage of this opportunity to try new techniques. Kits are available for a \$5 donation. Please make a donation of \$5, plus \$1 for shipping to the Guild per kit. Checks should be made out to SCA Inc and sent to Sabrina de la Bere, PO Box 1809, El Granada, CA 94018.

### CURRENT KITS AVAILABLE:

- Blackwork Needlecase: blackwork filling stitches (NEW)
- Whitework Bookmark (NEW)
- Sens Purse Cross-Stitch Pincushion or Reliquary Pouch (NEW)
- Counted Stitch Fan Case: instructions included for blackwork, cross stitch, or pattern darning
- Schole House sweet-bag sachet: surface embroidery with buttonhole stitch edging
- Canvaswork Pincushion: strawberry & other designs
- West Kingdom Populace Badge Demi-Sun Appliqué Pouch —

(The Blackwork Bookmark and Hardanger Needlecase kits have been discontinued.)

## GIFT CHESTS

The Royals need your handiwork! Consider donating your completed kit, or other needleworked items, to your Kingdom or Principality chests. It greatly pleases the Royals to be able to show largesse to special people by giving a hand made item. Good examples include: napkins, pincushions, sachets, book covers, bookmarks, kitchen-size towels or napkins.

- West Kingdom Gift Chest (Mistress Jania of Call Duck Manor)
- Mists Royal Gift Chest (Sabrina de la Bere)
- Cynagua Royal Gift Chest (Judith of Stormholde) —

## 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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# Bargello

— by Sabrina de la Bere,  
Guild Minister

## Defining terms:

To determine whether or not Bargello is period, we need to begin with definitions to ensure we are all talking about the same concepts.

### “PERIOD”

The SCA by definition covers “pre-17th C European history.” Thus, if we can find examples of needlework that can be dated 1600 A. D. or before, it can be considered period in the strictest sense. There are a couple of examples which we will discuss that may meet this criterion.

There is also the sometimes confusing “heraldic” rule of thumb which states as follows: if a person living 1650 or before has a name, that name can be considered period, since it may be presumed that the person was born in 1600 or before. Thus, the confusion as to what is “period.” If we adopt the year 1650, there are many examples of Bargello that are “period.” However, anyone entering an A&S contest should consult with the organizers before presuming their entry would be considered appropriate.

### “BARGELLO”

Bargello is a term that the popular needlepoint press uses to refer to a wide variety of patterns achieved through the use of upright stitches. The term has also come to mean a particular sense of patterning and color. Most of these patterns were developed in the 17th - 18th - 19th and 20th Centuries in various waves of popularity of this needlepoint/canvas work technique.

Pages have been written on the origins of the term Bargello. There are many conflicting stories that involve Hungarian nobility, the Medicis, and the Florentine prison known as the “Bargello.” Rather than spend space here trying to unravel the origins of the name and the names of the underlying stitches, I will refer you to an article in *Piecework* magazine from January/February 1996 for further reading. For the remainder of this article, I will refer to the types of stitches and patterns that were part of its earliest evolution.



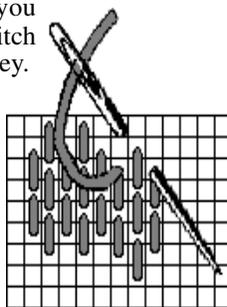
*The eagle of Saint John: part of an altar curtain, Halberstadt Cathedral Museum. Lower Saxony. Late 13th-Early 14th C.*

### STRAIGHT GOBELIN STITCH

(also called brick stitch) is “satin stitches worked parallel to the warp or weft of the ground material forming straight lines which serve as a filling pattern; the effect resembles that of a woven tapestry, and the stitch is called — applying a comparatively modern name to a much older technique — Gobelin stitch. Variants arise when the stitches are offset, like bricks, or in groups of 2 or 3.” [Schuette pg. X]

To work Gobelin or Brick Stitch you proceed along the line of stitching. Between each stitch you leave space for a stitch on the return journey.

When there is no “line of stitching” the stitching method may become more like Florentine with each stitch making the jump up or down to the next level and placed next to each other rather than spaced.

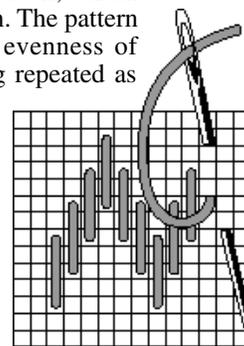


### FLORENTINE STITCH

(also called Flame Stitch, Irish Stitch, Long and Short stitch, straight stitch, cushion stitch) - stitches of the same length that are worked parallel to the warp of the ground fabric, where each stitch proceeds up or down the same number of threads. The evenness of the stitching creates a woven

affect that is extremely long wearing.

To work Florentine Stitch you proceed along the line of the stitching, filling every space between threads, and moving up or down depending on the pattern. When working up, stitch from bottom to top. When working down, stitch from top to bottom. The pattern derives from the evenness of stitch length being repeated as well as from the variety of colors used. Also, with Florentine, the repeat patterns follow through out the work without variation and only truncated at edges of the fabric.



For many of the earlier pieces the pattern is over 4 threads with the move to the next stitch being 2 threads up or 2 threads down - a 4:2 step pattern.

### HUNGARIAN POINT

(also called Point de Hongrie, Point d’Hongrie, Punto Unghario, Hungarian Ground) - stitches of various length that are worked parallel to the warp of the ground fabric, where each stitch proceeds up or down to create a pattern. The number of threads covered, not only may vary from stitch to stitch but from line to line. The finished effect is like a woven fabric.

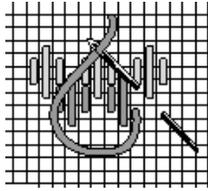
To work Hungarian Point you proceed along the line of the stitching, filling every space between threads, and moving up or

(continued next page —>)

*Probably the most common question we get in the Needleworkers Guild is “Is this stitch ‘period’?” This is the third in a series of articles exploring the historical uses of stitches and comparing them with modern uses.*

(Bargello, continued)

down depending on the pattern. When working up stitch from bottom to top. When working down, stitch from top to bottom. The pattern will derive from the variety in stitch lengths and from the variety of colors used.



## A Possible Evolution

### From Brick Stitch to Florentine Stitch and Hungarian Point

Brick stitch was frequently used in the 13th and 14th Centuries on ecclesiastical garments and church linens in Lower Saxony [Schuette pg. X]. We also see it on church linens and garments in the 14th and 15th C in multi-color bands from Westphalia [Wymar]. In both time frames and places, the stitches are done in geometric patterns.

Some of the altar curtains shown in Schuette, which have brick stitch, contain areas done in a “zigzag” or “flame” pattern. [Schuette pg. 94-95, pl 147-150]. On the eagle shown here on p.3, Barbara Snook notes that the zigzag patterns on the chest and wings are done in a 4:2 step pattern while the lower branch is of brick stitch [Snook pg. 16]. Thus, we can establish the underlying elements for Florentine Stitch in the same area and within the same time frame as brick stitch; and specifically brick stitch worked in an irregular pattern.



Detail of the eagle of Saint John. Part of an altar curtain, Halberstadt Cathedral Museum. Lower Saxony. Late 13th-Early 14th C.

In the fifteenth C, satin stitch also evolves. Stitches begin to have overlapping colors and various lengths creating shading effects. You also begin to have multiple hues of the same color used next to each other in the same design as in the Elizabethan raised worked coifs and jackets. These color elements become a key part of Florentine Stitch and Hungarian Point.

Hungarian Point seems to take the more geometric steps seen in the earlier brick stitch patterns and extends them fur-

ther. In the pieces where the irregular brick stitch patterns are used as bands, the geometric patterns include points, zigzags, diamonds, double points and other patterns that are familiar to Hungarian Point. The key differences appear to be the use of color within the patterns and the sense of repeating bands that come to characterize Hungarian Point.

## Existing Textiles Dating 1600 or Before

### FLAME STITCH WALL HANGINGS 1560-85:

In the West Room at Parham Park is a set of hangings made of wool yarn and linen scrim. They are described as consisting “of 5 lengths of linen scrim, with a flame stitch design worked all over in a knitted-or-chain-type stitch, in a large scale zig-zag design repeating shades of blue, brown, fawn, yellow, beige, red and orange in woolen yarn.” [Parham pg. 9] They are Italian and have been dated 1560-85. They are further noted as being one of the earliest examples of Flame stitch in England.



Closeup picture of wall in West Room at Parham; personal photograph of a friend of the Guild.

### FLORENTINE PATTERNS:

Heinz Edgar Kiewe produced a set of plates in 1964. Included in this collection are 2 that are Florentine and Hungarian Point and dated 1550 and 16th C. Unfortunately no explanation is given as to the source of the items, although pictures are included with the charts. Since Kiewe was well known and well respected as a needlework historical researcher in his time, he had access to a number of private collections as well as his own. Since more recent studies have thrown some doubt on some of his other work, we must take his conclusions as to dates with some skepticism.

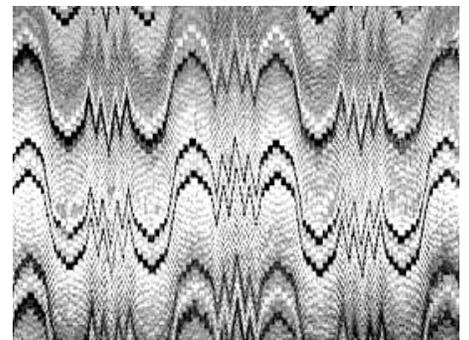
The plate identified as Florentine No. J, Florentine Scale Pattern (16th Cent) looks to be a sample piece; done to test colors and repeat patterns. It has 4 colors of blue and 4 of grey. The shape of the design is an arch or “scale.” The thread pattern also explores breadth of pattern by

using multiples of the same color next to each other and spanning from 1 to 5 threads, but the threads are offset by 1 thread up or down once you reach multiples of 3. This gives a very irregular effect of almost “smudging” the color.

The plate identified as Florentine No. 15 (Version B) ‘Renaissance Glory’ 1550 A. D. Craftsmen is a larger piece of work and looks to be completed since it is done to the ends of the fabric. It has a series of peaks done in over 7 threads and over 3 threads which rise up to a highest peak near the center of the fabric. It is done in 2 colors of orange and 6 colors of gold. While not the same count or color, it is remarkably similar in overall patterning of the peaks and primary and secondary patterns to the altar frontal discussed below.

### SILK COVERLETTE XVI C.

On the website for Arts and Antique Faire Objects Exposition, Italy, 1996, Exhibitor: Antichita Piselli-Balzano shows a Silk Polychrome Coverlette, in “Punto Fiamma” or “Punto Bargello.” She dates the piece as 16th C, from Lucca. The dimensions are 280 cm x 210 cm. The pattern is an arch, 3 points, and an arch. The pattern repeats by changing the direction of the arches and points 180 degrees. The colors are black, golds, greens, cream, pinks, blues, and taupes.



## Existing Textiles Dating 1600 - 1650

### THE CAREW-POLE COLLECTION 1600:

In the Walpole Society papers of 1932-33, A.J. B. Wace, who was Keeper of Textiles at the V&A, presented a catalogue of the Carew-Pole Collection. Significant in this collection are a series of unfinished panels (3) and fragments (2) which have Hungarian Point stitch on them. Four are done in silk and one in wool on linen. On some there is a blue line in the selvedge. On page 60 Wace states, “These pieces, No. 11 a-e could perhaps be dated to the early eighteenth century, but the character of the linen

(continued next page —>)

used, which has a blue thread running along the selvedge, suggests the late sixteenth or early seventeenth century, as the linen of the early seventeenth century often exhibits this peculiarity. The loom width of the linen here employed, 22½ in., is also found in linens embroidered just before or just after 1600."

On the prior page he states "There are no existing pieces of English flame work which can be dated definitely to the late sixteenth or early seventeenth century." He then further chooses to identify the 5 pieces as from the beginning of the 17th C.

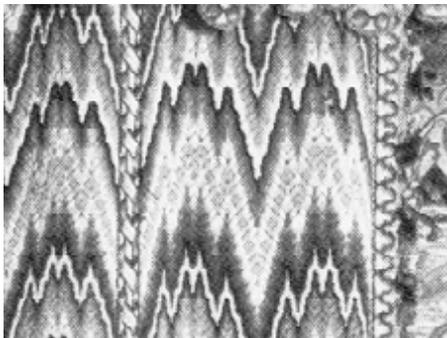
The pieces are polychrome and are variations on a pattern. There is an overriding arch that is made up of multiple minor points. The arch consists of several rows of various colors. In the first piece, the arch is also shown reversed and offset. The area between is filled with small diamonds and a small pattern that is similar to a truncated "carnation" pattern. The second panel again has the arch and the arches are offset. Under each arch are smaller arches and diamonds. The remaining 3 are noted as variations on these patterns.

### BED HANGINGS PARHAM PARK 1610-1620:

The exterior of the Great Bed in the Great Chamber at Parham Park is decorated with 2 sets of curtains, 3 mattress valances, and 3 top valances all done in Hungarian Point. They are worked in wool and silk floss on narrow (9.5") bands of linen scrim. The design is a "double zigzag" and the panels are joined with an interlocking border.

Barbara Snook [pg. 55] identifies the pattern as 2 long (over 4 threads), 2 short (over 1 thread) and the colors in the bands as follows:

- Pink silk* ⊗ *Soft shades of rust wool*
- ⊗ *Black silk* ⊗ *Yellow silk* ⊗
- ⊗ *White silk* ⊗ *Yellow silk* ⊗
- ⊗ *Black silk* ⊗ *Soft shades greyish brown wool getting lighter towards*
- ⊗ *Oyster silk* ⊗ *1 line dark blue wool*
- ⊗ *Soft pink wools getting lighter towards* ⊗ *Light pink silk* ⊗
- ⊗ *Green silk* ⊗ *Repeat pink silk*



Closeup picture of bed top valance in Great Chamber at Parham; personal photograph of a friend of the Guild.

### SAMPLER, 2ND QUARTER OF THE 17TH C.:

At the V&A there is an English sampler (Circ.27901923) which contains a section of Florentine Stitch in a pattern of 2 tall peaks with a smaller intervening peak. It is linen embroidered with silk. The band pattern is as follows: medium blue, cream, medium blue, 3 cream, 2 gold, cream, gold, cream, 2 medium blue, cream, med. blue, 4 cream, red, gold, 2 cream, gold, 2 cream, 2 med. blue. It is done in a 4:2 pattern.

### SAMPLER, EARLY 17TH C.:

In the Batsford Canvas Work Book (pg. 61), Rhodes pictures a spot sampler showing the early use of rococo stitch. It also has a section in what is very definitely Florentine Stitch in a series of peaks, 3 up and 3 down. While the picture is in black and white and no further information or identification given, it appears to have several shadings from light to dark.

### ITALIAN 17TH C. ALTAR FRONTAL:

This piece from the V&A is worked in Hungarian point in wool and silk on canvas. The colors are quite varied and show several ranges of greens, greys, pinks, cream, and brown. The stitches are done in a 4:1 pattern and there is both a main and subsidiary pattern. The border is a mixture of Hungarian Point and other canvas patterns. There is no further dating on this piece and it may be later than 1650.

### ITALIAN 17TH C. CHAIRS FROM THE BARGELLO:

These chairs are embroidered in Hungarian Point. It is done in various shades of green and yellow in a 4:1 pattern. The overall pattern is a wave effect with the wave made by a series of smaller points in succession. There is no further dating on these chairs and they may be later than 1650.

## Other patterns

The carnation pattern, which is the other "early" pattern, appears to evolve in the later half of the 17th C. An early version of this pattern is on a set of chairs owned by the Embroiders Guild and date to the late 1700's. It is a 4:2 pattern in silk and wool. The flowers are indigo blue, clear yellow, dull yellow, and madder red. The flowers are outlined in black and the space between filled in madder red.

## Concluding Thoughts:

The elements of Florentine Stitch and the 4:2 pattern certainly exist prior to 1600. The concept of flame patterns exists before

1600. It is my feeling that in order for the intricate pattern of the Parham Park bed hangings to have been begun by 1610, Florentine work must have been in existence for a number of years in Italy, even if nowhere else. Thus, I can only conclude, when asked the question of whether Florentine work and Hungarian Point is period, that it probably is period but to a very limited extent.

I would, however, be very careful about using the term "Bargello," as it connotes a far greater range of stitches, stitch usage, and color usage that are definitely not encompassed within our time period. —

*Appreciation and thanks for information and advice go to Mistress Catherine Lorraine, Leon Conrad (<http://www.lcdesign.org>), Linn Skinner (<http://skinnersisters.com>) and Parham Park.*

## Bibliography:

- "Kindling the Flames: The History and Legends of Bargello", by Hollis Greer Minor, *Piecework Magazine*, Interweave Press, January/February 1996.
- "A Stitch out of Time" by Master Richard Wymarc: also published as *Complete Anachronist* #86, July 1996 <http://home.flash.net/~wymarc/>
- About.com: Bargello with Janet Perry, <http://needlepoint.miningco.com/hobbies/needlepoint/library/weekly/aa062997.htm>
- Arts and Antique Faire Objects Exposition, Italy, 1996, Exhibitor: Antichita Piselli-Balzano [http://www.arca.net/arts\\_antiques/expo/a11101.htm](http://www.arca.net/arts_antiques/expo/a11101.htm)
- 13 Plates of Historical Patterns of Florentine Embroidery*, collected by Heinze Edgar Kiewe. A.N.I. - Art Needlework Industries Ltd, Ship St., Oxford, England, 1964.
- Bargello: Florentine Needlepoint* by Margaret Boyles. Columbia-Minerva, 1974. Volume 784.
- Needlework and Tapestry at Parham Park, Pulborough, West Sussex*, by Judith Doré, B. A. Parham Park Limited, 1993. ISBN 0-9520058-0-8.
- "English Embroideries Belonging to Sir John Carew Pole, Bart." by A.J. B. Wace. *Walpole Society*, Volume 21, 1932-1933, pg. 43.
- A Pageant of Pattern for Needlepoint Canvas*, by Sherlee Lantz and Maggie Lane, Grosset & Dunlap, New York, 1973. ISBN 0-448-12034-8.
- A Pictorial History of Embroidery*, by Marie Schuette and Sigrid Muller-Christensen. Frederick A. Praeger, New York, 1963.

(continued on p.8 —>)

# Canvas Work Scissors Case

This is a very useful, though not very period, project. In the 1700s, there are needlework boxes which have a specific section for scissors, but no separate covers. In the 1800s we begin to see rectangular covers for scissors in embroidered paper or cloth. In the 1900s we begin to see covers that are shaped to the snips themselves — but we have no documentation for scissor cases dating back to the 1600s. That being said, it is always good to have something that protects the blades of your scissors.

Sixteenth-century scissors were already in a shape close to what we know today. Scissors were included in sewing baskets, both snips (defined as being able to only hold one finger in each opening) and shears (holding more than one finger in at least one opening).

The following patterns will work on any count canvas or linen. The key is to choose a thread that will ensure that there is complete coverage of the fabric in questions — always a matter of trial and error. A single thread of Appleton wool will cover differently than a single thread of Pater-nayan. A single thread of Eterna silk will cover differently than a single thread of Splendor. Thus I will leave the final choice of fabric and thread up to you. Historically, a piece may be worked in linen, wool or silk thread, or a mixture. Small pieces such as floral “slips” were frequently done on approximately 25 count linen canvas.

Continue the row patterns shown in each of the charts as an all-over pattern on your rectangle, covering the entire area. When doing a Florentine Stitch or Hungarian Point pattern it is easy enough to make compensating stitches that fit the flow of the pattern to accommodate a curve or fill in the edge of the item. To do this you continue the pattern, but stop the stitch short of the edge. Thus, a stitch that should be 6 threads may only be 2 threads, but the color and placement of the stitch are correct.

## Suggestions for Working:

- Draw 2 rectangles each 2 inches wide and 4 inches long on your canvas.
- Work the Florentine pattern on one rectangle and the Hungarian Point on the other, filling the 2"x4" rectangles.
- Work one row of long arm cross stitch all the way around each of the rectangles in one of the darker threads.

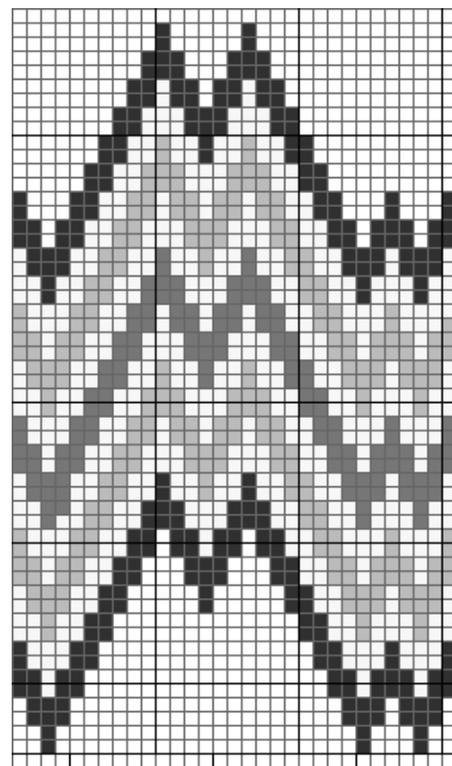
- Cut out each rectangle leaving enough space around each to turn under (approximately 1/2").
- Fold the excess under and stitch the 2 rectangles together on 3 sides with another row of long arm cross stitch which cover the joins.
- Line the scissors case with a thin but tightly woven fabric such as muslin, to protect the backs of the embroidery and keep your scissors from catching on the fibers. Tack the lining in place.

### FLORENTINE STITCH PATTERN

This pattern (top chart) is adapted from an English sampler from the second quarter of the 17th C. It's a simple 4:2 pattern — over 4 threads: the next stitch begins up or down by 2 threads.

The lines should be stitched in this color order: blue, cream, antique gold, cream, red, cream, gold, cream; and then the pattern repeats beginning with blue. On the chart, the squares are coded:

*Dark* = medium blue    *Light* = cream  
*Light Grey* = gold    *Dark Grey* = red



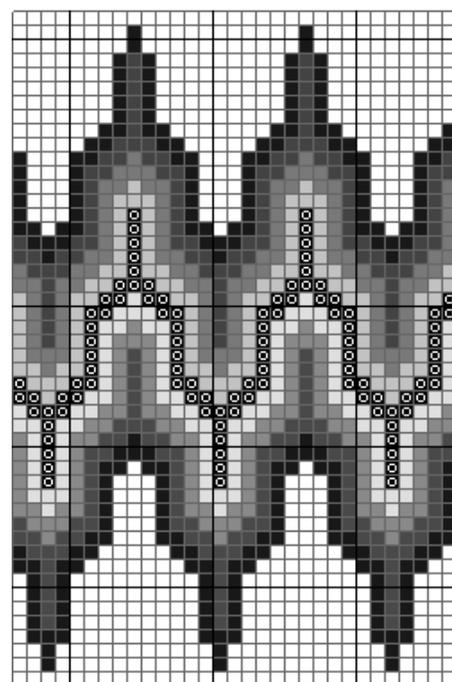
### HUNGARIAN POINT PATTERN

This 6:1 pattern (bottom chart) is not from a historical piece, most of which use much larger patterns. This small Hungarian Point pattern, however, will give you some concept of how the patterning works.

One key part of Hungarian Point is the use of color. In the pattern here there are 2 key colors — pink and green — with blue as the accent color. You should feel free to substitute your own choice of colors.

The lines should be stitched in the following color order: dark blue, wine, dark pink, medium/light pink, cream, light green, medium green, dark green and then the pattern repeats beginning with blue.

*Dark* = Dark blue  
*1st Dark grey* = Wine  
*2nd Dark grey* = Dark green  
*1st Medium grey* = Dark pink  
*2nd Medium grey* = Medium green  
*1st Light grey* = Medium light pink  
*2nd Light grey* = Light green  
*O* = Cream



# A growing Guild: Words from Sabrina

It pleases me greatly to see the Guild continue to grow and prosper. While our paid numbers are few (people who pay for Filum), our numbers on the e-mail list and in the Apprenticeship Program continue to grow. Our classes are well attended and the feedback on them is quite positive.

This is *your* Guild. If you want us to provide information on a technique or style, let us know. We want to make your learn-

ing experience both fun and useful. If you have suggestions, please send them to us. The current list of classes is a direct result of requests we received over the last year.

We also need your help with raising funds. It is expensive to provide the newsletter. So please, if you haven't sent us money for the newsletter or haven't sent us any money recently, please consider doing so soon. When we don't have "an-

gels" to donate their time or services, it costs us \$300 per newsletter. People far and wide have complimented our newsletter as providing some of the best information on period needlework in the Knowne World. We would like to continue to try to meet that expectation.

In Service,

*Sabrina de la Bere*

## Guild service projects- continued

### ROSE POUCHES FOR QUEENS OF THE WEST

*(coordinated by Sabrina de la Bere)*

Since it seems the Rose Pouches were such a hit with both our Queens and the other Kingdoms, it was decided that we should begin doing Rose Pouches for our own Queens. These would be presented to each Queen upon her stepping down.

The project is similar: a pouch with a 5-petal Tudor rose design. The embroidered portion is approximately 6"x6" and the overall pouch a couple of inches larger. You have your choice of embroidery styles. A basic design and chart is available in the [WKneedle] Files at Yahoo!Groups. The background should be gold, the rose red, the leaves green, the center gold. The Guild will supply materials upon request.

Sign-ups - since we don't know who will be Queen, sign-ups will be for a specific delivery date. If you get the project done in advance, your piece may be used earlier than the date specified if someone misses their deadline. However, please endeavor to be early for my piece of mind. The first one will be given at Beltane 2003. You may email me (Sabrina) or sign up at 12th Night. Going forward, the list will be available at Crown events.

### KNEELING CARPETS

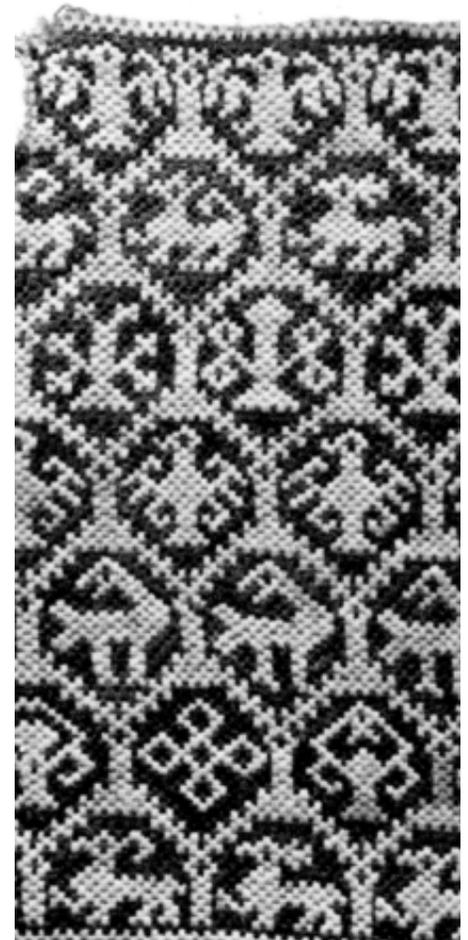
*(coordinated by Sabrina de la Bere)*

Seeing some of the problems that occur when you only have kneeling pillows, our own Mistress Anne of Bradford has offered to design 2 kneeling carpets for our Kingdom - his and hers.

You may have seen Mistress Anne's own carpet project a couple years ago when she taught Table Carpets for us at an October Crown. You may have also seen the wonderful piece done in Lochac.

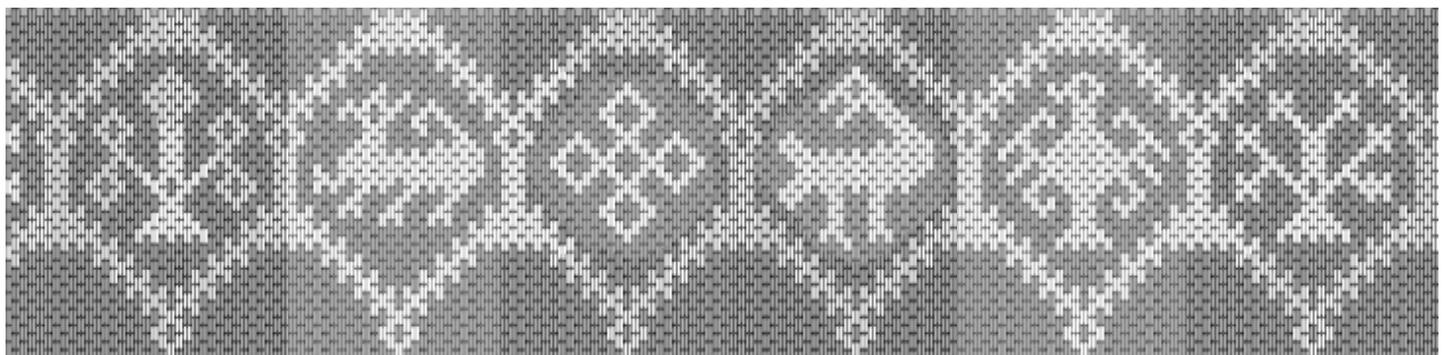
Pieces will be approximately 3'x4' each. We will assign a 12"x12" piece out. You will be given canvas (probably 10 ct), wool yarn, and a color chart to be followed. The stitching will be in long arm cross stitch and cross stitch. We will need 24 people to each take a section.

Since this is still in the design phase, I have begun a list of interested people who will be contacted once the designs are in hand. A target date will be assigned at that time, but there will be plenty of lead time. We will also need 2 people or teams of people to put each carpet together. If you are interested in doing this part, please also let Sabrina know.



## Some Brick Stitch Patterns

The fragment above at right has an allover grid with a fascinating variety of "inhabitants." Give this a try if you'd like a challenge! 



THANKS AGAIN

ط to the following for teaching at A&S: Christian de Holacombe, Kareina Talvi Tytar, Iulitta Rowan, and Sabrina de la Bere. Special thanks to Bethia de la Birche for teaching embroidery for the Page School at A&S.

ط to Linn Skinner for giving so generously to the Guild. Linn not only gave a wonderful silk shading class, but also taught and lectured at Darkwood A&S. Linn is also permitting us to use her charts and original research for our Blackwork Filling Patterns Needlecase and has been

(Bargello: Bibliography, continued)

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our "angel" in getting materials for our kits at discounted prices.

ط to Burgraff Sir Elrik Skapvargr for printing, and to William Warren for folding and stapling the last *Filum* issue.

ط to Artemesia Rhys for taking on the job of producing our kits.

CONGRATULATIONS

ط to new members of our Apprenticeship Program: Morgana yr Oerfa, Margerey Garret, Sorcha o'Ciardhubhain. We also congratulate Iliana Donatova on completing her Journeyman level.

ط to Sabrina de la Bere on receiving a Leaf of Merit; to Iulitta Rowan on receiving

an Award of Arms; to Theiadora Groves, on being received into the Order of the Pelican; and to Sabrina de la Bere, on being named Queen's Lace Maker.

OPEN POSITIONS:

**Publications Deputy:** someone with PageMaker skills to assist with all the non-newsletter publications of the Guild, and with *Filum* as needed.

**Class Coordinator:** At present we sponsor over 20 classes a year and desperately need assistance in getting these arranged.

Please speak to Sabrina if you're interested in either of these positions. ط

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
- Aldith St. George ..... El Cerrito ..... 510-215-5879 ..... aldith@goldenstag.net
- Francesca von Hesse ..... Oakland ..... 510-444-6244 ..... dandemoody@juno.com
- Letitia de Scotia ..... Pinole ..... 510-741-9885 ..... vfrazier@pacbell.net
- Kaitlin MacPherson ..... Sacramento ..... 916-331-8066 ..... carolee@fenris.net
- Mairghread nighean Eanruig ..... Colusa ..... 530-458-4144 ..... ettrick@mako.com
- Judith of Stormholde ..... Live Oak ..... 530-695-3022 ..... Ldywyvrn@aol.com.
- Rosalie Ashleigh ..... Marysville ..... 530-742-6643
- Tashi of Falcons Claw ..... Modesto ..... 209-824-0931 ..... djgreco2001@yahoo.com
- Jania of Call Duck Manor ..... Palo Alto ..... 650-493-7756 ..... mspeliduck@mindspring.com
- Kareina Talvi Tytär ..... Mtn View ..... 650-625-0545 ..... kareina@pacbell.net
- Caiterina nic Sheamus ..... Vacaville ..... 707-451-1091 ..... sunquestt@msn.com
- Jenna Whitehart ..... S.Luis Obispo ..... 805-934-9252 ..... originalzaena@yahoo.com
- Sabrina Goldbender ..... Santa Cruz ..... 831-429-9020 ..... stephaniefey@yahoo.com
- Anne of Bradford ..... Oertha ..... 907-338-4692 ..... quidnon@micronet.net
- Annora de Montfort ..... Oertha ..... 907-344-5753 ..... shadowood@sprynet.com
- Iulitta Rowan of Arran ..... Sacramento ..... 916-929-0189 ..... croninkr@cwo.com

LOCHAC LIAISONS (Worshipful Company of Broderers)

- Bess Haddon of York, Guildmaster ..... srandles@adfa.edu.au
- Keridwen the Mouse, Guild Patron ..... jheron@comtech.com.au

OERTHA LIAISON (Ivory Thimble Guild)

- Angustias McKeown ..... ladyangustias@aol.com

DEPUTY MINISTER

- Christian de Holacombe ..... Davis ..... 530-758-5407 ..... claning@igc.org

GUILD MINISTER

- Sabrina de la Bere ..... El Granada ..... 650-712-8405 ..... SabrinadelaBere@coastside.net

GUILD PATRON

- Isela di Bari ..... Monterey ..... 831-385-3040 ..... dcobb@mail.meyernet.com

GUILD WEB PAGES

- WK Needleworkers Guild Website ..... http://www.bayrose.org/wkneedle/
- WKneedle Mailing List ..... http://groups.yahoo.com/group/WKneedle/

THIS ISSUE'S COVER is from Thérèse de Dillmont's 1884 *Complete Encyclopedia of Needlework*. Brick Stitch illustrations (p.2 & 7) are from a pair of fragments worked in linen thread and colored silks in the 14th century: from Brigitta Schmedding, *Mittelalterliche Textilien In Kirchen und Klöstern der Schweiz*, Abegg-Stiftung Bern, 1978. ط