

ISSUE 23:  
Winter  
A.S. XXXVIII (2004)

# Filum Aureum

Newsletter of the Needleworkers Guild

in the Kingdom of the West (SCA)

Chain Stitch

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

# Guild calendar & projects

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## TWELFTH NIGHT

(Jan. 3, 2004)

### • OPEN DISPLAY — Daytime

**All work done during the past year is welcome — finished or not!** This is an open display for any item created in a medieval manner or style by you during this past calendar year. These need not be “fabulous” or “wonderous” items, but some of the plain simple items that show the care and interest that goes into making our events more special. We hope you bring items to share. The tables will be available from 10:00am to 4:00pm in the lobby.

### • GUILD TABLE — Daytime

The **Needleworkers Guild** will also have a table in the Guild area and we'll showcase the Travel Bags and Rose Pouches for our Queens. We'll need members to attend the table during the day. If you'd like to help out here, please see Christian de Holacombe (address below).

### • ARTS COMPETITION


The Arts Competition at this event is a **Decorated Chemise or Undergarment**. (No peeking under anyone's dress!) Please bring entries to the A&S tables in the lobby no later than 1:00pm. We hope the populace will also enjoy viewing the items. If you have any questions about the competitions, please do not hesitate to ask.

### • LAUREL PRIZE TOURNEY

Late Afternoon

Walking around events, we see a little something here and a little something there, but often don't get to see everyone's wonderful handmade items up close. Nor do we usually have a chance to appreciate all the details, learn how something was made, nor speak with its creator.

The name “Laurel Prize Tournament” is a misnomer — there is no competition, laurels don't enter, and there is no grand prize. (But that's what most Kingdoms still call it!) This an opportunity for **anyone** who is NOT a Laurel to display their work, and for Laurels and the populace to view

it. The Laurels participate by viewing and visiting with the artisans, and may choose to give the person displaying their craft a token. You're encouraged to stay with your work so that people may ask questions. We did this two years ago and there were 55 enthusiastic participants, with wonderful work in all sorts of things. Come and show your stuff — come and admire! —

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## MARCH CROWN


(March 12-14)

### • MENTORS CORNER

11:00am-2:30pm

### • GUILD MEETING — 2:30 pm

### • CLASS — 3:00 pm

(At press time we don't yet know what class we'll be offering, but rest assured, there will be one. Watch the Guild website for more information.) —

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## SPRING COLLEGIUM

(March 27-28)

Join us as we journey to Silver Desert for a weekend of discovery!

Aelia Apollonia is now doing our class scheduling. Please let her know what classes you would like to see at Crown events, Collegium and A&S. You can reach her at <madrigalchick@hotmail.com>.

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## ARTS & SCIENCES CALENDAR

Here are some of this year's competitions with possibilities for needlework entries. 2004 must be the “Year of the Hat!”

### MARCH CROWN: FINE ART

*Headgear: hats, coronets, veils*

### MISTS SPRING CORONET: ART

*Hats and Head coverings,  
10th century and earlier*

### MISTS SPRING INVESTITURE: ART

*Hats and Head coverings,  
11th & 12th centuries*

CYNAGUA SPRING CORONET: ARTS  
*Norse Clothing*

### JUNE CROWN: FINE ART

*Gloves & Mittens*

### MISTS FALL CORONET: ART

*Hats and Head coverings,  
13th & 14th centuries*

CYNAGUA FALL CORONET: ARTS  
*Tokens & Favors*

### MISTS FALL INVESTITURE: ARTS

*Hats and Head coverings,  
15th & 16th centuries*

### MISTS FALL INVESTITURE: SCIENCES

*Garment construction using period  
techniques & tools*

### TWELFTH NIGHT 2005: FINE ART

*Decorative bookbindings*

### CYNAGUA WINTER INVESTITURE: SCIENCES

*Personal accessories*

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## Guild Projects

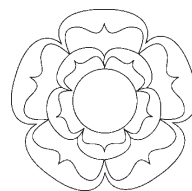
### TRAVEL BAGS

These bags with kingdom arms are due June 1, 2004. We still need embroiderers for three kingdoms: Drachenwald, Atlantia, and Atenveldt. You can see all the kingdom arms on <http://www.goldenstagnet.net/MiscSCA/>

### ROSE POUCHES

Due June 1, 2005. We still need embroiderers for the Middle kingdom, Calontir, Artemesia, and Aethelmaerc. Kingdom rose colors are available on the same web page. For a rose design to download, go to <http://groups.yahoo.com/group/WKneedle/> and look under the “Files” section for [WKNRosePouch.pdf](http://groups.yahoo.com/group/WKneedle/files/WKNRosePouch.pdf).


— Isela di Bari  
(projects coordinator)



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## 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 at 2:30 Saturday afternoon at every Crown Tourney, and we look forward to seeing you and your needlework!

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# A Historical Chain

— by Tangwystyl verch Morgant Glasvryn, OL, OP

Chain stitch is commonly used today in ways that show off its unique shape and structure. But the chain stitch embroideries I'm familiar with from the SCA's historical period use it in the same way as split or stem stitch — as a filling stitch, one that follows the contours of the motifs (or of their internal details).

When packed closely together in this type of use, chain stitch can be difficult to distinguish from stem or split stitch, and for quite a while I was skeptical about many catalog descriptions of pieces claiming they used chain. The easiest way to tell is if the work is damaged and you can see the loops “unchaining”, or if the ground fabric is damaged and you can see individual chain-rows separating out.

Chain stitch was popular in Egypt (and possibly other parts of the Middle East) from a fairly early date — at least from the later Roman Empire. It continued to be popular there at least through the 12-13th centuries, adapting to new fashions, materials and motifs. Examples from Europe proper are much scarcer, and the stitch doesn't seem to be part of the repertoire of the great embroideries of the high medieval period.

It's always something of a matter of chance which pieces have survived, but we can make a few general observations. Surviving works in chain stitch may either be solidly embroidered (the Huysbourg altar hanging — see catalog) or have the ground fabric showing between the motifs (as in the Coptic pillows). The work is most commonly done in wool, either on a linen or woolen ground fabric.

A few pieces differ from this pattern. The embroidered “necklace” on the tunic of St. Bathilde is worked in silk (on linen), as are at least one 12-13th c. Egyptian piece and the Huysbourg hanging. A 9th c. middle eastern piece of uncertain origin is worked in wool on cotton. And the woolen Egyptian pieces in general use linen or cotton to embroider the white parts of the motifs. (There may be a logical explanation for the rarity of silk embroideries using chain stitch, since this stitch is less able to show off the smooth gloss of the silk.)

In some of the Coptic Egyptian pieces, chain stitch is used in combination with stem stitch, where the latter is used for solid blocks of color and the chain is used to



create thick free-standing lines (such as the handles of a vase or the stems of foliage).

## Catalog of examples

The earliest examples I've found are from ca. 3rd century Palmyra [1]. They are unusual in that the ground fabric is silk, often a patterned damask weave. The embroidery is done in colored silk (yellow, green, and blue) in fairly large sloppy stitches creating rather abstract flower and vegetation designs. The pieces are very fragmentary and their original purpose is hard to determine.

The next pieces are primarily from Coptic Egypt, although some may have been imported from elsewhere. They are very similar in overall style, using classical Greco-Roman artistic motifs, often featuring human or mythological figures. There are several relatively large pieces that consist of a square frame enclosing a human torso. In some cases, these appear to have been cushion covers, in others the use is impossible to determine.

At the top of this pages is a 4th c. examples from Harris [2] where the human figure represents “Autumn”, holding a cloth carrying fruit. (There's also a companion piece representing “Winter.”) The frame is worked in some decorative stitch forming a lattice effect, but the interior area is worked solidly in chain stitch.

Another very well preserved example from the 5th c. is given in Thompson [3]. The human figure here is also likely to be allegorical, as it has wings and is carrying a basket and some odd-looking staff or rod.

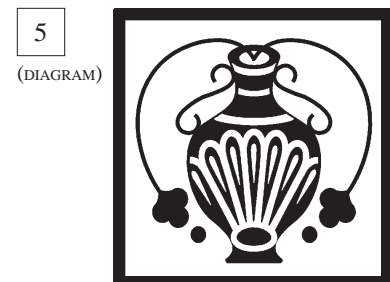
In this piece the purple woolen ground fabric shows between the motifs and the frame as well as the interior design is done in chain stitch. The frame is filled with several types of flowers with an outer edge of engrailed points tipped with “pearls” (i.e., white circles). A wide variety of colors are used, several shades each of red, green, and blue, as well as orange, yellow, and white. The white is linen, while the colors are all worked in wool. There are a couple of other very fragmentary pieces of similar format in the Victoria and Albert Museum.

The Coptic Egyptian examples aren't confined to this one particular motif, however. Thompson [4] shows several small roundels, probably of the 4-6th century, worked solidly in chain stitch in wool on linen. Each has a single motif: a partidge-like bird or a bowl of fruit. It's possible that these were used as decorations on tunics. (Circular tunic ornaments of similar size are found in tapestry weaving.) The embroidery is done in light blue, pink, red, white, light green, and two shades of brown.

Another piece that may originally have been a tunic ornament is a rather small plain square frame enclosing a vase with flowers emerging from it [5]. The piece is mostly worked in stem stitch, with only the linear elements (e.g., stems and vase handles) done in chain. It is also unusual in being done in a monochrome style (in purple wool on natural linen, with details worked in white linen) similar to a style often seen in tapestry weaving of the time.

While many of the Egyptian pieces are somewhat stylized in design, a fragment showing part of a centaur from the 4-5th century is much more naturalistic and sophisticated in its depiction. Schuette and Christensen [6] describe it as being done in red, green, and brown wool and white linen, on a red woolen ground fabric.

Schuette and Christensen [7] also includes our cover picture for this issue, the largest surviving piece I've seen using chain stitch, although it's a minor part of



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

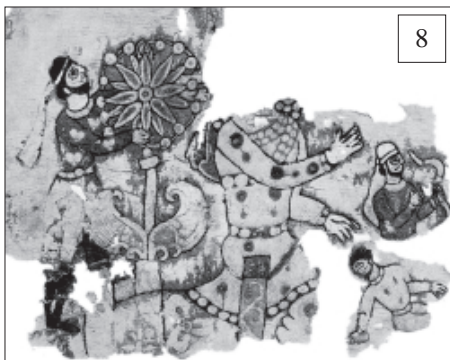
(continued next page —>)

(Chain, continued from p.3)

the work. This is a curtain or hanging from 4th-6th c. Egypt, worked on linen in in blue, yellow, pink, purple, and several shades of green wool. The solid parts of the motifs are worked in stem stitch, but the lines (such as stems and vines) are done in chain. At the top of the curtain, there is a row of pots or baskets from which grapevines emerge. Scattered over the rest of the piece are stylized trees and flowers.

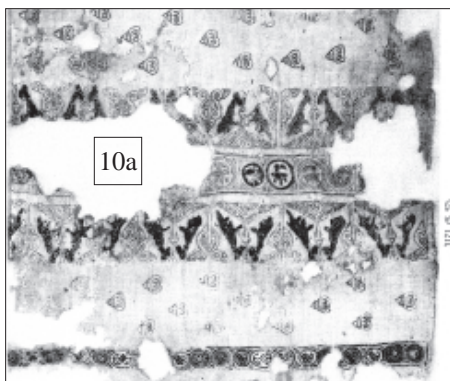
A rather different artistic style can be seen in another piece from the same book [8], attributed to 6-7th c. Persia. The fragmentary piece shows rather stylized human figures in various activities, worked solidly in chain stitch using white, red, green, and black wool on a white wool ground.

Continuing with the Egyptian material, we see some definite changes in style in a group of 7th c. examples published by Errera [9]. These are worked in silk on linen in a relatively small number of colors: only three or four at a time, but taken from green, red, black, pale blue, and two shades

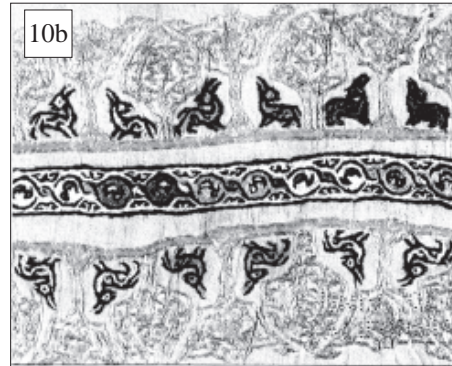


of brown. The pieces are built up out of bands of motifs, often mirrored around a central line, with stylized trees, birds, and animals, sometimes enclosed in roundels or cartouches. Some of the bands are solidly embroidered, while others are done as outlines with the ground fabric showing through. The stitches are relatively large and loose compared to the size of the motifs, making the details hard to identify.

These pieces are fairly similar to a group attributed in Kühnel [10] to the 12-13th c. (The difference in dating should not be relied on. Much of the Egyptian materi-



al has been dated on stylistic grounds alone, and opinions have changed over the last century.) Two of these pieces are identified as “pillow covers” and involve several



bands of motifs like those described above, mirrored around the central band, sometimes with scattered motifs between the bands. A somewhat larger variety of colors are used in these pieces. The third piece is unclear as to function and has a different structure with a scattering of lions (or perhaps dogs) outlined alternately in blue or red, and originally filled in (but the filling has now disappeared). This group are all worked in silk on linen.

Another silk-on-linen piece of the 12th-13th c. with randomly scattered animal motifs appears in *Tissus d’Egypte* [11]. The colors are now two shades of pale brown, with occasional details in dark blue, but the piece may originally have been more colorful.

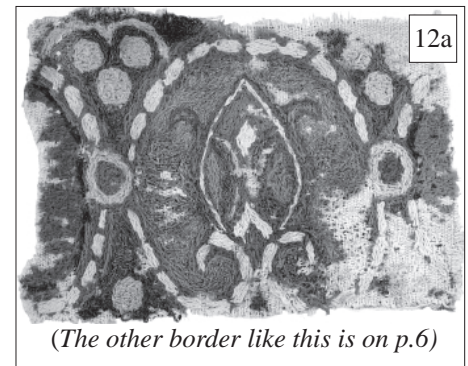


Going back in time a little to the 9th c., there are two pieces in *Tissus d’Egypte* [12] that resemble each other. Each appears to be part of a continuous band of roughly round frames enclosing a very stylized lily-like flower. The embroidery is done in wool using a relatively small number of colors (and white cotton). One piece also has stylized floral motifs but is too damaged to interpret reliably. The ground fabric for one is natural wool, and cotton for the other.

Although most of the 12-13th c. Egyptian pieces I’ve found have been done in silk, *Tissus d’Egypte* [13] also has one done very delicately in wool on linen, with a re-



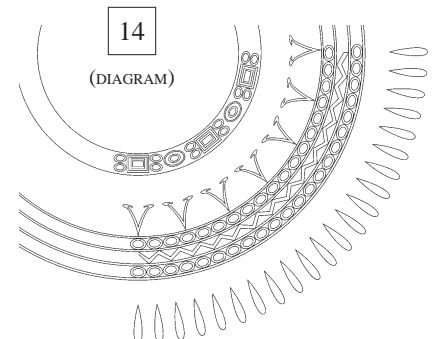
alistic (if somewhat crude) animal motif — from the fragment, it looks like it might be a saddled camel — and vegetation. Rather unusually, the visible ground fabric on this piece is covered with a decorative pulled-thread technique worked in white linen.



## Europe

So far, I’ve only found two pieces from Europe proper — although one of them currently exists in several pieces in more than one country!

A relic associated with the 7th c. Frankish queen, Saint Bathilde [14], consists of part of a white linen tunic with silk chain-stitch embroidery representing a series of necklaces around the neck opening. There are several solid bands with oval “jewels” and teardrop-shaped pendants, and a narrow “chain” from which a series of medallions and a “jeweled” cross hang. The colors are bright: red, blue, and green for the “jewels”, and two shades of yellow representing metallic gold. (There is no actual gold thread used.) The piece is quite un-



usual may not represent a typical use of embroidery ... or it may — we don't have much 7th-century French embroidery surviving.

The other European piece [15] is an antependium (church hanging) created in (or at one time residing in) Huysbourg monastery in France, ca. 1150-60. (One piece of it is in the Cluny museum in Paris, several others are in the Victoria and Albert



museum in London.) It is solidly embroidered in chain stitch in silk on a linen ground. The design has a series of roman arches with a saint standing in each one. Above the arches are various acanthus motifs. The colors now appear to involve five or six different shades of brown, some of them slightly reddish, but it seems likely that these have faded from the originals.

## Notes

- [1] Pfister, R. 1934. **Textiles de Palmyre**. Paris: Les Éditions d'Art et d'Histoire.

[2] Harris, Jennifer ed. 1993. **5000 Years of Textiles**. London: British Museum Press. Page 63.

[3] Thompson, Deborah. 1971. **Coptic Textiles in the Brooklyn Museum**. The Brooklyn Museum. #8.

[4] Thompson, Nos. 11a-c. There is also a similar embroidery with two stylized birds flanking a "jeweled" cross, done in chain stitch embroidery in wool on linen from Akhmim in London; see Kendrick, *Catalogue* II, pl. VI, no. 318 (1262-1888).

[5] Currently held at the V&A museum, who ascribe it to 4-5th c. Egypt or Mesopotamia.

[6] Schuette, Marie & Sigrid Müller-Christensen. 1963. **La Broderie**. Editions Albert Morancé, Paris. (There is also an English edition of this book.) Figure 1.

[7] Schuette & Christensen, Figure 7.

[8] Schuette & Christensen, Figure 6.

[9] Errera, Isabelle. 1916. **Collection d'Anciennes Étoffes Égyptiennes**.

Bruxelles: Imprimerie J.-E. Goossens. Catalog #269, 270, 271, 272

[10] Kühnel, Ernst. 1927. **Islamische Stoffe aus Ägyptischen Gräbern**. Berlin: Verlag Ernst Wasmuth. Catalog #3171, 3172, 4915.

[11] **Tissus D'Égypte: Témoins du monde arabe VIIIe-XVe s.** 1993. Paris: Societe Presence du livre. Catalog #179

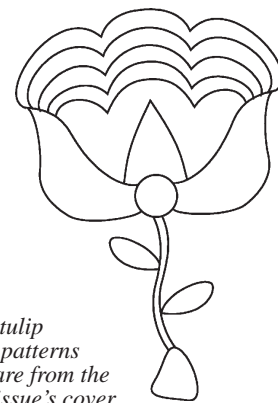
[12] **Tissus**, catalog #175 & 176

[13] **Tissus**, catalog #178

[14] Laporte, Jean-Pierre. 1988. **Le Trésor des Saints de Chelles**. Ville de Chelles: Societe Archeologique et Historique de Chelles.

[15] **Musée national du Moyen Age, Themes de Cluny: A Guide to the Collections**. 1993. Paris: Réunion des Musées Nationaux.

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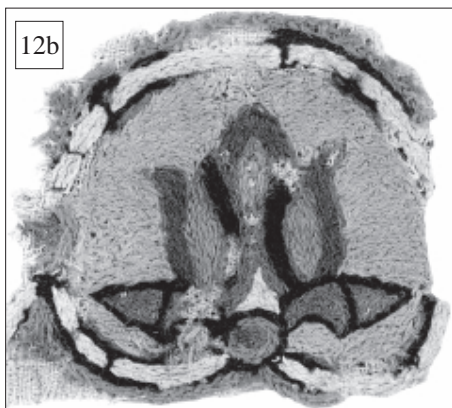


*The tree (left), tulip (right) and border patterns (below) on this page are from the curtain shown on this issue's cover.*

*Enlarge as needed: the trees on the original are about 10 inches tall, the "tulips" about 3.5 inches, and the elaborate border about 5.5 inches. The trees and their leaves are worked with one side lighter green, the other darker green, as shown by the dividing lines. In the original, no two trees, tulips or repetitions of the border are alike — note the differences in the branches of the border pattern here. Improvise!*

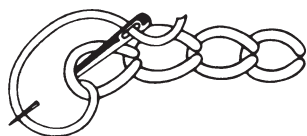


# Flowered chain border



The pattern given here is for an interpretation of **Tissus d’Egypte #176** (mentioned as [12] on p.4). My suspicion is that this is part of a continuous band, repeating the same pattern, since you can see fragments of repeats at the sides of the original. You might use this band to decorate a tunic, or at the bottom of a hanging or a covering cloth. Further research might suggest other uses.

The design is embroidered in wool on linen, with the white parts of the embroidery done in cotton. You may choose to do the whole design in wool, but the substitution of either linen or cotton for the white parts is so universal in Egyptian embroidery that I recommend trying it. Rather than recommending a specific brand and weight of thread, I suggest that you locate the thread you want to work with first, sew some test chains, and then enlarge or reduce the pattern so that the one-stitch-wide parts of the pattern match the size of your work. Try to find a cotton thread roughly the same size as your wool, though in the original piece the cotton is slightly thicker.

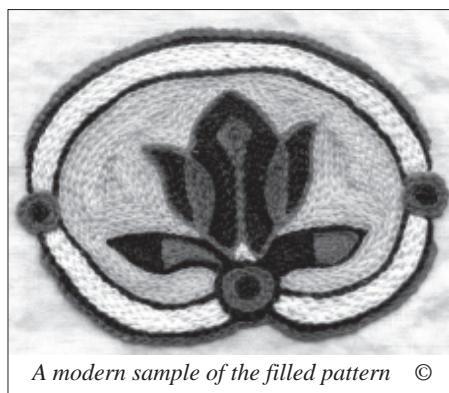


Chain stitch is worked by bringing the thread up from the back of the fabric to the front, then plunging the needle back through the exact same point it came up, bringing it up again a short distance away, and catching the loop of the thread (on the right side of the work) as you bring the

needle through. You should work the “down and up” part of the stitch as a single action — don’t move your hand under the fabric to bring the needle through and then re-insert it from the back. Pull your thread mildly snug but not tight. Much better to be too loose than too tight. Most importantly, a tight stitch will gather the fabric as your work and cause puckering. (Structurally, a chain stitch is a type of 3:1 pulley, so a very little force on the thread will pull on the fabric a lot.)

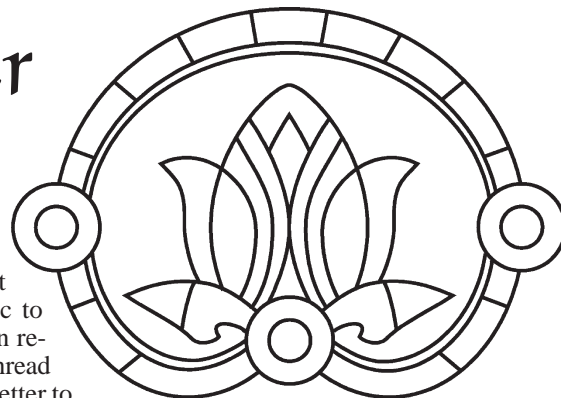
A tight stitch will also produce a narrower line of work, and one of the benefits of using chain stitch is that it fills the space quickly because it’s so wide (compared, for example, to a stem stitch, which uses roughly the same amount of thread). When you come to the end of a row of work, plunge the needle through the same place it came out, except pass it *over* the last loop rather than *through* it. This will lock the last stitch in place. Begin a new row simply by bringing the thread through from the back at the point where you want the row to begin.

It’s possible to work this technique without stretching the fabric, if you’re care-



*A modern sample of the filled pattern* ©

ful enough about your tension, but you will probably prefer to use some sort of hoop or frame at least to begin with. If you are making a band of trim, you might try a scroll frame, set long enough to work one repeat of the pattern at a time. (Working the embroidery on a separate band and then



*Pattern: scale to desired size*

applying it to your finished item also means that the back of the work will be protected and hidden.)

In general, you want to work the outlines first and then fill in the larger areas from the outside in, making concentric circles that follow the path of the outlines. In the outer ring, the black “bars” through the white areas are worked on top of the white, so begin by working two rows of white continuously along the whole path (except where they meet the small circles at the sides). Then work one row of black on each side of the white, working the bars as you go on one or the other pass. At the same time, use one row of black for the outlines on the two lower petals. Then work one row of red just inside the frame, following the inner black line, and then work the red outlines in the flower, also as a single row. Don’t try to force any of these outlines to be a particular thickness based on the way the pattern is drawn — just go with what the stitch wants to do.

Now you’ve done all the one-stitch-thick outlines and you can start filling in the areas with however many rows of stitches are needed. For the small concentric circles (at the sides, and at the base of the flower) you may want to do two or three rows of the outer color — whatever leaves enough space for the middle color. And when you do the background color outside the motif, you’ll want to start by doing a straight row along the outer edge of the area you want to fill. Otherwise, start your work at the outside of your space and follow that edge in a solid spiral until the area is completely filled. →

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WORDS FROM SABRINA:

# Success and future success!

This year of 2003 has been filled with lots of successes for the Guild and our members. The Kingdom Pouch project was very well received by the populace and Royalty of the West, and by the royal recipients at Pennsic. In the Apprentice Program we have 2 new Needlemasters and a number of people have made progress on their journey through the program. We also have about a dozen new people working their way through the program. This year we coordinated 20 classes, nearly all of which filled. None of this would have been possible without the help of many talented and willing hands. We thank you.

As we look to 2004, we have some new challenges ahead. With the help of Aelia, we are trying to coordinate another 20 classes. Some will be targeted at the intermediate embroiderer and the more basic classes will begin to cover a wider area. The Apprenticeship Program will undergo some changes to become a more personal journey targeted experience rather than a hierarchical one. We have some new service projects getting underway, but we need to remember the continuing needs of the Queen's & Princess' Treasure Chests.

As always, this is your Guild. If you want to see special programs or projects,

let us know. As we enter 2004, I hope you will continue to take joy in your stitching and learning experiences.

My wish for the Holidays is that we have display and competition tables filled with items, sharing the many talents and excellent workmanship the people of our Kingdom have in such abundance!

In Service, Sabrina de la Bere

*Sabrina de la Bere*

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## "SOLAR" CLASSES • SPRING 2004

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Our program of offering special classes or "solars" several times a year continues. In a medieval mansion, the "solar" was a large second-floor parlor with windows, often used by the women of the family as a place to sew and embroider. Sabrina de la Bere is coordinating these classes, which are usually all-day workshops, often with guest instructors.

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### OR NUÉ

with Linn Skinner

Sunday, March 21, 9:30-4:00

Or Nué uses surface-couched metal threads, with colored stitches placed at varying distances to give a tonal quality. This creates a three-dimensional effect on a completely flat surface. One outstanding example of this is the Liturgical Vestments of the Order of the Golden Fleece. (The best pictures I've found are at the Australian National University site: <http://rubens.anu.edu.au>—from their home page, go to Austria, Vienna, Museum, Schatzkammer, and then look for the vestments.

The class will use imported gold thread from the UK on silk gauze, along with silk threads. The teacher will provide a design with plenty of shading and we will work samples of shading using different weights of silk, different colors of silk and different spacing of the couching stitches.

We are fortunate to have **Linn Skinner** return to teach this technique. Linn is a long time supporter of our Guild and has taught several classes for us before.

Linn is an embroideress and embroidery historian who teaches and exhibits in England as well as in the United States. First taught to embroider by her grandmothers and mother, she continued her study of classic embroidery techniques and embroi-

dery research in England. Linn has studied Blackwork, Goldwork, Jacobean embroidery and Silk Shading at the Royal School of Needlework, Hampton Court and advanced her skills in workshops with master embroiderers in England and the U.S. Linn is a founding member of The New Elizabethans, an international group of embroiderers formed in 1998 to further the development of classic hand embroidery. Her work was included in the New Elizabethans' first exhibit "The Broiderer's Garden," November 1999 at the Museum of Garden History, London. Linn has also been featured in a BBC4 Radio program on current embroidery trends and the exhibit. Recently, Linn has been featured in **Picework** and **Classic Stitches** magazines. For more information on Linn, and to see her web-magazine, visit her website: <http://www.skinnersisters.com/>

The class is being held in a private home in Half Moon Bay. Wear casual mundane clothing. In order to accommodate everyone, please DO NOT bring chairs or tables — they will be provided. Also be aware that this is a cat-owned house. We will begin at 9:30 am — if you can arrive and be ready to stitch at this time it will help the class move smoothly.

Bring to class a pair of old embroidery scissors for cutting metal threads, regular fine embroidery scissors, a thimble if you use one, and note taking materials. You are welcome to bring additional lighting or magnification. We will be working with 40 count fabric. Class time includes a one-hour lunch break. You may bring your bag lunch or for \$5 we will be providing a deli lunch (make your own sandwich). Please let me know if you wish to participate in the deli lunch. We will also provide some drinks or you can bring your own. Weather permitting, lunch will be on the back deck.

Cost: \$100 for this special class which is greatly discounted for us. Check must accompany your reservation for class space. Class space will be on a first come, first served basis, and these classes fill quickly. There is a maximum of 16. Your check will not be refundable after March 1, 2004 unless the class is totally cancelled. If class is cancelled, a materials cost may be assessed. Make checks payable to Linn Skinner and send to our Guild Minister, Sabrina de la Bere, who is autocrating this class. Contact Sabrina with any questions you may have. —

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### INTRODUCTION TO RETICELLA

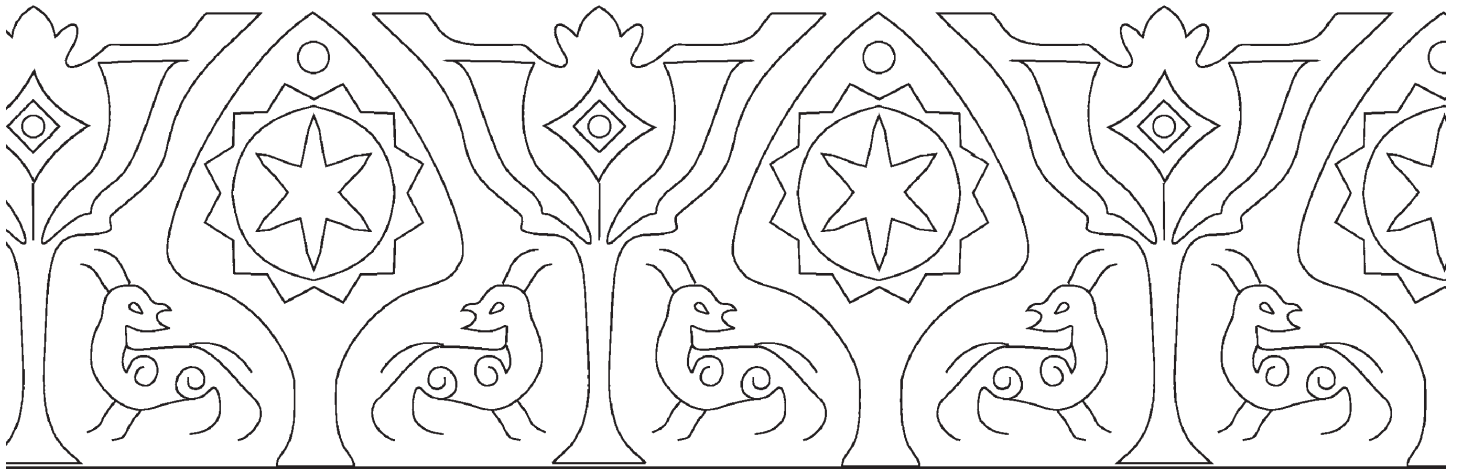
with Sabrina de la Bere

Saturday, April 10, 9:30-3:00

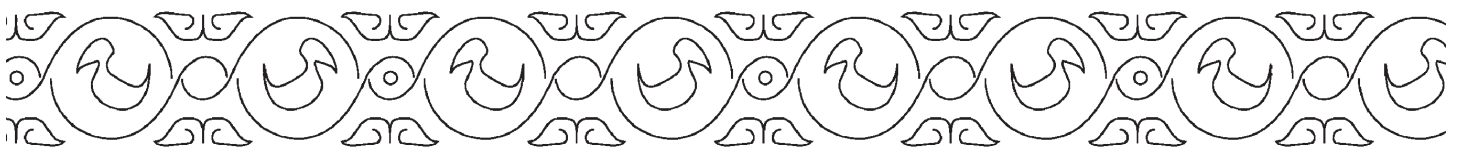
Reticella is form of needlework that starts with cloth and makes it into lace, by first withdrawing threads, then needleweaving the remaining threads. We will look at period pattern books and work on a small sample piece suitable for a pin cushion, needlebook, or tin cover. (Note this is reticella, which starts with cloth; not Punto in Aria, which starts with cord or thread.)

The fee for this class is \$10 and includes materials and handout. Class size is limited to 12: first come, first served. It will probably be a 3- to 4-hour class, with a break for lunch.

Bring to class a 5" hoop, fine embroidery scissors, straight pins, a small ruler, a wash-out marker, and any special lighting and magnification if you need it for fine work. If you have a lace pillow, bring it, or some other firm, pin-able support like the padding the fighters use in their helmets. If you have questions or need more information, please contact Sabrina. —



Two of the borders from the item shown as #10b in the article on p.4. (The third border in this group is a repeat of the top border, upside down.)  
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## GUILD KITS

Guild Kits are designed to help you learn & practice new techniques, and the finished products are welcome gifts to the Royal Treasure Chests. Kits are available for a \$5 donation at all Crown events and A&S.

Currently available are the Blackwork Needlecase (filling stitches), Whitework bookmark (counted satin stitch), Zigzag pincushion (long-armed cross stitch), Scholhouse Sweet Bag (outline stitch, buttonhole stitch), Fan Pouch (different counted thread techniques), Strawberry pincushion (tent stitch), and Demi-Sun Pouch (applique). There are also a few discontinued kits available. —

## THE ROYAL GIFT CHESTS

The Queen's and Princesses' Gift Chests are desperate for your handiwork! Please be generous and donate your completed kits and other small needleworked items to your Kingdom or Principality chests. It greatly pleases the Royals to be able to show largess 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* —

## 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 .....	El Cerrito .....	510-525-1401 .....	ehmoody@yahoo.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.....	Ldydragonne@aol.com
Tashi of Falcons Claw .....	Modesto .....	209-824-0931.....	djgreco2001@yahoo.com
Jania of Call Duck Manor .....	Palo Alto .....	650-493-7756.....	mspeliduck@mindspring.com
Caiterina nic Sheamus .....	Vacaville .....	707-628-4473 .....	KyrinnaArias@aol.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 .....	cinquefoildor@hotmail.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
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### DEPUTY MINISTER

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

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

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

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