

Flammeus Alles

Autumn 2023, A.S. LVIII





Newsletter for the Barony of Fenix

Contents:

Publication Information	Page 2
Baronial Officer Contact Information	Page 3
Baronial Calendar	Page 4
Upcoming Events	Page 4
Letter from the Baron & Baroness	Page 5
Letter from the Chronicler	Page 6
Letter from the Herald	Page 7
Announcements	Page 8
Awards	Page 8
Meet the Barony	Page 9-10
Blackwork Embroidery for Beginners	Page 11



This is the Autumn 2023 issue Flammeus Alles, a publication of the Barony of Fenix of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Flammeus Alles is edited by and available from the Fenix chronicler at Fenix.chronicler@midrealm.org. It is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies.

Copyright © 2023 Society for Creative Anachronism, Inc.
For information on reprinting photographs, articles, or artwork from this publication, please contact the Chronicler, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.

Baronial Officers Page



Baron and Baroness

Sir Angus von Atzinger and Mistress Melisande de Canonwald
jdrummonds@hotmail.com stephanie.drummonds@gmail.com



Seneschal - Johann Bohrer von Elsass

Fenix.seneschal@midrealm.org



Exchequer - Hypathia of Inish mor

Fenix.exchequer@midrealm.org



Chatelaine - Gabriel de Burgh

Fenix.chatelaine@midrealm.org



Chronicler - Roisin de Burgh

Fenix.chronicler@midrealm.org



Heraldic Pursuivant - Reinhold von Glier

Fenix.herald@midrealm.org



Minister of Arts & Sciences - Francis Howard

Fenix.moas@midrealm.org



Knight's Marshal - Onund Ullrson

Fenix.marshal@midrealm.org



Marshal of Fence – ***Officer Needed***

Fenix.rapier@midrealm.org



Equestrian Marshal - **Officer Needed**



Captain of Archers - **Officer Needed**



Thrown Weapons Marshal - **Officer Needed**



Social Media - Amaranth Wolfbane



Web Minister - Thorfinn Bearbrother

Fenix.webminister@midrealm.org

Quartermaster – Roisin de Burgh

Signet - **Officer Needed**

Baronial Calendar

Business Meeting – 2nd Monday of the month, 7:30pm

Rapier practice – Mondays 7pm

Armored practice – Mondays 7pm

Practices and will be held at the Evendale Cultural Arts Center at
10428 Reading Rd. Cincinnati, Ohio 45241

May Day 2024 has been scheduled for June 1, 2024. Information will be posted to the website, as it becomes available <https://fenix.midrealm.org/baronial-calendar/may-day/>

Upcoming Events

Letter from the Baron and Baroness

Unto the members of our beloved Barony of Fenix do Angus and Melisande send our warmest greetings.

Autumn is upon us. As we prepare for the colder days and longer nights of tending our hearths, we look forward to the many arts and sciences projects each of us will hopefully have more time to work on.

First, we would like to express our (somewhat belated) gratitude to everyone who worked so hard to make May Day a success. It was a great day, the weather smiled upon us, and we have begun a solid relationship with a new site, one we hope to nurture for years to come.

Second, thanks to everyone who worked hard to make the Pennsic camp run. I was so pleased by the way everyone welcomed our new residents and worked together on camp projects. For next year, please note that the Barony will need a new camp reeve as we are not planning to attend Pennsic next year.

Finally, we are also coming into the last stretches of our term as Baron and Baroness. The transitions deputy should be contacting our seneschal shortly to begin the transition process. For those interested in the positions, please be thinking about your letters of intent.

It has been and continues to be our honor to serve this group and we hope to see it thrive in the future.

Let Fenix Rise!

Angus & Melisande



Letter from the Chronicler

Greetings Barony!

Autumn is here and the new year will be here before we know it. With the new year marks our 30th year as a Barony. In honor of the anniversary, I would like to share snippets from our Barony's history. I ask you to look through your photos and write down your memories to share and preserve. I am hoping this will be for our summer issue so there is plenty of time. If you wish to share it verbally, I will happily sit and record it while we talk at an event or online.

In service,

Lady Roisin de Burgh



Letter from the Herald

Greetings!

I have been the Herald for Fenix for four years now, and I need to find a deputy.

Heralding has two faces in the SCA: we call them "book heralding" and "court (or field) heralding". Book Heralding is the process of helping people research historical names for themselves and create period heraldry or devices to display, and even -although it is never necessary- register those names and devices with the Society. People who enjoy academic research often find book heralding to be very rewarding. Court Heralding, when you get right down to it, is just reading things in front of people with a loud voice. When we hold court, heralds are the MC, and they coordinate with Their Excellencies or Their Majesties to arrange the flow of court and make sure that the populace can hear all the worthy deeds being publicly recognized.

Heralds are a necessary office for the Barony to function (or even exist), and it's a great way to serve because you can start out slow, and once you get your footing there's no limit to how much you can do if you enjoy it.

In Service,

THL Reinhold von Glier



Announcements

Awards & **R**ecognition

The following awards were given at May Day by Their Excellencies Angus and Melisande on the 13th of May 2023 Anno Societatis LVIII:

- ❖ Sir Onand – Awards of the feather for their diligence in making sure we have practice. We know it has been a challenge with the changing requirements from the site.
- ❖ Gareth de Burgh– Award of the Feather for stepping up to run the lunch tavern
- ❖ Lawson of Fenix – Award of the feather for commitment to bringing in new fighters and getting them armored
- ❖ Silvius of Flaming Gryphon – Award of the feather for commitment to assisting new fighters with training and equipment.

The following awards were given at May Day by Their Majesties Louis and Sadb During Pennsic 50, 2023 Anno Societatis LVIII:

- ❖ Hengist Hawardessune was inducted into the Order of Chivalry
- ❖ Dorian of Fenix was made a member of Red Company

- ❖ Dorian of Fenix was awarded a Gryphon's Spear by Their Excellencies of Flaming Gryphon at Pennsic 50, 2023 Anno Societatis LVIII

- ❖ Lawson won the first level armored tournament (no fighting awards) at Harvest Days on the 9th of September 2023, 2023 Anno Societatis LVIII

If I missed anyone, please email me at Fenix.chronicler@midrealm.org and I will be sure to include it in the next newsletter.

Meet the Barony

What is your SCA Name? Lynne Fairchild

What are your pronouns? She/Her

What period and culture is your persona based off of? What made you choose that? 16th century English. I enjoy learning all about the Tudors.

How long have you been in the SCA? 25 years

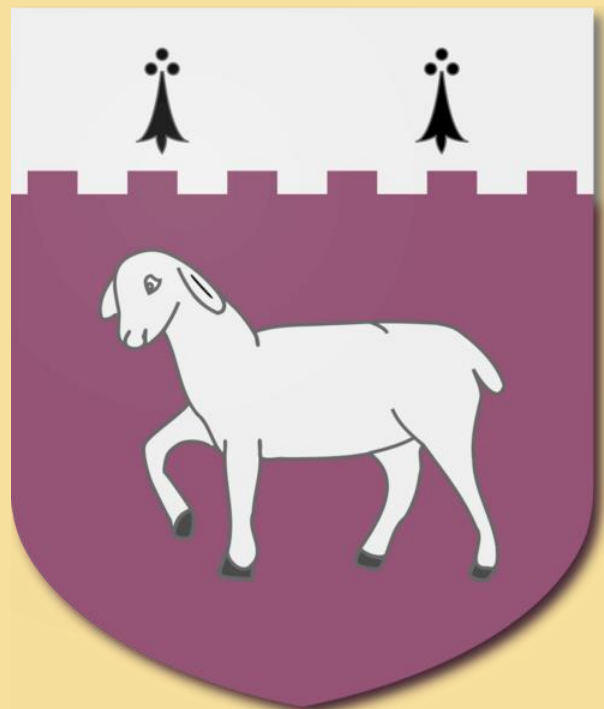
What are your hobbies in the SCA? Blackwork embroidery, dancing, baking

What is something in the SCA you want to try but haven't been able to yet? Falconry

Do you hold any officer positions, or what have you held? I just stepped down as the South Oaken Chronicler. I was also the North Oaken Chronicler and South Oaken Minister of Youth. I am the former Chronicler for the Barony of Fenix. I am also the former Dean of College of Youth Education for RUM.

What is your favorite memory in the SCA? Do I have to pick just one? One of my favorite memories includes my husband while we were at Pennsic: the hafla and marriage celebration that the Barony of Fenix had to celebrate us getting married.

What tips or advice do you have for new members? No worries, we're all bad with names. Just have fun!



Meet the Barony

What is your SCA Name? THL Reinhold von Glier

What are your pronouns? He/Him

What period and culture is your persona based off of? What made you choose that?
15th Century German. Emperor Maximilian is the best!

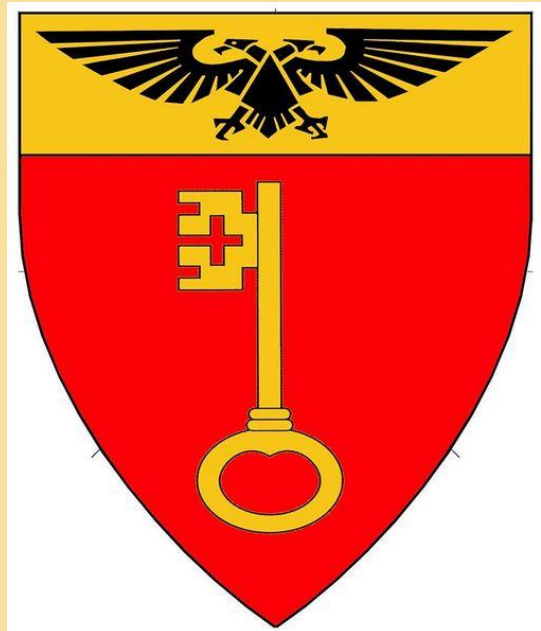
How long have you been in the SCA? 24 years

What are your hobbies in the SCA? Blacksmithing, fencing, heralding, singing, thrown weapons

What is something in the SCA you want to try but haven't been able to yet? Cut and Thrust

Do you hold any officer positions, or what have you held? Currently, Herald and Youth Marshal for the Barony of Fenix. Previously, Chatelaine and Minister of A&S for the Barony of Fenix.

What is your favorite memory in the SCA? Becoming the Kingdom A&S Champion for Cellach I and Vukasin I



Blackwork Embroidery for **Beginners** **By, THL Lynne Fairchild**

History of Double-Running Stitch (Blackwork) Embroidery

Double-running stitch originated with Arabic traditions that date back to the 10th century but, by the 16th century, was popular all over Europe. The earlier forms of this embroidery were a geometric, counted stitch. The later forms of this embroidery included more curvilinear patterns. The first evidence found of the existence of blackwork embroidery dates back to Egypt around the 10th century, per radio-carbon analysis. This Egyptian embroidery was done in a counted-thread technique, usually with 2 threads, using a double-running stitch with largely geometric plant and animal motifs built up from horizontal and vertical segments. (Jones) On the rare occasion, diagonal stitches or cross stitches were used. This specific type of embroidery is recognizable because it is usually made with silk thread embroidered on linen fabric using a double-running stitch.

Through the Moorish occupation of Spain from 711-1492 A.D. and the Mamluk trade routes in Italy, blackwork embroidery became popular and spread throughout Europe in the 16th and 17th centuries. The technique of black, double-running, reversible stitch embroidery became extremely popular in England when it was displayed by King Henry VIII's first wife, Catherine of Aragon, and was dubbed 'Spanish work' in England. In Spain, Catherine had been born to the new Spanish monarchs, Isabella and Ferdinand. 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, in 1501. After Arthur's death in 1502, Catherine later married Henry in 1509. After King Henry VIII divorced Catherine, the embroidery was re-named 'blackwork' and 'Holbein stitch' (due to the number of portraits with blackwork in it painted by Hans Holbein the Younger). By the time King Henry VIII's second daughter, Elizabeth I, came into reign, blackwork embroidery was popular among both nobility and monarchs. However, by Elizabeth's reign, blackwork had taken on a new look, which was curvilinear patterns with floral designs iconic of the late 16th century.

During the 16th century, blackwork embroidery had become 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) Examples of blackwork embroidery in Scotland have not survived, except for in portraits, such as that of Agnes Keith and her husband, the Regent Moray, painted by Hans Eworth in 1561. (Swain) Found among the garments left by Mary, Queen of Scots were four English chemises with blackwork designs. Other countries also had blackwork, including Hungary, Yugoslavia, Serbia, Russia, Bulgaria, Czechoslovakia, and Romania.

(Nickels) Each country took blackwork embroidery and put their own individual twist on it. After this beautiful reversible embroidery was introduced to European countries and Catherine of Aragon helped to inspire its popularity, it was widely used during the 16th century before

slowly going out of fashion in the 17th century, somewhere around 1630. Blackwork had been one of many ways for Europeans to display their wealth, as well as being fashionable. However, it soon became overshadowed by lace. Lace first started to make an appearance in the late 15th century and was brought to Zurich from Italy around 1536. By the mid-17th century when sumptuary laws began to relax and lace was no longer taxed, there was a demand on lace for anything and everything, from the edges of gloves to the edges of sashes and ruffs.

Materials and Methods Used during the Renaissance

When looking at the pre-15th century Egyptian embroidery, blue, red, and brown (this could be a faded black) were common embroidery thread colors. The brown threads that we see in examples in museums may have originally been black, since the iron used to dye the threads can fade over time, as well as erode the thread. The Egyptian linen fabric was undyed. European 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 on white linen was definitely the most favored in Europe. Once in a while, gold and silver threads may have been used to demonstrate visual drama. However, a person had to be careful when using gold or silver threads due to the sumptuary laws. Among the restrictions listed in Elizabeth I's 1574 statute was that for gold, silver, or pearl embroidery: it was reserved for only dukes, marquises, earls (including the children of all three), viscounts, barons, and Knights of the Garter. Other colors of thread were used too. One immediate example of this comes to mind, which is the portrait of Bess of Hardwick from the 1550's, with both her sleeves and collar embroidered with red thread. However, black silk on a white linen background was indeed the most popular for double-running stitch embroidery. It is possible that the use of black thread embroidery was influenced by the newly-established printing presses.

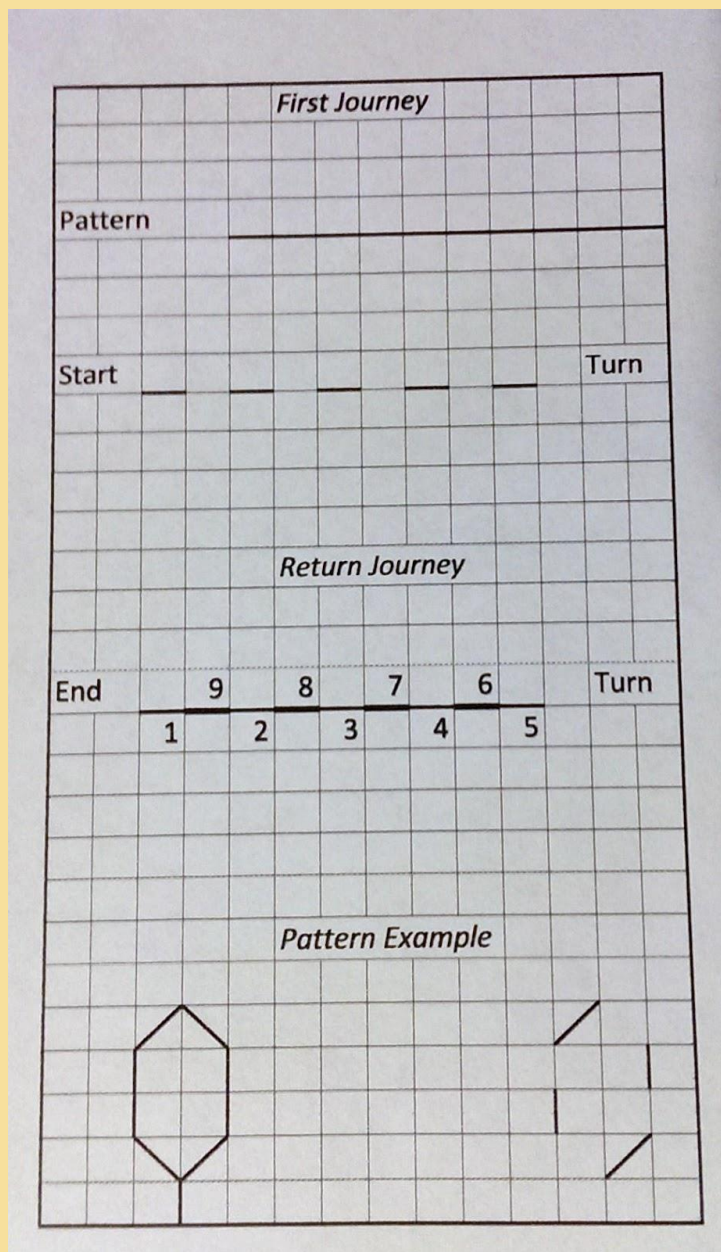
The Moorish embroidery had been used to decorate various household items such as towels, napkins, and cushion covers, as well as garments such as robes and veils. European shirts were the most common to have blackwork as decoration, especially on the cuffs and around the neck. There are many portraits 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. Aside from ruffs, blackwork was commonly used on handkerchiefs, coifs, doublets, night-caps, and falling-bands. There is an example of blackwork embroidery on a stomacher at the V&A Museum in London.

The technique used to create blackwork is quite simple. Over the centuries, blackwork has also been referred to as Holbein stitch, backstitch, Spanish work, festoon stitch, square stitch, or double-running stitch. 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. A slate frame should be used for this type of embroidery. It is historically accurate, as well as not having to worry about warping the tension on the fabric or embroidery thread. Circular hoop frames did not become popular until the 18th century with tambour work.

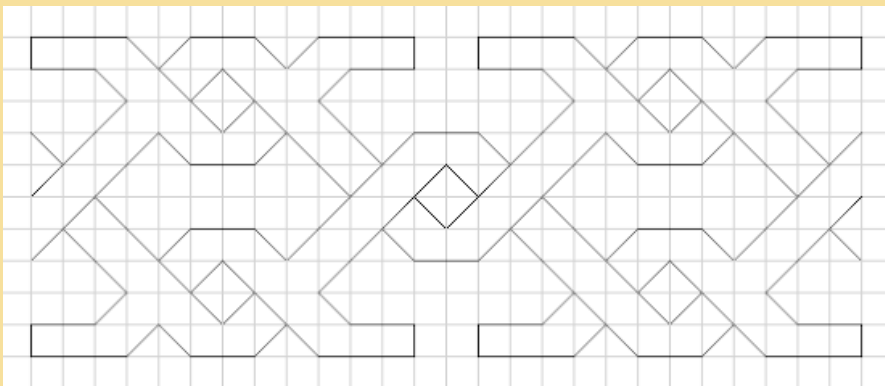
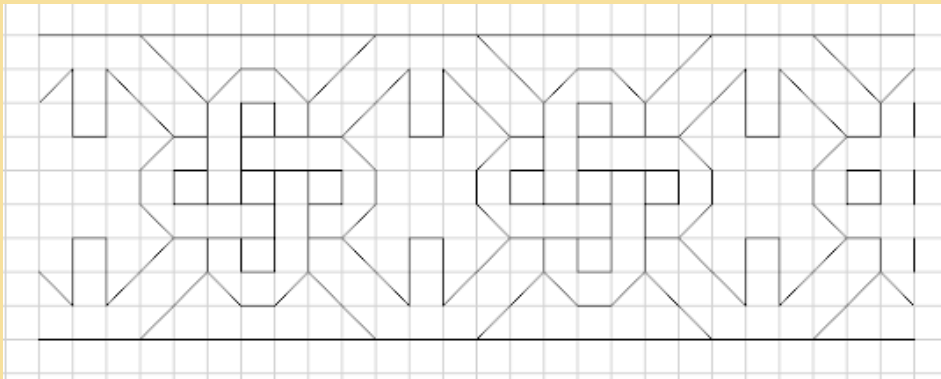
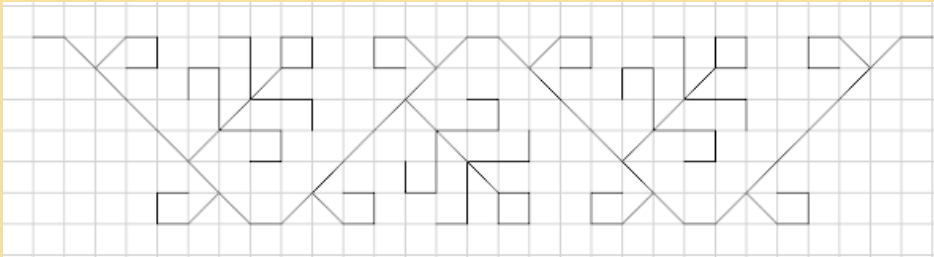
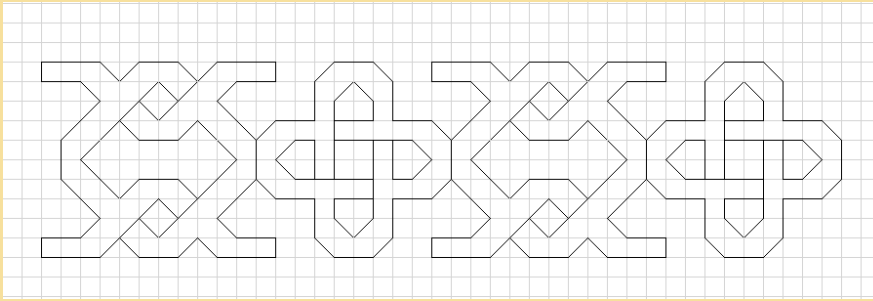
William Shakespeare even described blackwork in his works. In *Pericles*, Act V, Sc. I, I.5 Shakespeare wrote:

"...with her neeld 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..."

Blackwork Directions



Practice Patterns



Blackwork Patterns from an Italian Sampler

The Italian sampler is from circa 1600. It is on display at the Met (Metropolitan Museum of Art). It features silk embroidery done in a double-running stitch, as well as white cutwork.

<https://tudorblackwork.blogspot.com/2020/09/blackwork-patterns-from-italian-sampler.html>

<https://www.metmuseum.org/art/collection/search/221177>

For More Historical Patterns

- Patterns from Jane Bostocke's 1598 sampler:
<https://tudorblackwork.blogspot.com/2020/03/patterns-from-jane-bostockes-sampler.html>
- 16th century Italian sampler patterns:
<https://tudorblackwork.blogspot.com/2022/01/16th-century-italian-embroidery-patterns.html>

Historical Embroidery Samplers

Jane Bostocke sampler (dated November 23, 1598)



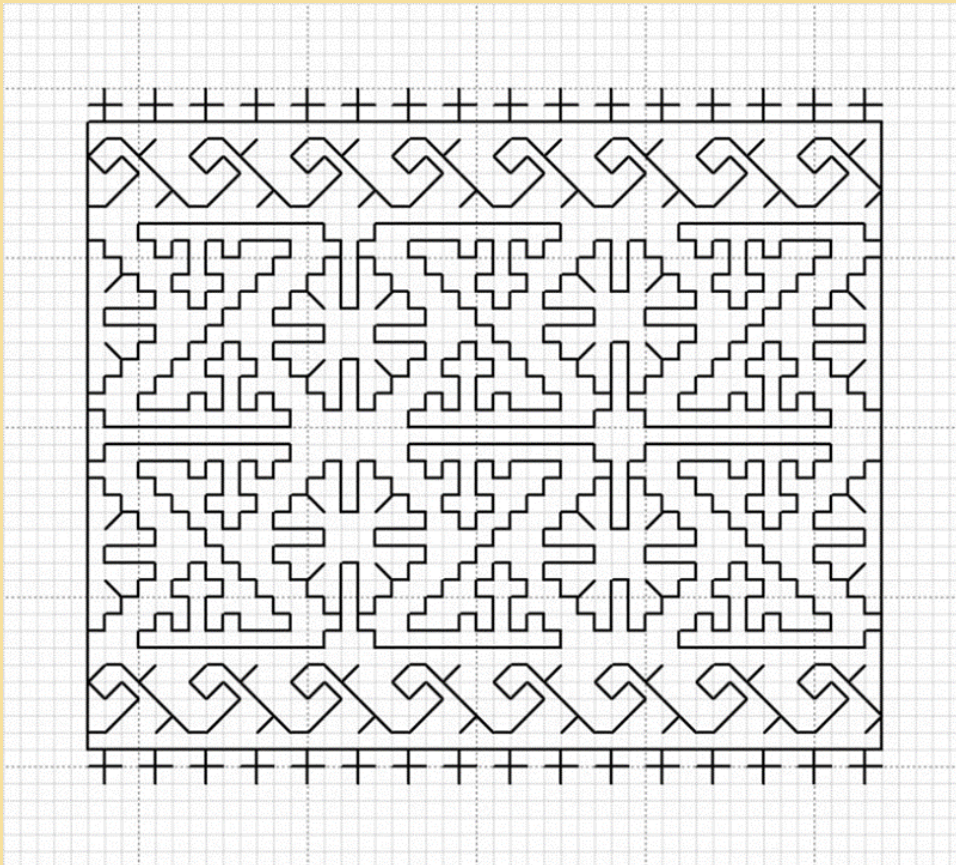
© Victoria and Albert Museum, London. This credit line represents the 'Trustees of the Victoria and Albert Museum' (a non-departmental public body established by the National Heritage Act 1983). (<http://collections.vam.ac.uk/item/O46183/sampler-jane-bostocke/>)

16th Century Italian Sampler



© Victoria and Albert Museum, London. This credit line represents the 'Trustees of the Victoria and Albert Museum' (a non-departmental public body established by the National Heritage Act 1983). (<http://collections.vam.ac.uk/item/O70028/sampler-unknown/>)
Blackwork Patterns

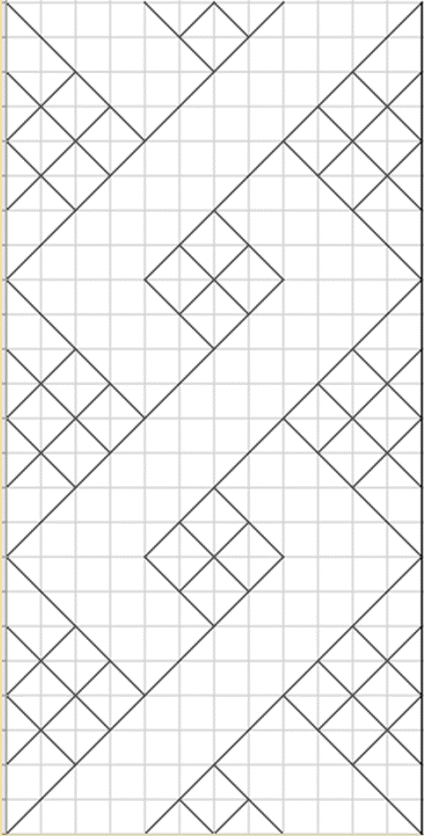
*Jane Seymour's cuff (Third wife of King Henry VIII) circa 1536-1537
(Painted by Hans Holbein the Younger)*



Portrait of a Noble Boy with a Marmoset, circa 1532-35 (Painted by Hans Holbein the Younger)



Portrait of a Young Woman, circa 1540-45 (Painted by Hans Holbein the Younger)



Works Cited

Ashelford, Jane. The Art of Dress: Clothes and Society 1500-1914. New York: Harry N. Abrams, Inc. 1996.

Chaucer, Geoffrey. The Canterbury Tales. Ed. John Halverson. New York: Bobbs-Merrill. 1971.

Cunnington, C.W. and P. Handbook of English Costume in the 16th Century. London: Faber and Faber Limited. 1962.

Drysdale, Rosemary. The Art of Blackwork Embroidery. New York: Charles Scribner's Sons. 1975

Geddes, Elisabeth, and Moyra McNeill. Blackwork Embroidery. Boston: Charles T. Branford. 1965.

Gostelow, Mary. Blackwork. New York: Van Nostrand. 1976.

Jones, Mary Eirwen. A History of Western Embroidery. New York: Watson-Guption Publications. 1969.

Kendrick, A.F. English Needle-Work. Ed. Patricia Wardle. London: Adam and Charles Black. 1967.

Nickels, Penny. "Needle Exchange: Back in Black." <https://www.mrxstitch.com/back-in-black/>.

12 December 2019.

Scheuer, Nikki. Designs for Holbein Embroidery. New York: Doubleday. 1976.

Shakespeare, William. Pericles. <https://www.google.com/books/edition/Pericles/pgZMAAAAMAAJ?hl=en&gbpv=1&pg=PA92&printsec=frontcover>. 2 April 2020.

Snook, Barbara. The Creative Art of Embroidery. London: Hamlyn Publishing. 1972.

Swain, Margaret H. Historical Needlework: A Study of Influences in Scotland and Northern England. New York: Charles Scribner's Sons. 1970.

Swain, Margaret. The Needlework of Mary Queen of Scots. New York: Von Nostrand. 1973.

For further information...

- How to do blackwork embroidery videos: <http://www.youtube.com/c/LynneFairchild>
For more historical patterns, visit my blog at <http://tudorblackwork.blogspot.com/>