



Filum Aureum

Summer
A.S. XXXV (2000)

Newsletter of the Needleworkers Guild

in the Kingdom of the West (SCA)

Guild Chronicler
608 East 11th Street
Davis, CA 95616-2000

Guild calendar & projects

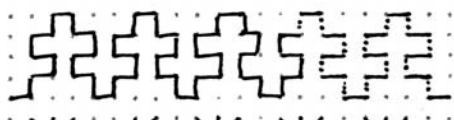
A note from Sabrina

With the first half of the year underway, we are well on track to meeting goals for learning opportunities. My target is an integrated class schedule for this whole year (and probably the next and so on). By integrated, I mean that we are trying to meet the following goals:

- at events which have multiple classes, have classes for 3 levels of experience (beginning, intermediate, and advanced);
- offer classes in the appropriate technique a minimum of 6 months in advance for all needlework contests;
- cover in any 12 month period all 6 areas of our apprenticeship program;
- have teachers from all different areas of the kingdom;
- have teachers of all different levels of "achievement" - AoA to Laurel;
- offer quality of instruction and if needed pair instructors to ensure quality of information and teaching ability.

Without the Guild members who have expressed a willingness to teach, we would be very much less than what we could be. Therefore, we express our heartfelt thanks to those who have taught so far this year, and those scheduled to teach later: Octavia Jenon de Treues, Elspeth the Semstress of Dunkeld, Catherine Lorraine of Stonegate Manor, Christall Madelaine Moore, Sabrina de la Bere, Isela de Bari, Christian de Holacombe, Kareina Talvi Tytar, Francesca von Hesse, and Tangwystyl verch Morgant Glasvryn.

If you are looking to teach a class, tell us. If you are looking to take a class, let us know what it is, and if you have a recommendation for a teacher, please also let us know. Thank you all again for your interest and assistance in making the Needleworkers Guild grow! ☺



JUNE CROWN

Guild Display: A&S Pavilion

Bring your projects (finished or unfinished!) at **10:00 am Saturday** for the display table. Needleworkers Guild is hosting the A&S Pavilion at this event.

Guild Meeting: 2:00 pm

at the A&S pavilion. Bring your pillow or chair, some "show and tell" and a friend!

Class: 2:00 pm

"What stitches are 'period' and how were they used?" (*Discussion & examples*)

We are now trying to coordinate schedules with the Textile Guild so that our members can attend both meetings!

A&S TOURNEY

SATURDAY AM (BOTH PERIODS):

Laid Work with Silk Floss
Mistress Catherine Lorraine

SATURDAY PM:

Filling Stitches (including detached buttonhole, split and chain)
Willow MacKay

SUNDAY AM (BOTH PERIODS):

Beginning Hardanger
Mistress Catherine Lorraine

OCTOBER CROWN

(still TBA!)

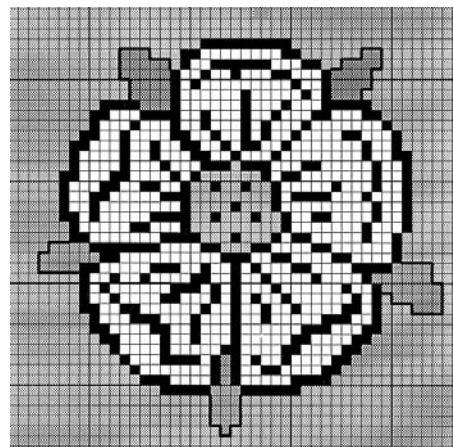
FALL COLLEGIUM

Beginning Cross Stitch
Alisa Dochartaigh

Beginning Needlepoint
Iulitta Rowan

Stumpwork (Intermediate-Advanced)
Mairghread nighean Eanruig
& Sara of Foxhaven

Opus Anglicanum (Advanced)
Letitia de Scotia



Royal Rose Project

Isela di Bari and Jania of Call Duck Manor are looking for needleworkers who would be like to participate in a fun and creative project. Sixteen pouches, one for each kingdom, will feature the Queen's Royal Rose embroidered in the appropriate colors of that kingdom. Completion date is scheduled for July 1, 2001 — yes, 2001! — in time to be presented to Her Majesty to take with her to Pennsic 2001!!!

Each needleworker gets to choose either a charted design (created by Mistress Jania) or non-charted. In addition, you can select the kingdom of your choice, how you want to stitch the design, and the type of thread used. Roses can be cross-stitched, satin stitched, needlepointed, etc. Instructions, designs, fabric and DMC floss will be provided. Call Isela at **(831) 385-3040** and reserve your favorite kingdom now! ☺

SPRING CLEANING?

Don't throw it away!

The Needleworkers Guild will hold a **Silent Auction at Twelfth Night 2001** to raise money for the newsletter. We welcome anything needle-related: scissors, yarns, needle cases, anything embroidered, pincushions, patterns, threads, even unfinished projects! See Isela, Sabrina or Christian if you have something to contribute.

QUEEN'S TREASURE CHEST

(please see p.8)

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 2:00 Saturday afternoon at every Crown Tourney and Coronation, and we look forward to seeing you and your needlework!

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Whitework

One of the most frequently asked questions in the Guild is, “What stitches are period?” This article, the third in a series of six, will look at the third category of the Apprenticeship Program, **Whitework**.

— by Aldith Angharad St. George

Whitework is a general term for embroidery worked on white linen fabric with a white (usually linen) thread. There are many forms and styles of Whitework. Some forms use texture for effect, such as counted brick stitch or satin stitch work, and can be strictly classified as embroidery. Other forms rely on open spaces made in the fabric for their effect, such as pulled-thread and especially drawn-thread work. These forms of whitework lead to the needle laces of the 16th century. Whitework can also include outlines and details worked with a black, brown or dark blue thread of wool or silk.

Whitework was most typically worked on altar and table linens from about the 12th century. The earliest and most numerous examples that have come down to us are from Germany, where it was used for altar coverings, particularly for use during Lent. It is for this reason that whitework was frequently referred to in church records as *Opus Teutonicum* (“German Work”). However, there is a 12th century whitework altar cloth from North Italy (Lombardy) that is worked in stem and broad chain stitches, so whitework shouldn’t be thought of as exclusively German.

By the 14th century, whitework becomes more common in North Italian and Scandanavian altar linens, probably as a consequence of these countries’ proximity to Germany. However, it is surprising that there seem to be far fewer, if any, examples of English, Flemish or Spanish whitework until the 16th century.

It’s been suggested by more than one writer that the reason that so much whitework is concentrated in German convents is that these convents were so poor that they couldn’t afford silk and gold threads for their embroideries, so the nuns used the ravelings of linen cloth for embroidery thread. I think that while this may have been true in the beginning, a taste for the austere beauty of white-on-white, especially on a semitransparent ground, developed very quickly, with the result that whitework became a sought-after style in much the same way as *Opus Anglicanum*. Certainly, whitework is just as challenging to stitch as silk or metal thread work.

By the 14th century, suspiciously secular designs began to appear in South Ger-

man and Swiss whitework, which may be an indication that these pieces were worked by domestic, or even professional, embroiderers. Some are likely to have been used for secular purposes before being donated to the church. During the 15th and 16th centuries, such secular work becomes commonplace, and is used not only for table linens, towels and curtains, but also on some items of clothing.

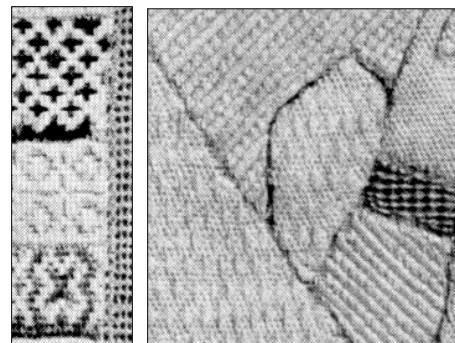
Regrettably, I haven’t found any solid evidence so far for whitework being used on secular clothing until the third quarter of the 15th century, when examples of whitework on the increasingly visible edges of shirts and chemises begin to appear in Germany, Italy and Spain. During the first half of the 16th century, the major forms of whitework (drawn-thread, pulled thread, insertion stitches, counted stitches such as satin and brick stitches) were all used to decorate personal linens more and more frequently, and this leads directly to the development of needle laces.

Techniques

The techniques used in whitework vary from piece to piece. Those listed below are merely the most common.

Counted fillings

Figures are drawn on the ground fabric, and are filled with tiny all-over geometric patterns in counted satin stitch or brick stitch. The variety of patterns is astonishing. (In **Swiss Linen Embroidery**, the figures may be outlined with a black, dark blue or brown wool or silk thread in stem or split stitch, or couching.) The ground fabric may be semi-transparent, very similar to handkerchief linen. The thread counts vary considerably — some of this work is on a very fine scale. I estimate them at about 30 - 60 threads per inch. (1)



Above: the Virgin Mary, from a 13th-century piece with counted fillings, and two enlarged details of the stitches

Pulled thread

In pulled-thread work, warp and weft threads are distorted to form the pattern — pulled sideways, bound into groups, etc., but not removed from the cloth. Pulled-thread work is sometimes used as a background in both whitework and polychrome embroidery. One simple technique is to simply make an overcast stitch after every 4th thread. Work vertically (warp), then horizontally (weft). The pattern that emerges is a regular grid of open squares. Pulled-thread edge treatments on chemises become popular in the 16th century: one version resembles hemstitching (a drawn-thread technique). (2)

(continued next page)

Drawn thread

In drawn-thread work, warp and weft threads are carefully counted, and certain threads are removed — pulled out of the ground fabric. The remaining threads are then worked in a variety of stitches. Drawn-thread used as a background (every 4th warp and weft thread withdrawn, then overcast stitch worked over the remaining threads) may be further embellished with darned-net (lakis) stitches. Drawn-thread borders become very popular in the mid-16th century, both on personal linens and on table linens. (3)

Counted Satin (or “Matt” stitch)

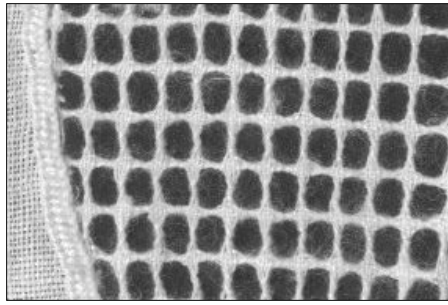
Counted satin is especially popular in Italy, but is also common in Germany in the 16th century. It is most frequently worked in geometric patterns, and may or may not be combined with drawn thread and cutwork techniques. Patterns are found in several pattern-books from the period. (4)

Non-counted & miscellaneous stitches

Chain stitch, Broad Chain stitch, Plait Stitch, Back stitch, Stem stitch, Interlacing stitch, Herringbone stitch are also used in some whitework styles. (5)

Fabrics

- Dress-weight linens (light and medium weight), or semi-transparent handkerchief linen

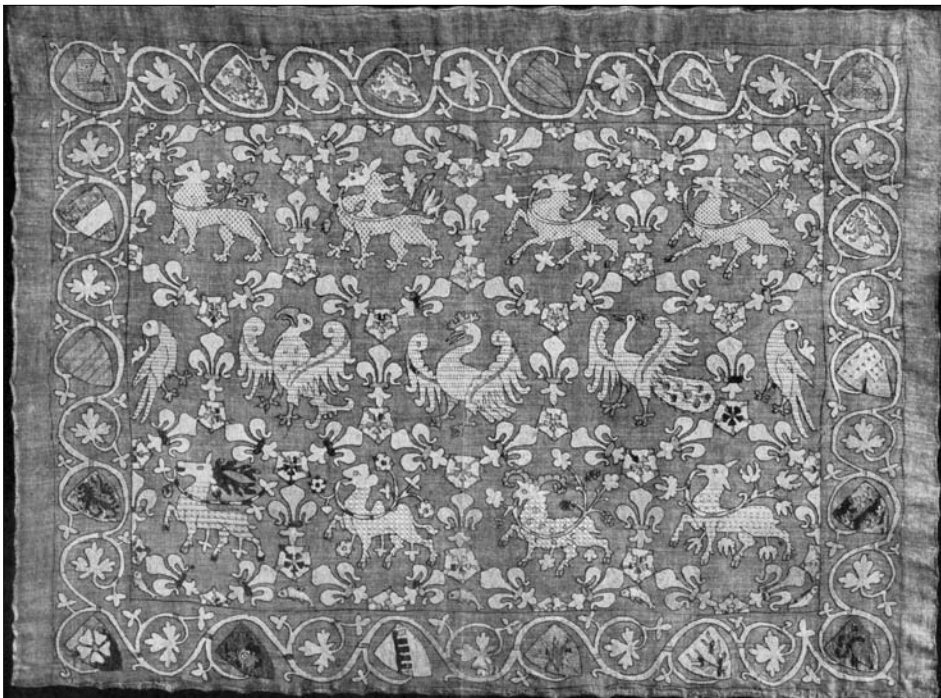


Above, a close-up view of Aldith's drawn-thread background from the cover piece

I don't recommend using “evenweave” linens that are purpose-made for needlework. Dress-weight & handkerchief linens closely resemble the fabrics used in period. However, if these linens aren't readily available, tabby-weave cottons will work just as well. Cotton batiste is an excellent substitute for handkerchief linen, and is especially suitable for chemises and partlets.

Threads

- **Linen:** Danish Flower threads, Thread Gatherer
- **Silk:** Ping Ling, Kreinik Soie Platte, YLI, Eterna
- **Wool:** Medici by DMC, or any fine wool thread
- **Cotton** is nearly indistinguishable from linen thread for most purposes. For Counted Satin, DMC Floche is better than DMC's regular cotton floss; however, white Soie Platte (flat silk) is excellent. Be sure to *avoid* heavily twisted threads, such as Pearl Cotton.



A very lively 14th-century example with counted fillings on very fine linen. The crowned swan on this page, the border vine on p.6, and the goat on p.8 are enlarged details from this piece.

Where to find examples

Studying period examples of these techniques is (as always) the best way to learn about them. Here are some good pieces to start with.

- (1) **Counted fillings:** Scheutte & Christensen, pp. 53, 98-104, 189, 194-195, 207, 212-213, 219, 221
- (2) **Pulled thread background:** Scheutte & Christensen, pg. 92. For an example of **pulled-thread edgings**, see Levey, plate 6.
- (3) **Drawn-thread background:** Scheutte & Christensen, pg. 95. For examples of **drawn-thread borders**, see Geijer, plate 74 (shirt cuff from the Sture costumes) and Levey, plate 38.
- (4) **Satin stitch patterns:** New Modelbuch plates 23, 25-28. For an **example** of a partlet worked entirely in counted satin, see Levey, plates 8 and 8A.
- (5) **Non-counted stitches:** Schuette & Christensen, pp. 98-104.



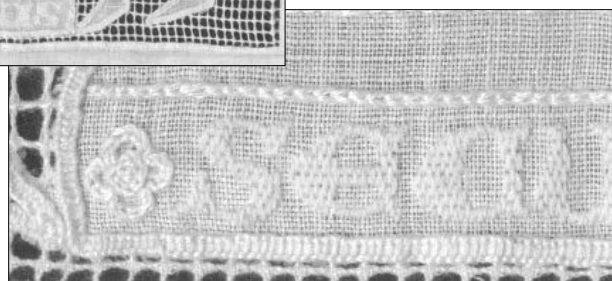
Bibliography

- German Renaissance Patterns for Embroidery:** a Facsimile Copy of Nicholas Bause's New Modelbuch of 1568. Curious Works Press, 1994
- Hispanic Costume, 1480-1530** by Ruth Matilda Anderson: The Hispanic Society of America, 1979
- Lace: A History** by Santina M. Levey. The Victoria & Albert Museum, 1983
- Medieval Craftsmen: Embroiders** by Kay Staniland. University of Toronto Press, 1991
- A Pictorial History of Embroidery** by Marie Scheutte and Sigrid Muller-Christensen. Frederick A. Praeger, 1963 (Try inter-library loan if your local library doesn't have it.)
- Textile Treasures of Uppsala Cathedral** by Agnes Geijer. Almqvist & Wiksell's Boktryckeri AB, 1964

The Henricus Secundus panel

— by Aldith Angharad St. George

This panel is based on a 13th century German altar cloth, one that was probably used during Lent, as was much German whitework during this period. The original is stitched on a semi-transparent linen, using linen thread in a variety of “chained” stitches, and it depicts Pontius Pilate ordering the arrest of Jesus(?). It appealed to me because it is unusual among German whitework: there are no dark outlines or counted white fillings (as in *Opus Teutonicum*), and it has a drawn-thread background.



Above, and on our cover, Aldith's panel. At left, the original 13th-century piece. At right, details showing stitches. See also the magnified section of drawn-thread background on p.3, opposite.

The design. Since I planned to use the finished panel as one end of a table runner for my feast gear, it occurred to me that a depiction of Pilate was in bad taste. I therefore changed the style of the crown and added a dais to the throne, so that I could add HENRICUS SECUNDUS to the dais, effectively changing the scene to Henry the Second sending his knights to murder St. Thomas a Becket (“...will no one rid me of this meddlesome priest?!”). This seemed to me to be, if not strictly in good taste, in not-as-bad taste.

The design was drawn directly onto the ground fabric using a blue fabric marker (the type that disappears in water). If I had wished to draw the design in a period manner, I would have used charcoal.

The ground fabric. The ground fabric of the panel is semi-transparent handkerchief linen, in a tabby weave. I had gotten it from the Herrscherr's catalogue about 10 years ago — Herrscherr's doesn't carry it anymore, but Britex Fabrics in San Francisco sometimes carries it. Cotton batiste and cotton organza are visually similar substitutes for handkerchief linen.

The thread. The entire panel was worked with white DMC embroidery floss,

because I couldn't get the result I was after with the linen thread I had available at the time I began the panel. (However, I have since found a couple of varieties that would have worked better!) The outside edge of the panel was worked with 3 strands of floss, the background and the lettering with 1 strand, and the figures with 2 strands.

The stitches. Since the source did not give the names of specific stitches that were used in the original panel, I had to determine the stitches to use from the photograph in the book.

Running Stitch was used to outline the outside edges of all the figures as well as the outside edge of the panel, prior to stitching them with Closed Square Chain Stitch.

The eyes on all three figures were worked in Eyelet Stitch.

The border of the king's mantle is worked partly in Braid Stitch, which I don't now believe is correct — the lower part of the mantle edge is worked in Plait Stitch, which is much more period and looks more correct. The ermine spots are worked in Detached Chain Stitch.

All the rest of the details on the figures are stitched in Chain Stitch.

The lettering on the dais is worked in Brick Stitch, counted over 2 threads.

The background. The outside edge of the panel and the figures were worked first; the background was worked last. Every 4 threads were cut and withdrawn (cut 4, leave 4) from both the warp and the weft, leaving a grid of threads. This grid was whip-stitched *from the back* (important!) with one strand of floss, in both directions.

Finishing. When the stitching was complete, the entire panel was first soaked in water to remove the fabric marker, then washed with Orvus Paste. (Orvus Paste is a pure soap that is ideal for washing delicate fabrics, and it's available in many hardware stores, feed stores and some art stores.) Once dry, the panel was pressed by placing it face down on a thick white towel, then pressing it from the back with a warm iron. Since the panel was worked in a frame, no blocking was necessary.

The completed panel is the first of three, to be stitched to a dark blue linen table runner — dark blue will emphasize the whiteness of linen, and show the stitching more clearly.

Whitework border with counted fillings

— by Christian de Holacombe

The 14th-century cloth on p.3 is a good pattern source for smaller pieces you may want to work for yourself. (I particularly like the mischevous-looking goat!)

It's worked in linen thread on a very lightweight linen ground. The counted fillings are worked in a variety of techniques, including straight and slanted stitches (satin stitch), and pattern darning (essentially counted-thread parallel running stitches). The stitch patterns do not follow the outlines of the figures, but fill the areas solidly (with a bit of fudging at the edges).

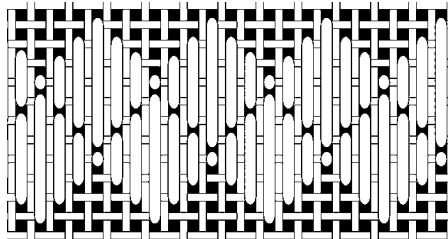
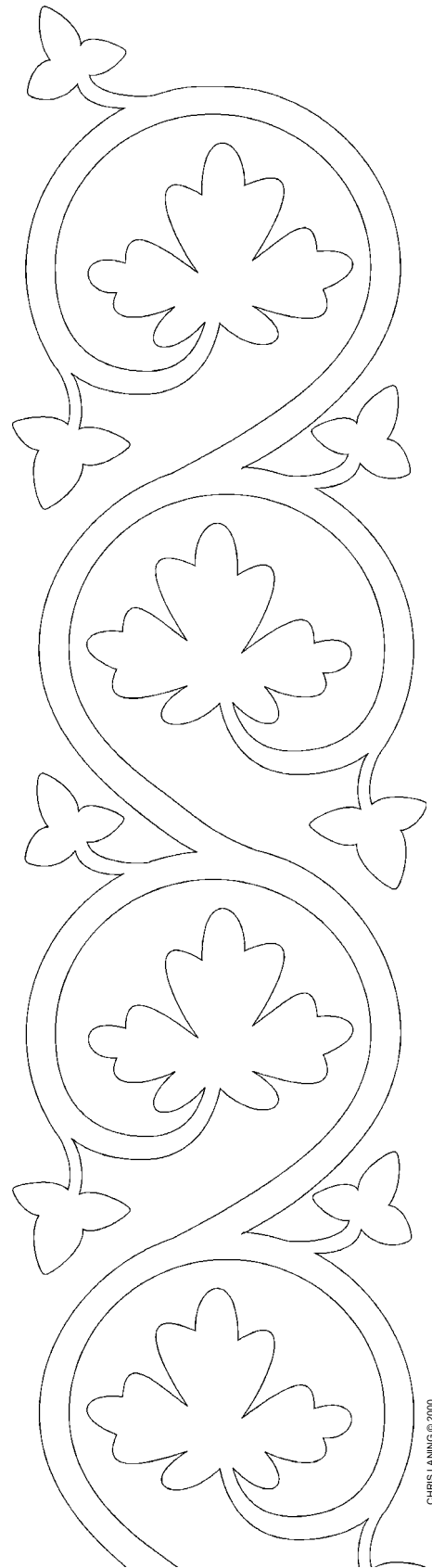
I've drafted a repeating border pattern from the grape leaf illustrated here. The original piece's border has alternating leaves and armorial shields, but my adaptation just has the leaves. The top of the diagram is a "finished" end, followed by one-and-a-half full repeats. At least for a practice piece, you'll probably want to enlarge this to about twice this size (or a bit more) and work on 25- to 30-count linen.

The original piece's border seems to be worked in plain brick stitch, probably as a contrast to the more elaborate fillings used on the bodies of the birds and animals in the center. The stitch charts given here are only a few of the many fillings possible. Many of the original pieces in this style are in excellent condition, and it's quite possible to learn a lot from a good photograph about which stitches were used together.

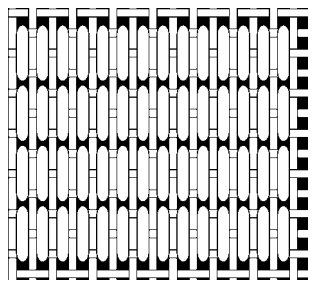
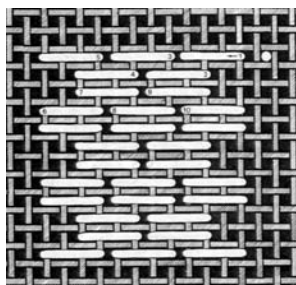
This border could decorate table linens, or perhaps an altar cloth or a curtain of fine linen. ☺



Above, an enlarged detail of the vine border from the whitework piece on p.4

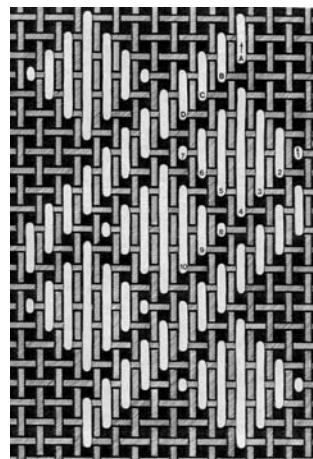


SIMPLE DIAMONDS ↑



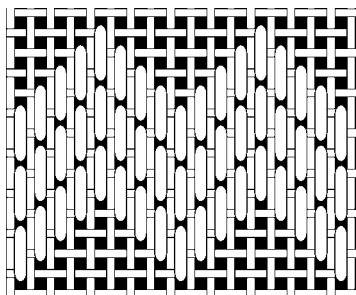
HORIZONTAL BARS ↑

← BRICK STITCH

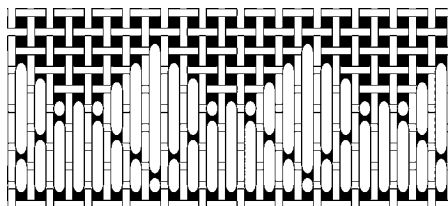


BARS & DIAMONDS →

← ZIGZAGS



TRIANGLES & DIAMONDS ↓



CHRIS LANNING © 2000

Moving on...

It's embarrassing, but WOW is the word I can think of at this very moment to describe the new directions the Guild is taking. We are exploring and discovering new paths that will enable us to share with each other what we learn about needlework.

By now you have noticed that the guild's newsletter has a new look and a new name: **Filum Aureum** (Latin for "thread of gold"). Congratulations to our new chronicler, Christian de Holacombe, for her creative designs and her imaginative integration of the internet and the press!

Another project in the works is the creation of banners to be hung from the pavilions of each of the Guild mentors at events. The banners will be a "welcome" sign, inviting new and current needleworkers to meet our mentors. Many thanks to Iulitta Rowan of Arran, who has already created

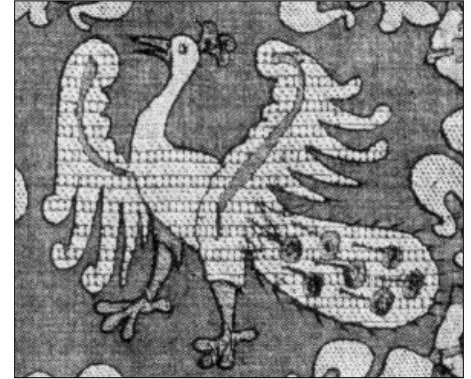
and designed three of these banners. You'll be able to see them at our June Crown meeting. If you'd like to help on this project, please contact Iulitta at (916) 929-0189.

Last but not least, after 6 years as your guild minister, I will be stepping down at Saturday evening's Court at June Crown and passing the office to Baroness Sabrina de le Bere. As you know, Sabrina coordinates the guild's needlework classes for various kingdom and principality events. She works wonderfully with people, is quite passionate about historical needlework, and is a good listener and organizer. She is also full of past experiences in the arts & sciences which will certainly contribute to her new position. I invite all guild members to join us at Court to show our support and encouragement for Sabrina.

It has been a great opportunity for me to have served as Guild Minister. Most of

all I shall remember all the fantastic people I have personally met and corresponded with and shared our passion for needlework in the Middle Ages.

Isele di Bari



IN STITCHES . . . NEWS AND NOTES OF GUILD MEMBERS

Slightly belated congratulations to **Kira Leonovna Zemhaduchina**, formerly in the West and now living in Drachenwald, who has been elevated to the Order of the Laurel for her needlework! Congratulations also to **Judith of Stormholde**, one of Jania's mainstays for the Queen's Treasure Chest, who at Cynagua Spring Coronet became Guild Minister of Cynagua's Sable Swan Needleworkers Guild.

For a look at another great piece of white work, take a look at **Mistress Keridwen the Mouse's** wonderful "Buratto Griffins" at the Lochac Worshipful Company of Broderers Guild website. It's in the Gallery section, or the direct address is <<http://www.sca.org.au/broiderers/broiderers/BroiderersFiles/Gallery/Mouse/griffon.jpg>>. (Yes, this is a long address and the word "broiderers" really IS in there twice in a row.) Buratto work is done on a specially woven fabric which looks similar to the drawn-thread background on p.4

Huzzah to **Trinite Ducalon** for the three wonderful velvet belt pouches, which she made for the Guild to bestow on members who attain the highest level in the Guild's Apprenticeship Program. And thanks again to **Doreeen Dragonet of Darkstone Castle** for providing the design and instructions for these pouches. Thanks also to **Talitha von Kopke, Hirsch von Henford, Jania of Call Duck Manor**, and **Elsbeth the Seam-**

stress of Dunkeld, for researching and posting kingdom colors and roses for the Royal Rose Project — you can see the results at <<http://www.goldenstag.net/MiscSCA/KingdomColors.htm>>.

A simple "thank you" doesn't seem enough for **Mistress Jania of Call Duck Manor**, who consistently extends her generous hand whenever we need help.

The **Shire of Thistletorr** (Sutter County) needleworkers recently helped put on a whole-day Medieval Faire and Tournament for a local school. **Sara of Foxhaven** and her husband started this fair 14 years ago, when they were still teaching full time. The needleworkers put together pouches to sell at one of the fair's many booths; profits went to buy more needlework supplies!

The Thistletorr needleworkers usually meet Thursday nights at 7:00 to work on projects or learn new techniques. Lately they have been doing stumpwork; both Sara and **Maggie of Ettrick** took a class on Scotland in this, and have enjoyed it enough to continue with other pieces.

Thistletorr has also been having a sewing get-together at events and plans to continue doing so. They invite any needleworkers to stop by and stitch, or just visit. They are usually near the Medieval Book Store, and if you forgot to bring your needlework with you, they even have supplies!

The knees of the populace will soon have cause to be grateful! **Elsbeth the**

Seamstress of Dunkeld has agreed to coordinate a project to replace the West Kingdom's canvaswork kneeling cushions, which get a lot of dust and hard wear at every Royal Court! And various other . . .er . . .portions of princely anatomy will be grateful if **Edward le Kervere** can find someone who will make seat cushions and padded cases for the new Principality of Cynagua travelling thrones, which he presented at Spring Coronet. You can contact him at (530) 668-6478 or e-mail <edwoodguy@afes.com>.

Future Filums!

And now, a few words from your Chronicler. The next few issues of **Filum Aureum** will feature the remaining categories from the Guild Apprenticeship Program: **surface embroidery** (September), with a focus on Elizabethan techniques, **metal thread embroidery** (December), and **stitched fabric** in March (quilting, trapunto, and applique). The deadline is the first day of September, December, or March respectively.

If you have articles, news, reviews, or ideas, please send them along to me, Christian de Holacombe (Chris Laning). E-mail is preferable, and I can read GIF, JPG, TIF and a BMP graphics files. My mailing address is on the front cover. Please send me **copies** of graphics, photos, et cetera rather than the originals — I don't want to lose the irreplaceable! Thanks! ☺

Guild Mentors

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

- Catherine Lorraine Sunnyvale 408-732-8581 lifitz@ncal.verio.com
- Aldith St. George El Cerrito 510-215-5879 hirschv@mindspring.com
- Francesca von Hesse Oakland 510-444-6244 moody@aimnet.com
- Letitia de Scotia Pinole 510-741-9885 vfrazier@pacbell.net
- Kaitlin MacPherson Sacramento 916-331-8066
- Mairghread nighean Eanruig Colusa 530-458-4144 ettrick@mako.com
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- Jania of Call Duck Manor Palo Alto 650-493-7756.....74007.1015@compuserve.com
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- Sabrina Goldbender Santa Cruz 831-429-9020 gamealot@cruzio.com
- Sabella Loreena of Wyndyfell ... Oertha 907-262-3766
- Anne of Bradford Oertha 907-338-4692 quidnon@micronet.net
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Kareina Talvi Tytär 907-338-7316 kareina@alaska.net

Lochac Liaisons (*Worshipful Company of Broderers*)

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 Keridwen the Mouse, Guild Patron jheron@comtech.com.au

Deputy Minister

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

Guild Minister

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(PLEASE NOTE: there are several area code corrections in this list!)

THIS ISSUE'S COVER & PAGE 5: *Henricus Secundus* panel by Mistress Aldith Angharad St. George (Carolyn Eaton), scans by Hirsch von Henford from the original embroidery. PHOTOS ON PAGES 3, 4, 6, 7 AND 8 — except for the photo of the drawn-thread background — are from Schuette & Christensen (see bibliography, p.4).

Webs to Watch

The Guild has a Website! Take a look at <<http://www.users.drak.net/needlework>>. Thank you to our new (our first one, to be exact) Guild Webmistress Anahita Gauri al-shazhiyya bint-Karim al-hakim al-Fassi, who created a web site for our Guild in a matter of days. Now everyone will be able to find out exactly what the guild is all about! The site explains the goals of the guild and our Apprenticeship Program, provides a way for members to contact the guild and its mentors, and links us to other resources. Anahita will also be posting current guild activities, and invites needleworkers to submit articles and photos concerning medieval needlework. Her email address is <lilinah@earthlink.net>.

If you have a PDF file reader such as Adobe Acrobat, you can also download, read, and print your own copies of the Evaluation Form for the Apprenticeship Program, along with back issues of **Filum Aureum**. Coming soon also to the Website will be downloadable PDF copies of the Guild's kit flyers for Queen's Treasure Chest projects. The site also has a nice — and growing! — collection of links. We welcome suggestions!

P.S. Don't forget to go admire Lochac's Worshipful Company of Broderers page at <<http://www.sca.org.au/broderers/>>. And Karen Larsdatter writes from Atlantia that the Atlantian Embroiderers Guild also has a Website! Check them out at <<http://moas.atlantia.sca.org/guilds/aeg>>. ☺

T H E Q U E E N ' S T R E A S U R E C H E S T

16 Kingdoms x 3 Wars!

And yet we have only the same pairs of hands to fill our Queen's Gift Chest each year. Mistress Jania writes, "The cupboard is bare!" The Gift Chest especially needs **bookmarks, fan pouches, and small embroidered pieces** that can be made into sachets or pincushions.

New bookmark kit

As a result of a request made at a guild meeting last October, Isela has developed a new bookmark kit, which is another "learning kit," enabling needleworkers to learn period needlework techniques. This kit features long-armed cross stitch, cross stitch and running stitch. The kit includes 100% linen fabric, jacquard backing fabric, silk floss, DMC cotton floss, needles, and instructions on how to work this simple blackwork design. We are asking a \$4 do-

nation per kit to help defray expenses. Kits will be available at June Crown.

These kits are not for commercial use. When completed, members can submit the bookmarks for evaluation in the apprenticeship program and/or donate them to the Queen's Treasure Chest.

The original Guild "learning kits" for a cross-stitched pouch, Elizabethan sweet bag, and Mistress Jania's fan pouch will also be back in production soon. Next in line are kits for a larger pouch in appliqué and a needlepoint pincushion by Christian de Holacombe. For more information or to pre-order a kit, please contact Isela di Bari at (831) 385-3040 or email her at <dcobb@mail.meyernet.com>.

MORE SUGGESTIONS: (1) If you're part of a local group of needleworkers, get together and do 5, 10, or 15 of the same

simple item, decorated in different ways. (2) Get **Guild kits** at any Crown event for good "starter" projects — then work them and give them back! (3) Contact Christian de Holacombe if you have **ideas for kits** or would like to **help produce them**. ☺

