

Flammeus Alles



Drawing by Jonathan Fairchild



The Barony of Fenix



Summer Newsletter for the Barony of Fenix

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Submissions for the next quarterly issue are due by March 20th, June 20th, September 20th, or December 20th. Please send officer letters, educational or entertaining articles, artwork, calendar updates, etc. Please include a signed release form with your submission.



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Baronial Officers Page



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The Story Behind the Cover Art

The drawing submitted for this quarter's newsletter cover art was done by a seven year old. As he described it, there are two knights fighting a dragon to protect the castle. A third knight lies dead on the ground. The castle has caught on fire because of the fire-breathing dragon. The dragon has also lost some of its teeth because it attempted to bite one knight's helmet, but it could not penetrate the hard steel.

Baronial Calendar

Populace Gathering & Fight Practice: every Tuesday from 7:00-9:30pm**

Baronial Court & Potential Tournament: 1st Tuesday of each month at 7:30pm**

Business Meeting: 2nd Tuesday of each month at 7:30pm**

A&S Class: 4th Tuesday of each month at 7:30pm**

** Held at Boys & Girls Club, 30 W 26th St, Covington, KY 41014

Upcoming Events

June 26-28, 2015 – Baron Wars (Perrysburg, OH)

July 3-5, 2015 – Simple Day (Danville, IN)

July 24 – Aug 9, 2015 – Pennsic War (Slippery Rock, PA)

September 4-6, 2015 – Pounce (Vanlue, OH)

September 11-13, 2015 – Harvest Days (Pleasant Hills, OH)

September 26, 2015 – Coronation

October 3, 2015 – Return of the Hunt for Rogue October (Cincinnati, OH)

Letter from the Baron & Baroness

Unto the noble populace of Fenix, Greetings!

War is now upon us again, and we extend our courage and belief in the renown of the prowess of the Fenix. We look forward to attending Their Majesties at Pennsic War! At May Day we announced that His Excellency, Sir Amaranth, would be standing as our Baronial Warlord to assist us and our Champions in preparing for and fighting at Pennsic. Their Majesties have allied with the East this year so many of our former friends will be counted as our enemies this year. This should make for a great series of campaigns and give us some new challenges. Sir Amaranth is a Knight of great experience and this can only give Fenix a great advantage in the challenges to come. We look forward to having him at our side this year. Please attend the coming practices and events that lead us to Pennsic so we may learn to work together as a strong Baronial fighting company.

The Fenix camp is looking to be a very comfortable size, and we will be gratified to see many of our regular attendees and some new faces. We are planning to offer a camp food plan again this year, with a few menu changes and increased participation in meal prep and cleanup. Look for camp planning meetings to be announced shortly. We are getting ready for war!

We would like to give thanks to Lord Reinhold and Lady Elisabeth for their efforts in adding to our Baronial fighting force's numbers, equipment and appearance. The new Fenix Fighting Force tabards look wonderful, and seeing them proudly worn by our newest fighters has given us great pride in the rising Fenix that has been seen to fly at events near and far. We would also like to thank all who assisted us recently in the Milford Library Demo. This was just a beginning in getting back on the "demo" horse, and it went well in spite of the heat. We hope to have many more demos lined up throughout the coming months this year. Newcomers are our Society's lifeblood.

We are always looking for ways to help our populace advance themselves in their stations, knowledge, skills, and all manner of other ways to increase the renown of Fenix and the joy and pleasure we gain from all of your accomplishments. One of those many accomplishments has been to see Lady Keara's continued work as a scribe and as our Signet. She represents the scribal community of Fenix to us and to those who receive her scrolls outside of our lands. So, on behalf of Lady Keara and our many talented scribes, we extend to you our many thanks in the renown your works have brought to our fair Barony. You all illuminate us in the magic stardust very well. To our populace, we ask that you take

the time to frame and display your scrolls that their work may be preserved and be seen by many in the years to come. That and some replacement supplies from time to time are great ways in which to say "Thank you!" for all that our scribes do to make our society a dream we may all share.

All of our officers deserve a round of applause and recognition for their hard work. We have been holding the offices of Baron and Baroness for just over a year, and we really couldn't do what we are supposed to do without the efforts put in by all of our Officers. Please take time to find out what each of our offices do, what they are responsible for and thank them for making our Society actually work. If you are really bold, you might even ask one of them to teach you a bit about how they do what they do. You might be surprised that it is something you like doing too.

Baronial officer positions are always in need of deputies. Our officer corps is indeed awesome! It is very easy to let ourselves imagine that they will serve so ably forever. However, not only is overreliance on the time and talents of a few a very bad idea for the future of any group, it also goes against our charter, which limits each officer's term to two years with a possible extension. Deputy positions serve not only to provide the Barony with backup in an officer's absence; they also provide an introduction and training for each office. Taking on an office after serving as a deputy is common, but that does not happen without the vote of the Barony and your consent, so please don't be shy! Please speak to Her Excellency Melisande or ourselves, or attend a Baronial Business Meeting (second Tuesdays) to learn where opportunities exist.

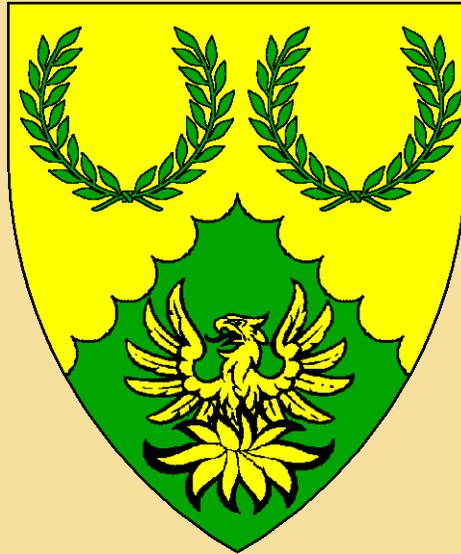
Our armored, rapier and youth marshals continue to serve and benefit all of us. As much as we love and appreciate them, we would not like to see them burn out; much less would we like to contemplate their absence. We are in need of deputies, plus more potential deputies down the road; this means we need more warranted marshals in all disciplines. The Barony has a number of Marshals in Training, both of us included. Let us continue to build our ranks. If you want to support any of the martial activities in the Barony and are not yet in training as a martial in your chosen discipline (or you are a marshal already but there is another discipline you would like to add), there is no better time than now to get started.

Our weekly Populace Gathering and Fight Practices at the Boys and Girls Club continue to be well attended, and we have been very pleased to welcome guests, newcomers, and new fighters. We have seen an overall increase in nonfighter attendance as the numbers of fighters has increased. We are looking into new opportunities to allow for more fun as the season continues. We are looking at broadening our dance foundation by inviting in some dancers from different cultures and periods, and we hope to increase the depth of our Arts and Sciences nights. What do you want to learn about? Ask us, our officers, our Peers, and others in the populace if there is something you want to see at our weekly gatherings.

Fenix, you, our populace, make us proud to be your Baron and Baroness.

Ever in service to you and to our collective Dream,

Ulf and Sárnat



Letter from the Chronicler

I met with the Regional Chronicler at the South Oaken Arts & Sciences event (Martial RUM). I am now officially a warranted chronicler.

The quarterly report has been submitted. Thank you to everyone who sent in submissions for this newsletter. Please keep the submissions coming! Officer letters, artwork, anything of interest, pictures, etc. would be fantastic!

Arts & Sciences Corner

Blackwork Embroidery

By, Lady Elisabeth Fairchild called Lynnaea

A member of the *Society for Creative Anachronisms*, Gregor Burcardus, once described blackwork embroidery as “a stark beauty of black running along an edge or overwhelming a field of white”. “Blackwork...has sometimes been called ‘Spanish work’. And the conception of blackwork is often erroneously attributed to that celebrated sixteenth century Spanish lady, Catherine of Aragon.” (Gostelow 9) The technique of blackwork embroidery became extremely popular in England when it was displayed by King Henry VIII’s first wife, Catherine of Aragon.

Catherine had brought this technique with her to England from her native country, Spain. In Spain, Catherine was born to the new Spanish monarchs Isabella and Ferdinand. Before their reign, the Moors had ruled much of the Spanish territory. Even after being evicted from Spain, many of the Moorish geometrical designs had been left behind. Having grown up learning the geometric embroidery, she continued her embroidery when she was sent to England to marry Henry VIII’s older brother, Arthur. After Arthur’s death, Catherine then married Henry. “The theory that the vogue came into England with Catherine of Aragon is no longer tenable, for references to such black embroidery occur at a much earlier date, in the late 15th century...” (Kendrick 53) In the *Canterbury Tales*, Geoffrey Chaucer commented on the clothing of the miller’s wife, Alison. “Of white, too, was the dainty smock she wore, Embroidered at the collar all about With coal-black silk, alike within and out.” (Chaucer 105)

“...it is the embroidery in black silk on white linen which became fashionable during the reign of Henry VIII...and dying out sometime between 1600 and 1630.” (Geddes and McNeill 13) When Catherine of Aragon brought this fashionable embroidery technique to England, it was referred to as “Spanyshe work”. It was dubbed this name, though it had shown origins with Moorish design elements. After King Henry VIII divorced Catherine, the embroidery was re-named ‘blackwork’. By the time King Henry VIII’s second daughter, Elizabeth I, came into reign, blackwork embroidery was popular among both nobility and monarchs.

Shirts were the most common to have blackwork as decoration, especially on the cuffs and around the neck. “As blackwork embroidery patterns resemble lace (which was difficult to obtain in Tudor days, because of a tax on lace) collars and cuffs of blackwork embroidery soon appeared on the courtiers’ clothing.” (Drysdale 10) There are many portraits from the Elizabethan time era of nobility wearing blackwork on the sleeves and cuffs of their shirts and chemises. By 1530, a man’s shirt had a high neck, which had resulted in the origin of the ruff. Blackwork was used to decorate this ruff. (Cunnington 17) In the National Portrait Gallery, there is a portrait of Henry VIII wearing a shirt embroidered with acorns in gold and leaves in black. “Apart from ruffs, blackwork was highly fashionable on falling-bands, hand-ruffs, handkerchiefs, night-caps, and night-shirts.” (Geddes and McNeill 34)

Blackwork embroidery was also popular in other countries besides England, such as France. "Louis XI and Charles VIII of France were both very interested in embroidery and summoned Italian embroiderers to court, so early French work was much influenced by Italy." (Snook 13) Blackwork had already made its appearance in French and German portraits at the beginning of the sixteenth century, proving that it was already a general European fashion. "Blackwork, if it was used in Scotland, has not survived except in portraits, such as that of Agnes Keith and her husband, the Regent Moray, painted by Hans Eworth, 1561." (Swain 11) Found among the garments left by Mary Queen of Scots were four English chemises with blackwork designs.

In other historical findings, the blackwork design "...occurs on a fragment from a burial ground in Egypt of the late medieval period, and is depicted by Holbein the elder in his paintings..." (Swain 121) Spain and Italy set the way by using Islamic design, as well as absorbing design ideas from Egypt. "Types of counted-thread embroidery in black on white are found in many countries, especially the Slavonic countries of Eastern Europe: Russia, Roumania, Czechoslovakia, Bulgaria, and Yugoslavia, where it has been a peasant industry for centuries." (Geddes and McNeill 14)

Blackwork could have been found on almost any type of fabric: silk, linen, satin, velvet, and netting. Wool may have been used for threading, but black silk was definitely the most favored. Once in a while, gold and silver threads may have been used to demonstrate visual drama. Other colors of thread were used too, but black silk on a white background was the most popular. "Fine black silk embroidery on white linen...Intricate geometrical designs worked in double running..." (Swain 119) In addition, pearls and beads may have been used sporadically. "It has also been suggested that the lavish use of black thread embroidery was occasioned by the influence of the newly-established printing presses. Many of the embroidery designs were close copies of those which were inspired by engravings and woodcuts." (Jones 32)

The technique used to create blackwork is quite simple. Known as 'back stitch' or 'festoon stitch', lines of joined links of chains form together to create an endless picture. (Gostelow 87) By counting the threads, the double-running stitch is a series of two 'journeys'. On the first journey, the pattern is to work every other stitch. Then on the return journey, fill in the blank spots to create one continuous line. "In blackwork, the spaces are filled with delicately etched geometrical lines." (Swain 11) This double running stitch has also sometimes been referred to as 'Holbein stitch'.

There are many different designs used with the blackwork technique. During Elizabeth I's reign, many floral designs had been used. William Shakespeare even described some of these decorations in his works. In *Pericles*, Act V, Sc. I, l.5 Shakespeare wrote:

...with her needl composes
Nature's own shape of bud, bird, branch, or berry,
That even her art sisters the natural roses;
Her inkle, silk, twin wit the rubied cherry:
That pupils lacks she none of noble race
Who pour their bounty on her...

(Kendrick 93)

Graph paper is usually helpful when graphing a blackwork design. Stitches can be horizontal, vertical, or diagonal to create a geometrical effect. The ending result should be

reversible and look the same from both the front and back sides. Even weave fabric is the easiest and most favorable to do embroidery on. It is also recommended that only a single thread be used, but two threads can also be used.

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For more information on blackwork embroidery and historical patterns, please visit
<http://tudorblackwork.blogspot.com/>