
The Fencers, Dancers, and Bearbaiters Quarterly

The Newsletter of the Traynd Bandes in North America

Vol. XVI, No. 1

"Ever But In Times of Need At Hand"

Winter 2008

Greetings from the Trayn'd Bandes of London, a federation of living history groups for the period 1585-1645, distinguished by their pursuit of both civilian and military activities, cultivation of first-person interpretation, and fanatical devotion to historically accurate mayhem.

The constituent groups are Gardener's Companie (centered in Virginia-Maryland), the Tabard Inn Society (centered in Ontario), and the Westminster Trayn'd Bandes (centered in Texas).

The FDBQ at present time is published bi-annually by Gardiner's Companie.

CALENDAR

2008

April 11 to 13 - Night On The Town: Crownsville, MD (SCA/Other Event)

May 10 - Landing Day: Jamestown (Other Event)

July 25 to August 10 - PENNSIC: It's a Company Year (Major Event)

October 4 to 5 - Military Thru Time: 12th annual event; members of the Companie will display early Jamestown. POC Jeff Morgan, jeffum2000@yahoo.com; or Kirk Gisiner, kirk@delafamme.org (Other Event)

October 17 to 19 – Mousehole/Fall Muster: POC Laura & Robert Mellin, 301-617-0843; elsworthy@netzero.net (Major Event)

November 27 to 29 - Foods and Feasts: Jamestown, VA; Butchering, larding, and cooking demonstrations are highlighted. Military demonstrations are scheduled. POC Sandy Toscano; 410-569-9078; jimandsandytoscano@comcast.net and Laura & Robert Mellin 301-617-0843; elsworthy@netzero.net (Other Event)

2009

January - YULE: The Barn in Abingdon; (Major Event).

A current calendar may be found any time at www.gardinerscompany.org; just click on "happenings" and then "calendar".

Event Type Descriptions:

Major Events: These are the most important ones in the calendar and everyone is strongly encouraged to try to make it to as many of these as they reasonably can. They tend to be at our highest level of authenticity with a goodly amount of persona play.

Minor Events: These are smaller events which people are encouraged to attend if they wish. They still tend to be at a high level of authenticity, but there may not be quite as much persona play.

SCA Events: These are standard SCA events that some of our members will attend. Our authenticity will often not be at a different level, but it does not set the standard for others around us. There tends to be very little persona play, except at Pennsic.

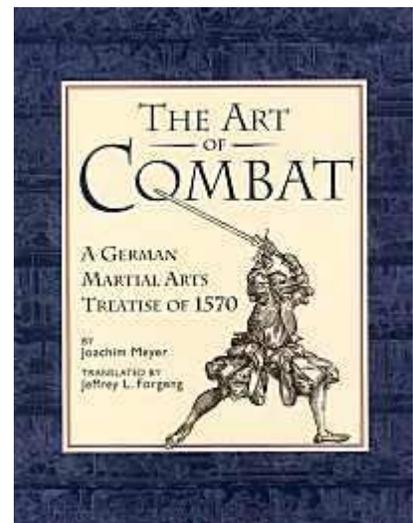
Other Events: These are events that tend to be outside our normal timeframe, have good shopping opportunities, or don't really fit into any other category but may be of interest to the group. Workshop Events: These are events that are intended to accomplish a goal, always done in modern attire. These are intended for members first, and others if room/time permits.

Submitted to the Gardiner's Forum by Craig Lukezic on March 6, 2008

Jeffery's New Publication

The Art Of Combat

Dr. Jeffrey L. Forgeng has prepared an English translation of Joachim Meyer's *Gründtliche Beschreibung der Kunst des Fechten* (Greenhill Books, 2006). Based on that translation and on other medieval German manuals, the Higgins Armory Sword Guild has prepared a multimedia CD-ROM containing a fully illustrated analysis of German longsword techniques. The disc uses still images, video clips, and explanatory text to demonstrate the Guild's current best interpretation of the medieval German longsword tradition. In addition, the disc contains a fully illustrated syllabus and text for an introductory course on German longsword techniques.



http://www.higginsword.org/guild/study/CD_preview/s32r1/index.htm

Look at what's happening!

A Paradise in Silk and Gold: Re-creating a Stuart Embroidered Jacket

By Jen Thies

The Plimoth Plantation Colonial Wardrobe Department is undertaking the ambitious task of recreating an embroidered jacket from the early 17th Century for a future display. The entire project is being blogged at: <http://www.plimoth.org/embroidery-blog/>



The Project - embroidery and lace.

The jacket pattern pieces and lace pattern come from the Laton jacket, but the actual embroidery pattern and repeat comes from another embroidered jacket in the V&A museum.

Currently the Laton jacket is mounted and in a sealed display, but prior to that Janet Arnold had examined it and drafted the pattern pieces determined for use. Due to the current mounting though, it was impossible to examine the embroidery for creating the reproduction pattern. V&A textile curator Susan North has been working with

Plimoth on determining a suitable jacket for the embroidery pattern, and giving the wardrobe department detailed pictures of the other jacket. The embroidery pattern and repeat are the property of the V&A Museum.

The motifs are worked in silk perle and gilt sylke twist threads, with vine work done in gold thread. The fill on the flora and fauna are outlined in backstitch or reverse chain stitch and worked in detached buttonhole stitch, trellis stitch, and the ceylon stitch. These particular fill stitches leave most of the expensive silk and gold on the surface of the fabric, with as little as possible on the reverse side. Incredible instructions for the stitches are available online in PDF format. <http://www.plimoth.org/embroidery-blog/?cat=23> :look for instructions in the first five entries, that will be on the bottom of the screen.

The gilt sylke twist thread in use on many of the floral motifs is a new custom thread made for this project. Tricia Wilson, a consultant working closely with Plimoth on the jacket project, made

several attempts at re-creating the special thread of silk wrapped in gold used on the original jacket. Tricia turned to Bill from Golden Threads in England and Lamora from Au Ver a Soie in Paris to recreate the glitter thread used in the embroidery on the original jacket. This is a thread that hasn't been made and used for 400 years, and has now been re-created for this project. If enough interest in this new-old thread exists, it will be made available to the public for sale, once enough to complete the jacket, coif and forehead cloth is in hand by Plimoth.

A closer look at the embroidery on the V&A jacket shows not just beautiful threads and detailed stitch types, but also different hands on the one piece. By using multiple volunteer embroiderers, Plimoth Plantation is not just re-creating an embroidered jacket, they are re-creating, in part, an embroidery workshop. In participating you get a feeling of what these workshops must have been like 400 years ago, the different levels of skill and the group nature of the project.



Jen, working on a thistle on the right sleeve.

In addition to re-creating the embroidery on the jacket, Plimoth has started working on re-creating the gold and silver bobbin lace found on the Laton jacket for edging their recreation. There have been just as many discussions and experiments tried with different types of thread to recreate the lace on the jacket. Plimoth plans to make 5 plus yards of the lace for the jacket, coif and forehead cloth. One detail has presented quite a challenge, the teardrop spangles on the peaks of the lace. Circular spangles are available commercially, but the Plimoth Plantation

blacksmith has been brought in to work with Wendy White, another consultant on the project, to closely examine the existing spangles and figure out how to re-create them. After making a custom set of punches, the teardrop spangles will be made in house, and pre-strung onto the bobbins to be slid in place during the lace creation itself. The spangles will not be sewn on, but worked into the lace pattern. <http://www.plimoth.org/embroidery-blog/?cat=22>

If you want to be a part of this project, volunteer embroiderers are still accepted. To participate, you will need to order a sample stitching kit.

To order a sample stitching kit, please contact Kathy Roncarati at (508) 746-1622 ext. 8114, or kroncarati@plimoth.org. For faster processing, you can work out payment over the phone. The sample stitching kit is available for \$40 plus \$5 shipping and handling and includes a \$20 tax-deductible donation to the project which will be used to offset the materials costs.

Each kit includes the same materials which will be used for the jacket, 50 ct cream Kingston linen and Au Ver a Soie Perlee silk, in sufficient quantities to work both the sample (to be returned to Plimoth Plantation) and one complete motif (to be kept by the embroiderer).

The sample does not require a great deal of time to complete. A small area of detached buttonhole stitch and its outline, trellis stitch and its outline, detached buttonhole with free edge and its outline, spiral trellis and its outline, knot stitch, and ladder stitch in silk enables Plimoth to create teams. The kit includes comprehensive directions for each stitch, a color copy of a worked piece for reference, and a label to identify your sample.

In addition, the kit includes instructions and materials for a souvenir butterfly adapted from the inspiration pieces for you to keep. The butterfly is stitched in red, pink, gold and black Au Ver a Soie Perlee silk on 50 ct. cream Kingston linen. It is surrounded by gold spangles and is appropriate for finishing into a scissors fob or ornament (finishing materials not included). A CD Rom of the embroidery in process is included as well as complete directions.

Samples, and the enclosed questionnaire, should be returned to Plimoth Plantation as soon as possible. Samples will be retained by Plimoth for use in matching individuals for stitching and also as examples to show the public what the embroidery is like close up. The completed jacket will be mounted and displayed in a Plexiglas case. It, along with a Native Wampanoag coat, will form the centerpiece of a new exhibit on the history of personal adornment, planned to open in May 2009.

They are taking volunteers to make the bobbin lace as well, and those who want a lace sample kit (also \$40) can contact Kathy Roncarati.

If you manage to visit Plimoth Plantation to participate, you will ultimately benefit from the massive amounts of learning. You learn so much with each stitch, but you also learn a lot just from listening to the other embroiderers talk, and the presentations that are made. Every person has some unique perspective to give to the situation, and what you take away mentally is very rewarding. You will also be surrounded by generous experts willing to give of their time and energy not only to the project, but to your improvement as well. The advice you can glean and the instruction you can receive from Tricia, Wendy and others is priceless.

->-----

Submitted to the Gardiner's Forum by Sandy Toscano on March 10, 2008

Reconstructing the Tudor Kitchens at Hampton Court Palace

Presented by Marc Meltonville and Richard Fitch on March 8, 2008

This was a very interesting and informative presentation and I'm grateful that Craig posted about it. Greg, Diane, Gareth, Carla and I attended the presentation at a lovely old mill in Wilmington Delaware. If the weather had been better I think we could have stayed an hour or two just exploring the mill.

The presentation was about 1-1/2 hours long with another half hour of questions and answers. I think we were a bit overwhelmed with the information because the questions were a bit goob-ish.

The bottom line up front – it's definitely worth another visit to Hampton Court Palace, and if you want to see them cook, make it on the first Saturday of the month, or a major holiday.

The kitchens have been completely redone with a vastly different perspective on how to present the kitchens to the public. The approach is what is known in Europe as Experimental Archeology. http://en.wikipedia.org/wiki/Experimental_archaeology Wikipedia gives a fair account of what experimental archeology is, but manages to miss the effort involved.

Mr. Meltonville and Mr. Fitch are food historians and began this process sometime around 2003. They began with reading period recipes to decide on the types of objects they need, used period illustration (woodcuts, etc) to determine materials and shapes of these objects and then commissioned artisans to manufacture them. Of course, they have available some of the best museums around, so they can pop over and view the original documents and objects. They use a vast number of primary resources. The Mary Rose and the London Museum were just a couple mentioned.

After establishing the kitchens, they then had to decide whether to present these demonstrations in period garb or not and eventually decided to keep it all in context, it was necessary to wear Tudor clothing. So then they again find objects, get artisans to recreate the fabric, dyes, etc. and make their clothes in a period manner (i.e., hand woven, hand dyed, and hand sewn).

Of course, the experimental part is actually using the objects, the recipes, the facilities at Hampton Court and figuring out what worked and what didn't. Many tidbits of information that becomes more apparent at this stage. Such as how does one cook meat on those giant spits by the giant fireplace. How do you feed the fire? - Answer – you don't. You build a huge fire and roast the meat over the slowly cooling fire. Also this method of cooking (roasting) was a display of wealth. You could afford the fuel, pay the person turning the spit (side bar on spitdogs), as well as the meat itself. Lots of status went into a kitchen such as this.

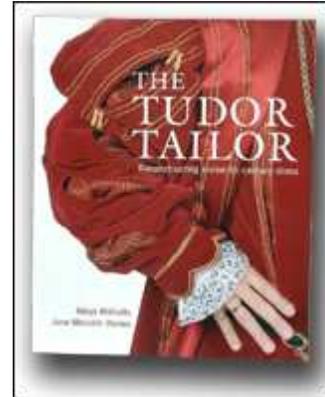
The amount of information these guys have is amazing. That's the result of the experimental archeology – lots of data that is relevant and more in context. There is a book, *The Taste of the Fire*, which is available from Hampton Court Palace that details this reconstruction. However, it's £5.00, so I don't know how in-depth the book is. The shipping, however, is £9.00, so I'll look to see if anyone else would want a copy.

Resources -----

The Tudor Tailor

www.tudortailor.com

This site aims to offer insights into the research behind the book, as well as providing news and updates on the all the latest developments. Patterns are available as well as 10 button designs. The Jamestown Costume Dept. has purchased the men's doublet and Venetian pattern.



- Buy your signed copy of the book direct from the authors in our newly improved shop, and view the exciting range of all *Tudor Tailor* products
- Find out where you can see one of Ninya and Jane's special presentations on the talks page
- Regular updates on the news page with all the latest developments
- A guide to scaling up the patterns in the book is found on the making page

Information on the sources referred to in *The Tudor Tailor* can be found on the research page.

Also of Interest:

Burnley & Trowbridge

www.burnleyandtrowbridge.com

Linens, wools and fustians, pins, needles & other tools, books, steel & spiral boning. This merchant attends Fort Frederick Market Days.

Grand Garb

www.grannd.com/merchant2

Corset supplies including boning, hoop steel, steel busks, eyelets, trim, lace, buttons, clasps, patterns, jewels and accessories. Artificial whalebone.

Farthingales

www.farthingales.on.ca

Large stock of materials geared toward corsetmaking.

Fire Mountain Gems

www.firemountaingems.com

Beads, gemstones, pearls.

1 World Globes

www.1worldglobes.com

Globe merchant with some 16c reproduction globes; Mercator Table Globe, 1541 and Honduis
Reproduction Globe, 1600.

MJ Trim

www.mjtrim.com

Trim, buttons, notions, etc.



Style:28960
Half Dome Glass Button (Shank)
10mm; Imported, Germany
Starting At: \$1.98



Style:27669
Available Colors – Rust or Grey
11.5 mm; Imported, Germany
Starting At: \$1.59

©2008 FDBQ; Submitting authors and artists retain rights of their works.
This newsletter is for educational purposes and an informational resource for subscribers.
Reproductions are not allowed without permission.