

Winter
A.S. XLII (2007-8)

Filum Aureum

Newsletter of the Needleworkers Guild

in the Kingdom of the West (SCA)

Tent, tenters & tenterhooks: some historical canvas work

— by Christian de Holacombe

I had one of those “revelation moments” a while back -- where you suddenly put two pieces of information, both of which you already knew, together for the first time, and it dawns on you, “Oh, so THAT’s why...”

This particular one was about tent stitch, that simple little diagonal stitch that looks like half of a cross stitch and is so often used for the modern embroidery on canvas that we (inaccurately) call “needlepoint” or “tapestry work.”

Through some completely unrelated research on Tudor maps, I had recognized an area in the town of Stafford, England, that was called “the tenter-banks.” Just outside the town walls, and not at all built on at the time, this was clearly an area of open ground (now conveniently hosting the railroad station) where large pieces of woolen cloth could be dried after fulling and shearing.

To do this, the pieces of cloth were stretched tightly on a frame, so that they would dry smooth and straight. The frames are called “tenters” and the cloth is attached to the frame by being caught on a row of small, sharp “tenter-hooks.” (So now you know where “on tenterhooks” comes from!)

And finally it dawned on me that tent stitch is called tent stitch because the fabric is stretched on... a tenter frame.

Simple, once you think of it!

We can broadly define “canvas work” as embroidery where the tent stitch, or other similar stitches used, completely cover the background fabric. In our period (Europe before 1600), canvas work seems to have been used almost

exclusively for furnishings and small accessories, such as cushions, purses, and upholstery. The small, uniform and tightly packed stitches make a very durable and hard-wearing surface, which has often survived where more fragile fabrics have not.

Tent stitch, sometimes also called *petit point*, is by far the most common stitch used for 16th-century canvas work. Sometimes details are added in stem, satin, or split stitch, and as is very well demonstrated by the sweet bag on our cover, plaited braid stitch, encroaching Gobelin stitch, and bits of goldwork technique and other stitches were also used for details.

There is also quite a lot of period canvas work done in cross stitch, such as the famous Oxburgh hangings, worked in the household of Bess of Hardwick, Countess of Shrewsbury, by many hands including the Countess herself and Mary Queen of Scots.

There are also table carpets and cushion covers worked in long-armed cross stitch, which produces a very well padded and tightly stitched surface that is particularly sturdy. These stitches are also not so apt to distort the fabric they are worked on; solid tent stitch tends to skew the grain of the base fabric because the pull is on the diagonal.

A bit more exotic are pieces worked in “Turkish knot” stitch, which is actually a needle-made imitation of the knots used in carpets imported from the Middle East. These carpets were very fashionable and expensive in our period and can be seen in many period paintings.

In modern times, we usually do canvas work on a special “just for needlework” fabric, which is very loosely woven with gaps between its threads and is heavily starched to hold its shape. But while 16th-century account books record the purchase of special needlework fabric, many of the surviving pieces that use tent stitch have been worked on what looks like quite ordinary, white or off-white, not too tightly woven linen. While it may have been specially prepared with starch or other treatments, it looks very much like the plain linen we can easily find in fabric stores.

In a similar way, it is not too difficult for us to find suitable thread. Many of the larger 16th century canvas pieces were worked in wool, and modern “needlepoint” wool is available in a very wide variety of sizes and colors. A surprising number of the period pieces, however, were worked in silk, including the Oxburgh hangings and many of the smaller and more “precious” pieces, like elaborately decorated sweet bags. Affordable silk has become much easier to find in the last thirty years or so, due to improved trade relations with China; it’s still more expensive than wool, but no longer quite so out of reach.

While sources of period motifs take a bit more searching, canvaswork is still one of the more accessible period needlework styles in our repertoire. It’s probably second only to cross-stitch in the number of people who have already tried it even before they become interested in historical embroidery. All in all, it’s a technique that offers great possibilities for the Current Middle Ages. —

Guild calendar & projects

Twelfth Night report

— by Isela di Bari

Our Silent Auction was a great success! The Guild had a prime location by the entryway to the feast hall, and our tables were overflowing with 24 items for auction. If the stormy weather kept you away from Twelfth Night, photos of some of the auction items can still be enjoyed at: <http://www.bayrose.org/wkneedle/guildauction.html>

At press time, the Guild has made a tentative total of \$600 to fund our Guild activities; the final total will be posted to the email list once we have contacted those people who were not able to claim their winnings at 12th Night.

As coordinator, I want to thank everyone who embroidered items especially for the Auction. I would also like to thank all those people who bid on the items, because without them we would not have raised as much money as we did! Thanks too to those people who staffed the auction table on Saturday, including Felicia, Catherine Lorraine, Adriana, Jocelyn, and Aelia. If I missed someone...please let me know.

Sets of napkins were embroidered by Aurelia de Montfort, Jania of Call Duck Manor, Catherine Lorraine, myself, and Micheila MacCallum (who did 2 sets because she took her vitamins and I didn't).

Bookmarks were embroidered by Vivianne of Cynagua, Morgana yr Oerfa, Evaine ni MacGreger, Adriana Tacita, and Judith of Stormholde (who donated not 1, not 2, not 3, but 4 bookmarks!). A set of 3 trim pieces for 2 cuffs and a collar was embroidered by Aelia Apollonia. Pouches were created by Lucia Thaylur, Chiara la Trombottiera (who also took her vitamins and made 2 pouches!), and Caiterina nic Sheamus (who even embroidered a wonderful game board to go inside the pouch). Needlecases were embroidered by Arabella McHargue, Sorcha Fhionn Inghéan ui Ruairc, Thyri de Peel, and Theidora Groves (who also took her vitamins and donated 2!).

Thank you, thank you, thank you all for your efforts in supporting the guild. —

INTER-KINGDOM INTENSIVE NEEDLEWORK SYMPOSIUM

IKINS symposium · September 2008

A new event is on our horizons for September, 2008! The West Kingdom Needleworkers Guild and the Caidan School of Needlework are in the process of developing the first *Inter-Kingdom Intensive Needlework Symposium (IKINS)*. The idea behind this symposium is to provide classes for the embroiderer seeking more in-depth instruction and historical information.

Classes will each run from 2 to 4 hours in length. Classes already scheduled include **Opus Anglicanum** (with *Richenda Elizabeth Coffin*), **Elizabethan Sweetbags in Depth** (with *Eowyn Amberdrake*), and **Voided Work** (with *Sabrina de la Bere*).

This first year of classes will be held in conjunction with the Fall 2008 *Collegium Caidis* at the Calle Mayor Middle School in Torrance, California. Their collegium is scheduled for the weekend of September 20th-21st. If this first year proves a success, then the Kingdom of the West would host the next symposium in 2009.

To further the sharing of knowledge between the two kingdoms, this year's symposium will also feature:

1. An inter-kingdom display of needlework.
2. An optional field trip on Friday (September 19th) to Hedgehog Handworks, Needlepoints West, and the Getty Museum (<http://www.getty.edu>).
3. A Saturday evening dinner at a local restaurant (possibly Marie Callendar's) with needleworkers from both kingdoms.

Pre-registration for the symposium will open April 1st. Students will have the option of either purchasing their class kits from the teacher when they register or supplying their own materials.

If you are interested in more information about this exciting opportunity, please contact Isela di Bari (contact information in column at right). If there is a class you would like to teach, please also contact Isela. —

UPCOMING EVENTS

MARCH CROWN

March 21-23 · Woodland

There will be an official Guild presence at March Crown; watch the Guild's e-mail list for announcements as to planned classes & activities. Look for the Guild badge: a gold needle on a green field.

SPRING COLLEGIUM

Saturday, April 26th! · Sacramento

The theme for this Collegium is Arts & Sciences from Late Period. The event will also feature a very special 15th-century banquet! Classes are still being formed; if you would like to volunteer to teach a class, please contact Felicia.

BELTANE CORONATION

May 2-4

Your embroidered items for the West Kingdom Auction are due on Saturday, May 3rd at this event!

ARTS & SCIENCES

TOURNAMENT

June 14-15!

Note the new date this year to avoid the height of the hot season!

JUNE CROWN

June 20-22

West Kingdom Auction — to raise money for Pennsic storage facilities. —

FILUM AUREUM

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Chronicler: Christian de Holacombe, claning@igc.org.

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! —

Sweet canvaswork

— by Baroness Eowyn Amberdrake, Caid

Canvaswork in Elizabethan England was more than simply using Tent stitch to create an overall design, though that was certainly used. In particular, many of the surviving Elizabethan and Jacobean sweet bags were worked on fine linen canvas in a variety of stitches, some counted and others surface, all used together on the same piece.

I have been working on a reproduction of a sweet bag done in the manner of an Elizabethan one, and have illustrated this brief article with those photographs.

My first photo has zoomed in on the borage in the center to show a typical array of historical stitches. The flower petals and leaf are done in Tent stitch using a flat silk thread (Soie Platte) for



maximum sheen, and in imitation of the materials used then. The coiling gold stems are done in Plaited Braid stitch using a passing thread of Benton & Johnson imitation gold. The center of the borage is done in classic goldwork style, using genuine silver smooth purl.



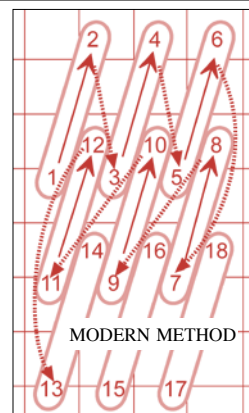
Above, the almost-completed side of the sweet bag. The second side, with a different design, is outlined but not yet complete (see next page). At left, closeups of the front and back of the central borage flower.

The background is done in Encroaching Gobelín stitch, using another Benton & Johnson passing thread, this time in silver. (The second photo shows the back of the work.) The metal thread for the Encroaching Gobelín provides a more open surface than silk would, since the metal thread does not fully fill the space. The metal threads are heavy enough that they displace the ground threads slightly from the front.

I started working the background after looking at modern sources for how the stitch should be made. The top diagram (in red) is of the modern method for creating the stitch. It is worked in rows, and there is more thread on the back than on the front. This may be fine for silk, but for silver, it means less of the precious metal is on display. And as you see when you compare the pictures of front and back, with the modern method there are in essence two layers of metal thread with the linen canvas between them. The resulting piece of embroidery is fairly stiff and resists folding (such as when a sweet bag is pulled closed).

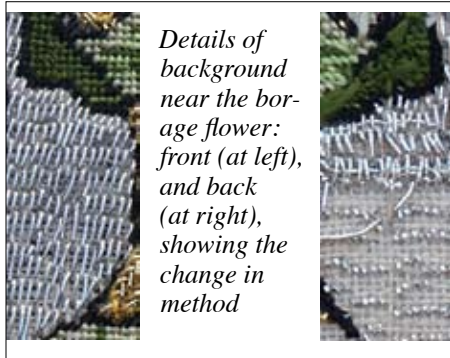
So I went back to the original photographs, both on-line and ones I had taken when I visited some of the bags in person. I also have a few photos taken of the inside of some bags (at bad angles, and not perfectly focussed, alas). The insides of the bags show very little silver thread on the back, just little dots. It soon became clear that the Encroaching Gobelín stitches on these bags were done in columns, as in the second diagram (in green). Very little of the precious metal is hidden. This method also has the advantage of providing a more flexible fabric that does not resist being drawn together as a drawstring bag often is.

(continued next page —>)



Sweet canvaswork (continued)

The front and back details below of the background near the borage flower show the stitch done the modern way for most of the background. But in the lower right corner, I switched to the Elizabethan way. As you can in the second detail, they look quite different on the back. But can you tell the difference on the front? I can't — unless I'm holding the canvas up to the light.



Details of background near the borage flower: front (at left), and back (at right), showing the change in method

The pincushion

The next two photos are the front and back of the pin pillow I worked to match the sweet bag. As you can see if you look at any needlework book that shows sweet bags, a number have a matching pincushion attached. My pincushion uses Tent stitch, done in a twisted silk thread (Pearsall's silk), Plaited Braid on one side and Ceylon Stitch on the other in Benton & Johnson gold thread, and Encroaching Gobelin backgrounds in B&J silver thread.

This was an early experiment, so I worked the Encroaching Gobelin background entirely in the modern method. I'm pleased with the way it came out, but I entered it into a modern embroidery show, and got the very sensible comment that the technique was not particularly well suited for the stated purpose. I couldn't argue!



Sweetbags used other stitches as well, with a particularly rich variation on the background (silver) stitches. Plaited Gobelin was another fairly commonly used background stitch, as well as several other counted stitches that have not been given names in modern texts.

Resources

This is by no means a complete list, but these books have some particularly good images.

Arthur, Liz. *Embroidery 1600 - 1700 at the Burrell Collection.* Glasgow: John Murray in association with Glasgow Museums. 1995.

Epstein, Kathleen. *Curious Works from the Seventeenth Century.* Austin, TX: Curious Works Press. 1998.

Foster, Vanda. *Bags and Purses: The Costume Accessories Series.* London: B. T. Batsford. 1992.

King, Donald, and Santina Levey. *The Victoria & Albert Museum's Textile Collection: Embroidery in Britain from 1200 to 1750.* New York: Canopy Books. 1993.

Online

On the Internet, I suggest you browse the collections of Boston Museum of Fine Arts, Cleveland Museum of Art, Victoria and Albert, and the Tassenmuseum Hendrikje. There are more, but these are the richest sources.

You can also visit my website: <http://www.threadsofhistory.com/Eowyn/EowynsEncheiridion/Welcome.html>

As Melinda Sherbring, I am the author of the someday-to-be-published book *Sweet Bags Richly Embroidered: Design and Construction of Elizabethan and Jacobean Drawstring Bags.* —



Eowyn's sweet bag in progress, basted to scrap fabric and tacked to stretcher bars

Sweets to the sweet

(OR, WHO PUT THE SWEET IN THE SWEET BAG?)

Why are sweet bags called sweet? I have a page in my forthcoming book on that topic. Here are some excerpts.

In an accounting of a visit by Queen Elizabeth to Canterbury in 1573, the list of expenses included wages of 2£ to the Heralds, 1£ to the Sergeant at Arms, 6s 8d to the musicians, 3s 4d to Walter the Jester, and "For a purse to put the money in, 16s, For the sweetning thereof, 2s." (From John Nichols, *The Progresses and Public Processions of Queen Elizabeth*, New York, Burt Franklin, 1964. Vol I, p. 548, footnote 1.) It is clear from this that a sweet bag could indeed be a sweet-scented purse.

Modern sources also refer to sweets being put inside. Use of the sweet bag as a gift in its own right can be found in the lists of New Year's gifts given to Queen Elizabeth. These can be found in the Nichols book mentioned, and some of the lists are online at:

<http://www.larsdatter.com/gifts>

An example is: "One large swete bagge of ashe-color satten, embrothered all over very faire with a branch of eglentyne tree" (from the gift list for 1599). —

Pincushion (with motifs from the Carew-Pole Collection)

— by Christian de Holacombe, Guild Chronicler

While an entire Elizabethan sweet bag may be a rather daunting long-term project, a three-inch pincushion is a more manageable size for a trial project in this style of embroidery.

As was mentioned earlier, these embroideries in period were done on a sturdy, but somewhat loosely woven linen. Although it helps if the linen is approximately square, with something close to the same number of threads horizontally and vertically, it doesn't have to be *exactly* even, because you are going to trace the design onto the linen and outline it by making tent stitches in dark colored thread following the design lines. Once your design is outlined, the parts can simply be filled in.

Eowyn's notes on the period pincushions say that they are laid out with the sides of the pincushion parallel to the grain of the fabric. This is easy to see in a close view, because the background stitches are vertical when the pincushion is held to appear as a square (as in the photo below, from the Victoria and Albert Museum's collection).

As with any project, it's helpful to trace the design onto the fabric with wide margins of plain linen on all sides. The linen can be stretched and tacked to

stretcher bars to keep it flat and square.

The design motifs shown here are from two pieces in the Carew-Pole Collection, which is one of the largest private collections of textiles in England.

Several pieces in the collection are unfinished, with the designs drawn on the linen but with the stitching not completed, or in some cases not even begun. These pieces are seldom published, in part because they're somewhat difficult to photograph and reproduce. Occasionally you can find an older book, like Cyril F. Bunt's *Tudor and Stuart Fabrics*, that has photos of these items. I was able to scan these photos, enlarge and trace them, and then re-draw them to produce the line drawings you see at right here and on p.7.

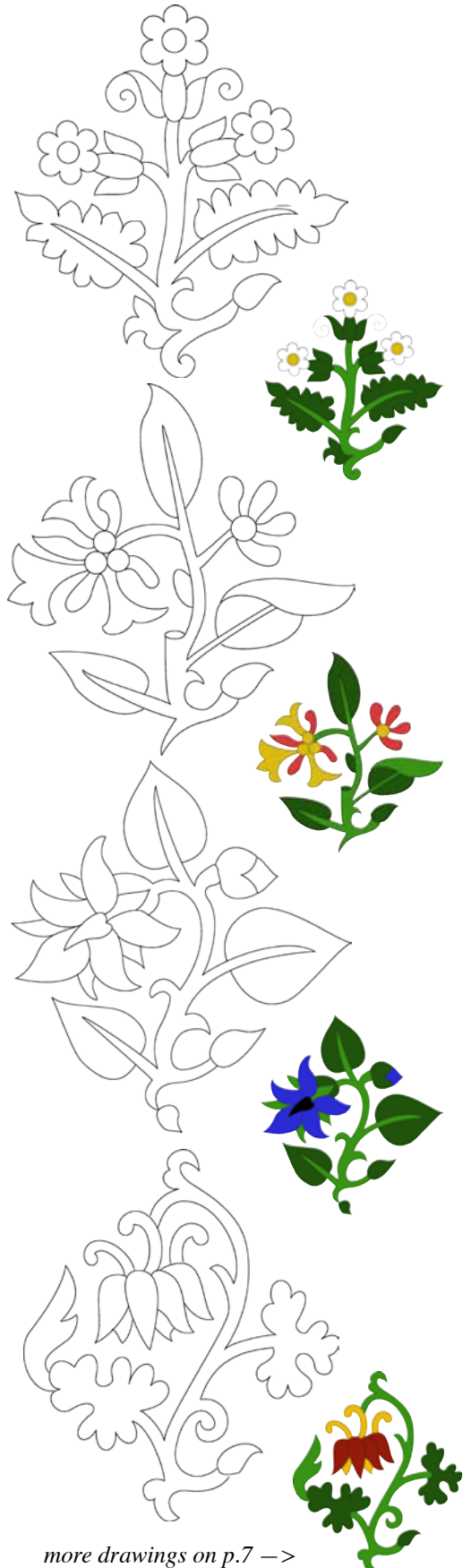
The line drawings are rather small here; they can of course be enlarged or reduced to whatever size you wish. A larger size will be available on the Guild website. The smaller color versions are intended to give an idea of some suitable colors. The four patterns on this page are from a large cushion cover with a diagonal lattice framework, so they are already nicely diamond-shaped.

Materials

Any sturdy but loosely woven linen can be used for this project; Eowyn used linen with about 28 to 32 threads per inch. It may be helpful to starch the linen before tracing the design onto it.

The period pincushions were worked in silk thread with a metallic thread background. A bit of experimentation will tell you how many strands of the thread to use for the tent stitch motifs. The metallic thread can be rather expensive; if you'd like to use something else for the background, Eowyn suggests playing with perle cotton size 12 or silk button-hole twist.

The three corners of the pincushion that are not attached to the cord can be finished with tiny silk tassels. Eowyn's tassels are made with a small loop of wrapped cord at the top, which links to another, similar loop on the corner of the pincushion itself. —



more drawings on p.7 —>



History of the West Kingdom Needleworkers Guild

From the 1970s to the present day, May 2007

— by Baroness Catherine Lorraine of Stonegate Manor, OL, OP

Missing documents... blurred memories... absent eyewitnesses.... does this sound familiar? It's an interesting exercise in history: reconstructing the history of the West Kingdom Needleworkers Guild. It's probably been less than 25 years since this Guild began, and yet our knowledge of the exact names, dates and circumstances may be even less than we know about many kings and queens from the real Middle Ages.

The earliest evidence we have of the West Kingdom Needleworkers Guild's existence is an issue of a newsletter called *Needle News*, dated February 1980 (A.S. XIV). Clearly the Guild was in an early stage, since the newsletter discusses organizational guidelines.

The second newsletter currently in the Guild's possession is dated January 20, 1983 (A.S. XVI). The name has changed slightly, to *Needlers' News*, and we're still getting organized! Under discussion are further guidelines, this time about members' skill levels and what they should be called. This issue also dates the "first Official meeting" of the Guild was to be held on January 29th, 1983, in the home of Beth. (Beth who? Curious minds want to know!)

In the spring of 1983 (A.S. XVII), a Guild Charter was presented to Their (then) Highnesses of the Mists, Ronald Wilmont and Kathleen de Tara, and thus the Needleworkers Guild was officially born as a Guild of the Principality of the Mists.

The first Guild Minister of this early Guild was Ava Trudine of Tregoening, who stepped up in the spring of 1983. Through the wonders of Google, we've managed to track Ava through some subsequent travels. She moved from the West to the Kingdom of Atlantia, where she organized, and again became the first Guild Minister of, the Arachne's Web Guild (lace makers) in Atlantia. In April of 1990, the Kingdom of Atlantia honored Ava with elevation to the Order of the Laurel for her skill in lace making. Some things never change!

The third newsletter the Guild holds is dated October 1983 (A.S. XVIII). The newsletter is now named *Needler News*



Some of our Guild Patrons and former Ministers. From left to right, Jania stitching (1994 photo), Sabrina wearing her art, and Aelia showing off a new project.

(!) and expresses hopes that the Guild will grow and prosper and spread throughout the Known World. (Ambitious, aren't we?) A recent survey indicates there are now guilds for needleworkers in at least 12 other kingdoms — some separate, some combined with textile and other fiber arts, some active, some dormant. Names include the Middle Kingdom's "Withie and Woolmongers" (textiles, needlework, basketry), the An Tir "Embroiderers and Embellishers," the Worshipful Company of Broderers in Caid and Athena's Thimble in the East Kingdom.

The fourth newsletter we have is dated May 1984 (A.S. XIX). Jania of Call Duck Manor became the second Guild Minister, and continued to serve the Coronets of the Mists as the Principality Needleworkers Guild Minister for many years.

Guilds are born, they grow and then they rest. The Needleworkers Guild took a respite from its years of labor in the late 1980s, and the idea lay dormant for years.

In 1992 the idea of having a West Kingdom Needleworkers Guild was born—or re-born!— and so began the reorganization of the Needleworkers Guild, this time as a Guild of the West Kingdom.

The first meeting of the new West Kingdom Needleworkers Guild was held at June Crown 1993, (A.S. XXVIII) with members electing **Isela di Bari** as the first Guild Minister for the new Guild. A new charter for the Guild was presented to Their Majesties Garick and Talitha in the spring of 1999 (A.S. XXXIII).

Isela di Bari served as Guild Minister until June Crown 2000 (A.S. XXXV) when she chose to step down. Guild members elected **Sabrina de la Bere** as her successor. She in turn was succeeded by **Aelia Apollonia** at October Crown Tournament 2004 (A.S. XXXIX), and at March Crown 2006 (A.S. XXXX) by **Catherine Lorraine of Stonegate Manor**, our fourth Minister.

The Guild's 1999 charter contained a lot of detail, not only of the Guild's purposes and governance, but also of specific programs and achievement levels. In the interest of clarity and simplicity, a revised charter was presented in the spring of AS XXXX to Their Majesties Fabian and Eliska, who were happy to confirm it, together with all the Guild's rights and privileges. —



Catherine Lorraine (at right, in hat) showing off work to Diane de Winchester

Guild news & projects, *continued*

Auction 2008

The West Kingdom would like to purchase a 52-foot trailer which will be kept on the Pennsic site to store all of the West Kingdom's Pennsic regalia. The Kingdom has offered to pay the yearly storage fee if enough funds can be raised by the populace to purchase the trailer. The coordinator for this fundraising effort, Viscountess Ysabella Dolfin, plans to host a fundraising auction at June Crown of 2008.

To assist in this fundraising effort, the Guild's 2008 service project will be to make selected items to be donated to this auction. The materials, embroidery techniques, choice of design, size and length will be left to each needleworker. The deadline for completion of these items is Beltane (May 3rd, 2008).

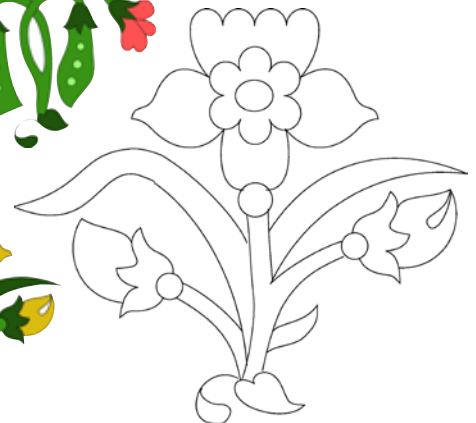
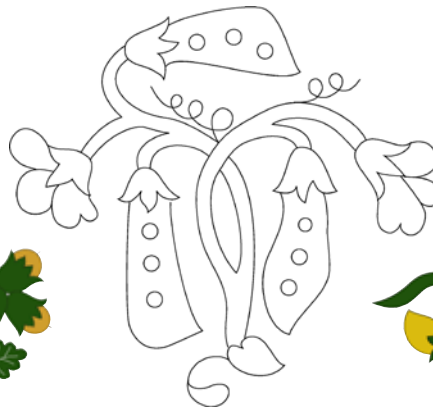
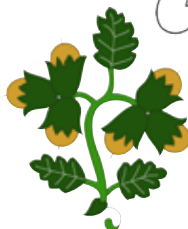
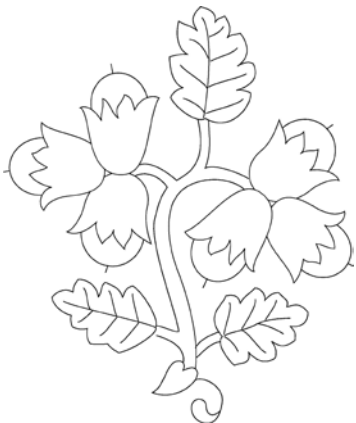
Many people signed up to embroider auction items at our table at Twelfth Night. We will be presenting lengths of trim, haversacks, pouches, embroidered buttons, napkins, pillows, table runners, journal covers and scissors cases. Still needed are volunteers to embroider:

- (1) 1 dozen small buttons;
- (2) A table covering no smaller than 36 inches x 36 inches;
- (3) 1 set of napkins;
- (4) 1 pouch.

If you'd like to sign up for one of these, or for more information on this project, please contact me at dcobb@mail.meyernet.com or phone me at 831-385-3040 (before 9:00pm) or at work: 831- 263-6033). —

More pincushion pictures *(continued from p.5)*

The drawings on this page are rather more freely adapted than those on page 5. They are based on motifs from another piece from the Carew-Pole Collection, this time a set of closely spaced motifs on linen, some of which are partly worked. They were probably intended to be cut out and appliqued onto a cushion like the detail here (another piece from the Victoria & Albert Museum). —



Hearty congratulations to **Mistress Iulitta Rowan of Arran**, who was elevated to the Order of the Laurel at October Crown for her fine needlework, especially her stunning goldwork!

Website updates

There are photos of the completed Kingdom Kneeling Carpets, presented at October Crown, here:

http://www.bayrose.org/wkneedle/guild_projects.html

Photos of the 2007 service project, the Royal Rose Napkins, can be viewed here:

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

The "Resources & Links" and the "Stitch How-To" pages have also been reorganized. Most significant is the "Historical Information on Stitches" section, which is now organized according to the categories in the Sojourner Program. Each category has its own page, many having links to information on how to do the stitches, and on the historical techniques, actual textiles and patterns, and historically inspired patterns and/or pieces.

These are a work in progress, so if you know of any sources that you think would be a good addition to the lists, please send Felicia the links! —

<http://www.bayrose.org/wkneedle/links.html#stitch>

Broderers & Sojourners

—by Felicia Amondesham, Guild Minister

At October Crown, it became clear that there's some confusion about the requirements for the Broderer and Sojourner programs that were instituted last year. To clarify:

Sojourners

To complete a Category in the Sojourner program, submit **3 pieces of needlework** for evaluation; each piece must be from a **different technique within your chosen Category**. These pieces do not have to be part of a finished product when they are submitted. After all 3 pieces have passed an evaluation, stitch a **finished piece** for that Category in one of the techniques you just learned. Your first finished piece should be an item bearing the Guild badge; finished pieces for subsequent Categories can be items of your choice. You must complete one Category before moving on to a second Category.


Broderers

To complete the Broderer Program, stitch **6 finished pieces** of embroidery for evaluation. You must complete not only the embroidery on a piece, but also the **finishing work** for that piece; for example, if you submitted a pouch for evaluation, you would need to complete both the embroidery on the pouch and assemble the pouch yourself. Your finished pieces may all be from one Style, or as many as six different Styles. Your pieces must have documentation (see www.bayrose.org/wkneedle/programs.html for what you should cover), and you must display your work at a Guild display or other Guild function.

Q: How does one go about submitting pieces for evaluation?

A: Good question -- thank you for asking!

Generally, items are evaluated at an event that the Guild is in attendance, such as Crown events. However, it's also possible to have items evaluated at other events (I generally attend most major Kingdom & Mists events), or at my home or another arranged location if you live close to San Jose.

Please contact me if you're having trouble "connecting" with someone to evaluate your pieces. Happy stitching! —

Greetings from Felicia!

Greetings unto the members of the West Kingdom Needleworkers Guild! I'd like to begin by thanking everyone who helped make 2007 a wonderful year for the Guild. While I have only been the Guild Minister a few months, I can already tell you how much I have appreciated your help and support. Over and over the Guild members have shared their generosity with the Crown, from contributions of hand-made items for the Queens' gift baskets, to donations of embroidered napkins for the Queen to give at Pennsic, to the presentation of the Kingdom Kneeling Carpets at October Crown. You have volunteered to support the Guild in many other ways, from staffing display and auction tables, to donating hand-made items for the Guild's Silent Auction at Twelfth Night 2008, to sharing your skills with others by teaching classes or being available to offer advice or answer questions.



In October, we discussed what type of classes Guild members would like to have for the upcoming year. Some ideas included a class on telling needles apart, a class on how to put a pouch together, and classes on how to make accessories to finish a pouch, such as tassels or fingerloop braiding for cording. If anyone on the list would like to volunteer to teach one of these classes, or if you have ideas for other classes, please let me know.

Last year at June Crown, we recognized three people who have given outstanding service to the Guild over the years: Iulitta Rowan, Caitearina nic Sheamus, and Brid Hecgwiht. I plan to continue this fine tradition, and I will be opening up field of nominations to include not only Guild members at large, but also Guild officers and Guild Patrons. If you would like to recommend any person who you feel should be acknowledged for their exceptional service to the Guild, you may email me at prplelady@comcast.net. Those to be recognized will be announced at the Guild meeting at June Crown. I would appreciate having your input by the end of February, to allow time to add their personal arms to the Guild Service banner.

Yours in service,

Felicia

GUILD • CONTACTS

GUILD MENTORS

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

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WEB PAGES

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