



Filum Aureum

Summer

A.S. XXXVII (2002)

Newsletter of the Needleworkers Guild

in the Kingdom of the West (SCA)

VOIDED
WORK

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

Guild calendar & projects

BRING 5" HOOP AND SCISSORS.

JUNE CROWN (June 21-23)

Needleworkers will be the host for the **A&S Pavilion** again at June Crown.

We are having 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!

We will also be doing a court presentation of Rose Pouches & the Lochac Gifts.

Tentative schedule is below.

SATURDAY

12:00noon - 5:00pm

See our display of Rose Pouches, items for Lochac, Kingdom Pouch Project, ongoing Kingdom Travel Bag Project, and individual work of members.

12:00noon

Drop off of items for evaluation in the Apprenticeship Program

After Invocation until

2:00pm

Mentors Corner: one-on-one time to get advice on current projects, chat with knowledgeable members, or just come & sew.

2:30pm

Meeting of the Guild: All are welcome!

3:00 - 4:30pm

CLASS: Pulled Thread with Sabrina de la Bere. \$5 Kit includes handout, linen, thread & needle. Bring hoop & scissors. Some hoops may be available for purchase. First come, first served; auditors welcome.

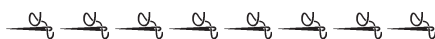
5:00pm

Pick up items from display and evaluations for Apprenticeship Program.

SUNDAY

10:00am-12:00noon

Additional Mentors Corner time including additional time to work on class project.



ARTS & SCIENCES TOURNEY: JULY 26-28

BORT MEADOWS (OAKLAND HILLS)

There will be a needlework track at A&S again this year. Last year all our classes filled and we hope to have a great track of classes this year. Mark your calendars!

Intro to Canvaswork

Teacher: Iulitta Rowan.

A 90% "how-to" class, looking at various canvases, how to pick the needle, how to pick the yarn, how to thread the needle, and six stitches including tent, basketweave, straight and slanted gobelin.

LIMIT 6 KIT \$5 (BRING SCISSORS.)

Blackwork Filling5

Teacher: Sabrina de la Bere.

Draw a design and fill with 5 different filling patterns taken from historic textiles. Done on linen, bring scissors, hoop, and magnification if you need it.

LIMIT 8. KIT \$5.

German Whitework

Teacher: Christian de Holacombe.

Introduction of the Guild's newest kit, a whitework bookmark. German Whitework is easy and fun, not to mention a good way to begin working with linen.

NO LIMIT KIT \$5

Viking Haversack

Teacher: Kareina Talvi Tytär.

Make a useful large carrying bag with a simple Viking style serpent in wool on wool embroidery.

LIMIT 8 KIT \$5 (BRING SCISSORS)

Introduction to Goldwork

Teacher: Sabrina de la Bere.

This class was requested at March Crown and so we hope you will come try working with purl purl, bullion, chipwork, and metal thread couching. This is designed as a technique class rather than creating a particular item.

LIMIT 10 KIT \$5

FALL COLLEGIUM: OCTOBER 19, 2002

FOLSOM (SACRAMENTO AREA)

We are in the process of putting the needlework track class schedule together for Collegium, so hold the date!


Guild Kits

The Guild has Kits available at all Crown events and A&S. At A&S we will be debuting our newest kits for Blackwork and Whitework and — just maybe! — a cross stitch pincushion or reliquary pouch, based on the purse from Sens featured in the spring *Filum Aureum*. Take advantage of this opportunity to try new techniques. Kits are available for a \$5 donation. If you want one, or more than one, send \$5 plus \$1 for shipping for each kit, your mailing information, and which kit(s) you want to Sabrina de la Bere. Make checks payable to SCA Inc.

CURRENT KITS AVAILABLE:


- Blackwork Bookmark (being discontinued)
- Counted Stitch Fan Case: instructions included for blackwork, cross stitch, and pattern darning
- Schole House sweet-bag sachet: surface embroidery with buttonhole stitch edging
- Canvaswork Pincushion: strawberry & other designs
- West Kingdom Demi-Sun Applique Pouch
- Hardanger Needlecase (discontinued)

NEW KITS AT A&S TOURNEY:

- Blackwork Needlecase: filling stitches – NEW
- Whitework Bookmark – NEW
- Sens Purse Cross-Stitch Pincushion or Reliquary Pouch – NEW 

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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Reserva: embroidery in the background

— by Sabrina de la Bere

The concept of a “void,” or a design based on the *absence* of color or design in certain spaces, has long been seen in many different cultures and in many different mediums. One obvious example that comes to mind is in Hellenic pottery and paintings (2500 – 1200 BC). The use of two colors – red and black (the void) – where one is the design and the other “color” sets off the design by its stark simplicity or absence. We see this concept in textiles in 6-8 C. AD in the Sassanid Empire and Byzantine Empire. Two such woven silk examples are a silk twill with a blue background and cream center design of a sennerv that was in the reliquary of Saint Len, Paris (London: Victoria and Albert Museum) and a silk serge with a blue background and cream center design of a charioteer found in Charlemagne’s tomb, but was an import from the Byzantine court. (see Images from History: Image Archive)

Assisi Embroidery: What’s in a Name?

Much of the terminology for stitches and techniques that we have today comes from Victorian times. The fashion magazines morphed into magazines with many articles on how to do all the things ladies of fashion were expected to know and do well. Magazines such as Godey’s had articles on needlework and even published designs. There also was a rise in magazines that focused just on needlework and several dictionaries of needlework were published. Many of the naming conventions for stitches come from these publications.

In the late 1800’s various parts of Italy were undergoing a recession. It was through the “good works” of the Contessa de Brazza that each area was urged to develop a different type of needlework for home industry and revive traditional handicrafts. In the area of Assisi, Maria Bartocci Rossi and her daughter Chiarini Rossi Buzi researched the old patterns of textiles that were owned by the “great” families of the area or were housed in the convents and sacristies. In the area of Assisi, the style of



Needlework by Lady Sabrina de la Bere of Rabbits and Trees – pattern adapted from an early 20th C version of Assisi rabbits, which was adapted from 16th C needlework, done in Long Arm Cross Stitch on 36 ct linen with single thread in red silk.

voided work embroidery became popularized with this movement and now voided work in general is frequently referred to as “Assisi Embroidery”.

In several books from the turn of the century, voided work is also referred to as “Reserva”. Subsequent descriptions use the phrase “in reserve” when referring to the absence of embroidery in heart of the design when the surrounding ground fibers are covered.

Voided Work in the 13th and 14th Centuries

In the Victorian and Edwardian books on embroidery, they speak of the great textiles of the 13th and 14th Centuries from Assisi. They discuss the embroideries done by the nuns that are pictorial in nature, showing the life of St. Francis. It being St. Francis they are described as abundant with birds and animals. While there are many bands of voided work in various museums, none that I have found so far, have dates earlier than the 16th Century. Whether this is because is it impossible to tell the earlier

embroidery from the later without the help of carbon dating or similar, whether none of the earlier embroidery has survived, or other reason, I can not say.

Voided Work in the 16th Century

A quick survey of some of the 16th Century items suggests some patterns in the design elements. The work seems to fall into primarily 2 categories – pictorial – usually scenes from or referenced to Biblical works and nature – including fantastical creatures. The Biblical work is not surprising considering that much of the needlework in 16th Century Italy was either done for the Church or for use in the private chapels of great homes. Nor are the depictions of nature including fantastical creatures surprising as this was the era of the “Modelbuchen” – the pattern books that are flowing across the borders and the printing of the bestiaries which depicted wondrous creatures both real and mythical.

In 1523 the first pattern book, a collection of woodcut designs, was printed by Johann Schonesperger the Younger in Augsburg. What followed over the next hundred years was an explosion of pattern books that were printed and distributed all over Europe and Great Britain. Since copy-

Probably the most common question we get in the Needleworkers Guild is “Is this stitch ‘period’?” This is the second in a series of articles exploring the historical uses of stitches and comparing them with modern uses. For this article, Sabrina extends full thanks to Linn Skinner for introducing her to this form of embroidery and putting her on the path to further exploration.

(continued next page →)

right does not exist yet, the same or very similar patterns were disseminated in books by different printers. For example I have found the same pattern for birds in Quentel (1527), Basee (1568), Noury (1532), and Ostaus (1561).

Many of the patterns are general, in that they are not designed for use with a specific medium. Some are specifically for lace, but many can be used with or without adaptation for any counted or semi-counted, or patterned needlework. In addition, a number of the patterns can be used as is or in reverse (voided). There are patterns in each of the above mentioned books and in some others where the pattern is specifically shown with both the regular pattern lines and with the pattern voided. Mistress Katheryn Goodwyn, in her article “Stalking the Wild Assisi”, notes one example where the pattern is shown on one page and the voided pattern on the facing page. The patterns are also designed so the pieces can be reversed. There are examples of both birds and rabbits with patterns showing the creatures facing each other in several of the books.

Apropos Patterns, is a book specifically devoted to looking at the pattern books and then identifying work that is derived from the patterns. There are two 16th Century examples (pg. 47 & 51) of voided work where there are two needlework pieces with different provenance and the pattern book reference can clearly be identified.

In the examples I have found*, it appears that voided work embroidery was used primarily on “household goods” and



Angel – charted by Linn Skinner in the style of those shown in period pattern books, done in Long Arm Cross Stitch on 36 ct linen with single thread red silk

linens for the chapel. Thus, we see the embroidery on covers (table, bed, etc.), towels, and altar cloths. Whether it was used on other items, such as clothing, is unclear. Frequently all we have is the embroidery and not the original 16th or 17th C. article.

Design Elements

Outline of the Voided Design – In Scheutte (pl 327) there is an unfinished embroidery originating in Italy and dated



Left, Vinciolo pattern for “a Pelican in its Piety” (1587).

Right, a cross-stitch piece by Lady Aja du Jardin, worked from the same pattern.



mid 16th C. The design was transferred to the linen by running stitches in red silk in the upper band and green silk in the lower band. On the same page, a similar embroidery of the same era and pattern is completed. The pattern is “drawn” with running stitches and the background is filled with long arm cross stitch in red silk. Thus, it seems that sometimes the pattern was transferred via running stitches, or as shown in other pieces*, back stitch or double running. Some pieces, however, do not seem to have an inner outline. The sampler that is the source of our heartsease, is the only example that I have seen, with a dramatically different outline color in the 16th or 17th Centuries. In the 18th C. with the new flourishing Assisi Embroidery, a black outline became popular.

Filling Stitches

It appears that a number of different stitches were used as the background stitches. After surveying the examples*, it appears in the 16th C that long arm cross stitch, pulled work, and double running were popular. As the form moved into the 17th C other forms of cross stitch – Italian Cross Stitch, Greek Double Stitch, and plaited stitch appeared. While there is one late 17th C example of regular cross stitch with this technique, it was in the 18th C that regular cross stitch became the stitch of choice.

Color

The traditional colors appear to be red (usually a scarlet red), green, blue, and yellow where there is surface embroidery. Pulled work or cut work appears to be done in white thread. The primary thread type is silk in most of Europe. In all the pieces, except the one we have chosen for the pattern page, the inner outline, when there is one, is the same color as the background color. For our pattern page, the original piece was done with a dark, possibly blue outline, and a red (faded to brown) ground

color. It is also the only piece, which I have seen so far, specifically outlined outside the background in a separate color.

Edging

One of the other elements is the outer edge design. Some pieces have one and others do not. Some of the patterns in the pattern books are shown in combination with other patterns. Whether this resulted in the edging patterns is speculation. It may have been pure practicality in that some pieces due to their use or amount of space covered needed to have edgings.

On several of the ones with religious themes, the edging is related verse. On several that have specific content such as angels or leaves, the edging pattern appears to reflect the content. However, in some cases, the content of the edging pattern appears to have no relationship.

On earlier pieces the edging fills the adjacent block of threads and is the same length (side to side) as the piece. The edging pattern is sometimes also a voided pattern. On the later pieces, 17th C, where it is not voided, it seems to fall into two styles – leaves or double running scroll bits. Of the later, I have only found two 17th C examples. This type of little double running edging becomes popular in Victorian times in connection with voided work. However, it is also seen on other 17th C samplers as decorative bits in double running patterns for both bands and single design.

Working a Piece of Voided Embroidery: Practical Hints

One of the things I find enjoyable about voided work is the level of detail. My preference is thus, to choose a piece of higher count linen (36ct) when working a piece

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for my own pleasure. However, one of the nice things about this style of embroidery is its versatility. It works on most any even weave count and even graces a piece of 14ct Aida beautifully.

Using an outline stitch of some form works well as a design transfer method. The choice is whether to use a similar or contrasting color thread and whether to use a thick or thin line of stitching. For a more period flavor, outline with the same color thread as for the ground embroidery and use a running stitch, double running, or back stitch. I find that double running gives me a nice balance of transferring the level of detail in the pattern and not adding bulk to the piece. If I am working the ground in 2 threads, I sometimes use only one for the outline.

Next comes working the ground embroidery. There are 2 choices to make here – (1) which stitch to use and (2) how many threads to use for coverage. The objective is to cover the ground sufficiently to accent the absence of color in the unworked or voided portion. Thus, choose a stitch that covers sufficiently. With this in mind, it is understandable why long arm cross stitch was such a favorite – it covers very well. If you use compensating stitches at the edges of the design, you also eliminate the “spot-tiness” that sometimes detracts from the clean edges of the design. Be sure not to stitch over the outline stitch, but to use it to add to the clean edges of the design.

Choosing the number of threads to use, is also a question of coverage. At 36 count, a single thread covers quite well. For 25 ct, I use 2 threads to give the level of coverage that I like. With a lighter color thread or with petit cross stitch, 2 threads may not be needed

Whether or not you use an edging pattern is primarily effected by the type of item on which the embroidery is being worked. For example, a towel may need a wide border of embroidery. Thus, to cover the area, a pattern of wide embroidery may be appropriate and a narrow border of edging to give it a finished appearance. Also, consider whether the fabric needs an additional border, such as Italian Hem Stitching.

Whatever voided work embroidery you chose to do – enjoy it. As embroidery, it gives a wonderfully finished look to “household” linens. 

** An appendix of 16th and 17th Century Examples will be available, shortly, on the Guild website along with this article and pictures in color. The Appendix includes source, description, country of origin, date information, stitches, thread, and type of edging design, if any. 42 examples are cit-*



ed from 5 different books.

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Books & Periodicals –

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“Ricami d’ Assisi2: Una Fantasia Di Motivi Da Ricamare Con I Nostri Schema A Color”, Editor Mani Di Fata, I Lavori Femminili, Sept. 1999.

Samplers From the Victoria and Albert Museum, Clare Browne and Jennifer Weardon, V&A Publications, 1999. 185177 309 6.

On the Web:

Images from History: image archive <http://www.hp.uab.edu>

“Stalking the Wild Assisi” by Baroness Kathryn Goodwyn, OL

<http://www.bayrose.org/wkneedle/assisi.html>


Les Singvliers Et Nouveaux Povr- traicts, Dv Seignevr Federic de Vinciolo Venitien, pour toutes sortes d’ouurages de Lingerie. — 1606

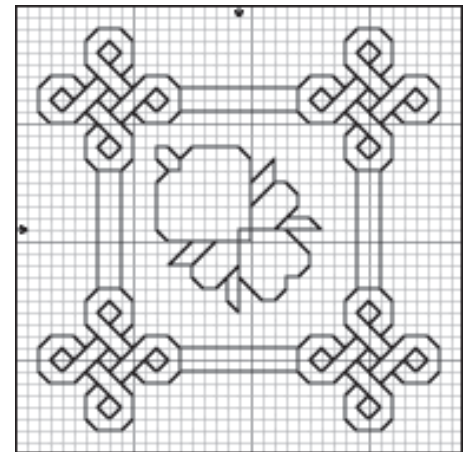
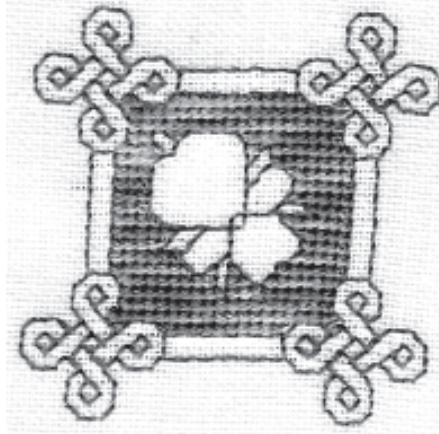
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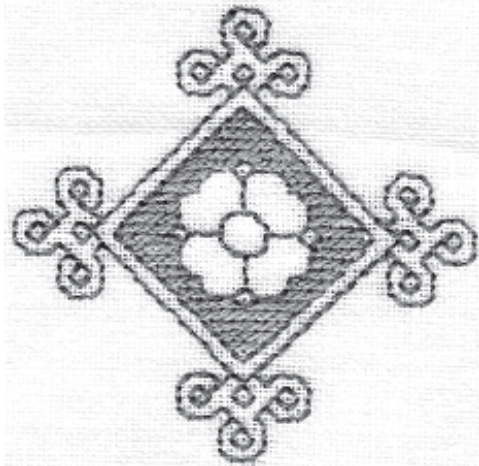
Heart's Ease & Roses

Our pattern for this issue comes from a mid 17th Century English Sampler. The sampler has an interesting portion of voided work that encompasses a rose, 2 heartsease, 2 strawberries, and 2 3-leaf clovers. The whole piece was charted from the original by Linn Skinner and she has kindly done a separate special chart for us of a Heartsease.

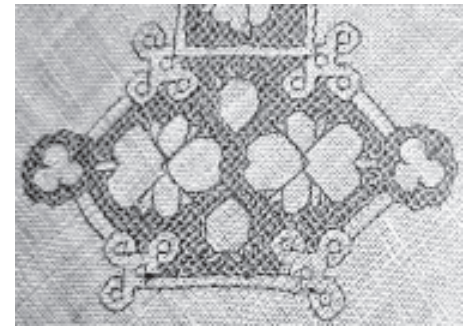
Heartsease is a wild pansy (*Viola tricolor*). It was well known in Elizabethan times and graced many gardens. It was cited in herbals as a stimulant for the immune system, to cleanse the blood, and to treat skin complaints. Symbolically, in Elizabethan times it was associated with the love and remembrance, hence its common name of Heartsease. 



Needlework by Lady Sabrina de la Bere of a Heartsease – charted by Linn Skinner, done in long arm cross stitch, 25 ct Dublin linen, outline in Soie Crystal silk and filling in a Gloriana overdyed silk limited edition.

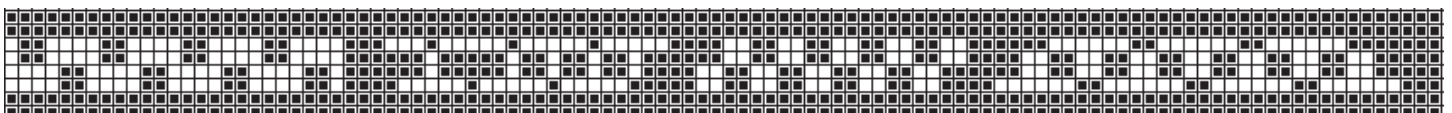
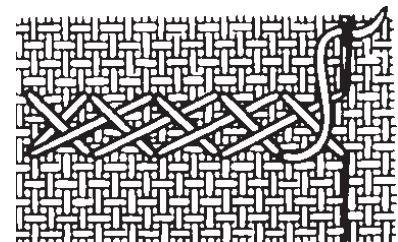
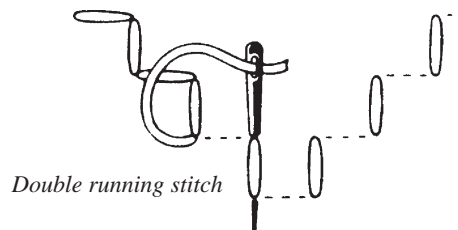
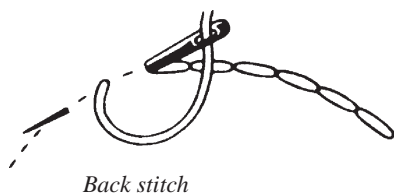


Needlework by Lady Sabrina de la Bere of a Rose – charted by Linn Skinner, done in long arm cross stitch, 25 ct Dublin linen, outline in blue Madeira silk and filling in Waterlilies Amethyst silk.



Overview (left) and closeup (right) of part of the mid 17th C sampler from which the chart was drafted (the original is in the Victoria & Albert Museum)

Stitch diagrams



Back on track: Words from Sabrina

With this issue we are back on track toward producing 3 or 4 issues of **Filum** on a regular schedule each year. We thank those of you who have financially supported our efforts to bring you some quality information on historic needlework. We will try to continue to do so and to make the information available in a number of formats.

Our Web Minister, Anahita, has been hard at work on the website. We are post-

ing more articles from past issues of **Filum Aureum** and from other sources. We have updated the links page. The Annotated Booklist has over 200 books! Since Yahoo Groups is making some changes, including charging some subscribers for mail forwarding, we plan to make the website the **PRIMARY** source of information for the Guild. Nearly all Guild files and photos from our email list archives will be moved

to the Website. So check back often.

I am looking forward to seeing as many of you as possible at June Crown and seeing your wonderful work as we show the West Kingdom the work of our needles.

Sabrina de la Bere

Guild calendar & projects- continued

PROJECT CONTACTS

These projects are being coordinated by our Guild Patron, Isela di Bari, who can be reached at dcobb@meynet.com or (831) 385-3040; and by our Guild Minister, Sabrina de la Bere. If you would like to help with any of these, please contact them.



LOCHAC & ROSE POUCH PROJECTS COMPLETED!!!

It's like celebrating the Holiday Season in June! How wonderful it is to see all the needleworked pouches arriving daily and featuring each kingdom's royal rose. Not only is there a myriad of colors and stitching techniques...but a wonderful display of creativity. They are on display in the A&S pavilion at Crown and will be presented to Their Majesties.

We have received completed pouches from: Judith of Stormholde, Keridwen the Mouse, Sorcha o'Ciardhubhain, Sara of Foxhaven, Rosalie Ashleigh, Eliska z Jihlava, Theidora Groves, Willow MacKay, Astrithr Kjartansdottir, Brid Hedgwiht, John Paul Blacklore, Sabrina Goldbender, Octavia Jenon de Treues, Stephanie Rose, and Madilayn de Mer. Thank you, thank you, thank you. And a thank you also goes out to Catherine Lorraine of Stonegate Manor and Caiteirina nic Sheamus whose skills as a seamstress came in handy!

KINGDOM ARMS POUCHES: PENNSIC 2003

These 8x10 inch pouches, bearing the arms of each of the 17 Kingdoms, will be presented to the reigning King and Queen of the West at June Crown in 2003. Their Majesties will then take them to Pennsic

2003 for presentation to each of the 17 Kingdoms in the Knowne World.

We currently have one Kingdom pouch that immediately needs a needleworker...the Kingdom of Artemesia. Each pouch will feature the heraldic arms of that kingdom and can be stitched in the technique of each needleworker's choice and on the fabric of their choice. The ground fabric, backing fabric, pouch lining, DMC floss and cording can be provided by the Guild. Thanks also to Lady Kellyn Firesinger who has created lanyards to go inside each pouch!

You can see all Kingdom arms in color at <http://www.goldenstag.net/MiscSCA/index.html>. You can also see black & white drawings of the arms at <http://www.inlandregion.org/heraldry/kingdoms.html>.

TRAVELING BAGS PROJECT (ongoing)

The Guild is looking for needleworkers to embroider each Kingdom's heraldic arms on a 6x6 inch square, which will then be appliquéd onto canvas carry-all bags. These bags can be used (instead of baskets, which don't travel too well) to hold gifts from Their Majesties to other kingdoms at future Pennsics, Estrella, the Great Western War and the West-AnTir War.

Two totes have already been completed...by Judith of Stormholde (Trimaris) and Sorcha Fhionn inghean ui Ruac (East). These can now be viewed at the Guild's website: <http://www.bayrose.org/wkneedle>. Each tote features the heraldic arms of that kingdom. **There are kingdoms still available!**

You can choose your own embroidery technique, fabric, and thread for this project. The guild will supply bags for you to appliquéd the finished embroidery onto. Fabric and/or materials can be provided upon request.

ROYAL GIFT CHESTS PROJECT (ongoing)

While we do many special projects, there are also a number of other opportunities for service to the Kingdom and Principalities. The Queen's Gift Chest for the West Kingdom is always in need of items for Their Majesties to use to thank people and show off the talent of the Kingdom. There are also Principality Gift Chests—one for the Mists, coordinated by Sabrina de la Bere, and one for Cynagua, coordinated by Judith of Stormholde. We hope you will give often and generously of your talent.

(Besides — Gift Chest projects are a great opportunity to try new techniques in small pieces!)

CONTESTS AND MORE EVENTS:

Take these opportunities to show your work and get good feedback. Mentor's Corner is an opportunity to get one-on-one assistance with current projects that may include items in preparation for a contest.

Cynagua Summer Investiture: July 13-14

ARTS: Lace
SCIENCES: Textiles

Darkwood A&S: Sept 21
NEEDLEWORK TRACK including blackwork, voided work, beaded designs and a special Mentor's Corner!

Mists Fall Coronet:
Sept 27-29
ARTS: Table Top Decoration
CLASS: Italian Hemstitching with Aldith

Cynagua Fall Coronet:
Oct 25-27
ARTS: Byzantine Clothing
DISPLAY: Anything Byzantine!



CONGRATULATIONS

🧵 to Artemesia Rhys and Bethia de la Birche, new members of the Guild's Apprenticeship program.;

🧵 to Aileth Gardner and Iohanna the Harper on reaching the Apprentice level;

🧵 to John Paul Blacklore on reaching the Journeyman level.

THANKS!

🧵 to Catherine Lorraine of Stonegate Manor for donating items for the upcoming 12th Night Silent Auction!

BARDIC FAME

Lady Kellyn Firesinger has written a very special poem in honor of Guild mentor Mistress Catherine Lorraine of Stonegate Manor. "If you don't watch out," says Kellyn, "you may have a needlework bardic corner in *Filum Aureum!*" (Thanks Kellyn — we'd be happy to!)

MISTRESS CATHERINE

*In the depths of time, as her needle she plies
Countless treasures therefrom do arise
Riches on riches her kingdom doth gain
From the art, the art of Catherine Lorraine.*

*In the depths of time, as in friendship
she grows,
Generous ever her aid she bestows —
Fortunate they who welcome obtain
In the heart, the heart
of Catherine Lorraine.*

Deadline Approaches!

for the
**SPECIAL CLASS: SILK
SHADING** with Linn Skinner
Sunday, Sept 22

The deadline to sign up for this wonderful class is fast approaching – July 15. We have enough people confirmed to hold the class and there are a few slots left for those who love silk and want to perfect their shading and single thread stitching techniques.

Linn Skinner was trained at the Royal School of Embroidery in the UK in this method where the same stitches on a flat plane are used to create a dimensional effect with color. The stitch is a combination of long and short and split stitch also known as Kensington stitch.

The one drawback is that the technique here is definitely 18th C and what is known as needlepainting. It is beautiful and the

basis for all those wonderfully embroidered shawls, vests and coats. The bonus is that it is a wonderful technique and the training will help improve our understanding and use of long and short and split stitch and color overall. The date is Sunday, Sept 22, 2002 at a home in Half Moon Bay, from 9:30 am - 4:30pm. Cost is \$90. Lunch will be served for a \$5 donation, payable that day. We will be working on silk with, hopefully, Pearsalls silk. The pattern is a period drawing of a rose and leaf.)

As always, your check is your reser-

vation: first come, first served. Make the check payable to **Linn Skinner**. Checks will be held until July 15. Mail your check to Sabrina (Robin Berry) at PO Box 1809, El Granada, CA 94018.

SEPT/OCT PIECEWORK

Be sure to look at the Sept/Oct 2002 *PieceWork* for the article on Medieval Islamic Knitting by Guild Deputy Christian de Holacombe (Chris Laning). 🧵

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!

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GUILD WEB PAGES

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

THE NOAH'S ARK illustration at the top of p.5 is a late 16th or early 17th-century fragment shown in **Embroidered Masterpieces** by Virginia Churchill Bath. The borders on p.5-7 and below have been re-charted from **Flowers of the Needle**. 🧵

