

Blog #99 - Day 6 of Lady Anne's Needlework Retreat - Burghley House:
June 2020

Once again, hand-drafting this blog whilst sitting in my big thread-bare armchair - my stitching chair.
Unsure of when I will get around to sitting in front of the computer screen and typing it up and then sending it to you.

A couple of blogs ago I forgot to mention that the beautiful class project designed and taught by Alison Cole of Australia was inspired by a Hardwick Hall piece of needlework.

Here is a pic of Alison's inspiration and her wonderful interpretation of it -



I have heard from many of you that during lockdown you not only spent a lot of time stitching new pieces or worked on your UFO's but you also spent time finishing many pieces.

Here are four pics that Sharon of Napier sent me of the pieces she had stitched some time ago and which had been sitting waiting to be finished. They are now completely finished - one as an ornamental and the others as bellpulls.

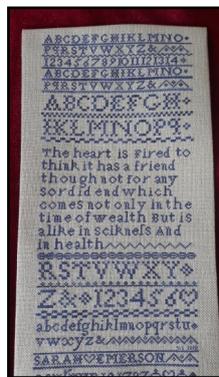
They are (left to right) -

Hearts of the Kingdom
by Rosewood Manor

Sarah Emerson
by Designs by Gloria & Pat

Favoured Shades
by Barberry Row

Dulcie's Sampler
by Elizabeth Darrah



Well done, Sharon!

As for my stitching achievements, I have finished Part 3 and Part 4 of my Mystery Sampler in the alternative colour choice of two toning shades of one colour.

Not too much stitching in these parts and so they didn't take too long to complete.



Part Three (left)

Part Four (right)

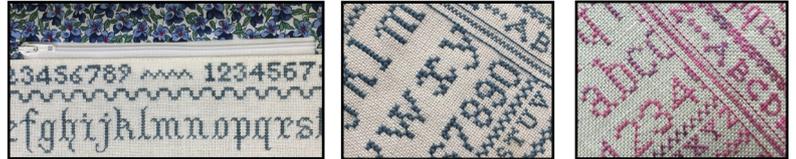


As for other needlework, I completed the stitching of the pieces for a needlework pouch that I designed some months ago. Eventually I will publish this design as one piece with alphabet panels on both the back and the front of the pouch and the charts will be given with two choices - 28 count and 32 count - so that the finished pouch will be the same size whichever thread count fabric one chooses to work on.

The first option is worked on 28 count - Antique White Cashel Linen - with a Simply Shaker Sampler Thread : Dungarees. The other option is 32 count - Summer Khaki Belfast Linen - with a Sampler Thread : Red Grape

My choice of fabric and thread colour was determined by my choice of the printed fabric that will be used as the inner part and part of the outer - that is, between the needleworked panels.

Pictured to the right, a sneak peek at parts of this upcoming design -



Also, finally finished my design that I wrote about in my last blog - Sampler Keep.

A little pocket in which to keep your threads clean and keep them together whilst working on your current needlework project.

Also, on the back is a place to keep your needles.

And the added bonus of a matching pin keep and scissors fob.

Instructions for finishing are included. So too, a black 'O' ring.

I have stitched this design twice so that one can see what a difference ones choice of colour for a project can make.

The two different colours are by The Gentle Art. Sampler Thread : Midnight Sampler Thread : Loganberry



Title: Sampler Keep
Code: BARB 1027
Price: \$ 35.00

Here are some more pics of this design -



Back View - Needle Page Flap



Front View - Alternative Colouring



Alternative Finishing - A Framed Piece

Please email me if you would like to purchase this design or order it through my Etsy shop -

www.etsy.com/shop/barberryrowdesigns

And now to continue on with my UK experiences on Day Six of our wonderful Lady Anne's Needlework Retreat organised and conducted by Phillipa Turnbull of Crewelwork.

Blessed with another beautiful day we travelled not far from the little township of Stamford to the majestic Burghley House. As per her introduction in their book, 'England's Greatest Elizabethan House', Miranda Rock has this to say,

"Welcome to Burghley. This palatial Elizabethan prodigy house, with its dramatic skyline and towering obelisk clock tower, was built by my ancestor William Cecil, 1st Lord Burghley and Treasurer to Queen Elizabeth I. Imposing, not to say intimidating from afar, Burghley was built to impress - and the State Rooms on the first floor are awe-inspiring, as they were intended to be. But Burghley is also still a much loved family home and we are incredibly privileged to live here with our children in the ground floor apartments



surrounded by Capability Brown's landscape".



Further to Miranda's words, William Cecil (1520—1598) was involved in the downfall of the Lord Protector Somerset and was in some personal danger during the repressive reign of Mary I but contrived to give support and encouragement to Princess Elizabeth. At her succession in 1558, she repaid his loyalty by making him her principal secretary and later Lord Treasurer. He was ennobled in 1571.



Lord Burghley

The building of the House extended over 32 years, the four wings/sides (ranges) originally called North, East, South and West created an inner court. From the extensive archival records, the East range was begun in 1555 and this and the South range continued until 1564. Little more work was done until 1575 when the West front with its great gate-house (which was originally intended to be the main entrance) was finished in 1577. The North front was completed in 1587.

William's eldest son, Thomas, was created Earl of Exeter and his descendants have lived there ever since and each of them have placed their mark on the property by the changes and/or additions to the House and its historic collections of paintings and ceramics and works of art, many of which still stand where they were first recorded in 1688.

It was John, the Fifth Earl and his Countess Anne though who transformed and embellished Burghley House beyond recognition during the 17th century. Lord Exeter's considerable title was greatly aided by marrying Anne Cavendish, daughter of the 3rd Earl of Devonshire, as she had been left an immense inheritance by her mother, Elisabeth (Bess). The entire contents of Elisabeth's apartments at Chatsworth were left to Anne with the wise proviso that they were "for her particular use and benefit with which the Earl of Exeter should not intermeddle". Both the Earl and the Countess Anne shared a passion for beautiful things and a lust for travel. They were among the first 'grand tourists' and travelled to the great cultural centres of Europe on four separate occasions collecting important paintings (over 30), tapestries and sculptures and objects of virtue.



John, Fifth Earl of Exeter & Countess Anne

The tour of the House extends through a few of the ground floor rooms and the main rooms on the first floor (altogether eighteen rooms) and so you can imagine how many beautiful needlework pieces were able to be viewed!

Of the many pieces, one of my favourites was the bed hangings in the Black & Yellow Bedroom (pictured to the right) which was first restored in 1838. The headboard of the bed bears this date.

The bed was used by King George VI and HM Queen Elisabeth, the Queen Mother, then Duke & Duchess of York, when they stayed at Burghley.



Pictured above : Black & Yellow Bedroom

Pictured to the left : Queen Elizabeth's Bedroom



Another richly colourful room, Queen Elizabeth's Bedroom, originally part of the Long Gallery, has been called this for at least 150 years. Although Queen Elizabeth visited William Cecil frequently at his other houses, when she went to Burghley in 1566 was prevented from staying by an out-break of smallpox within the household.

The superb state bed and the suite of chairs date from the 17th century. They were fully restored in 1985 when the decayed curtain hangings, chair coverings and the bedspread were replaced - all of the textiles were kept as a record - and the rest of the original fabric and trimming cleaned and repaired.

The tapestries, from the Metamorphoses series, were ordered from Jean Jans at the Paris Gobelins factory by the 5th Earl and his Countess whilst touring Europe in 1680.

Did you notice the mirror on the lacquered chest at the bottom right-hand corner of the above image?

Around the mirror, within the olive-wood veneer surround, English stumpwork embroidery features portrayals of King William and Queen Mary (1688-1702) and more.



Note:
All
Lady Anne's
Needlework
Retreat
images
used with
permission

In the Blue Silk Bedroom the state bed almost fills this small room.

It was supplied to the 9th Earl of Mayhew and Ince, one of the more important London furniture manufacturers and suppliers of the 18th century. The canopy and headboard are in the 17th century style, the canopy being covered with velvet, skilfully applied to a heavily carved wood frame. The bedspread and headboard were decorated with English crewel work.

As this style of needlework is Phillipa's forte she spent a lot of time and conveyed a lot of her extensive knowledge of this work to us, and as our tour was a special private tour, the rope banners had been moved so that we could all experience a really close-up view of the workmanship. Just gorgeous! What a treat!! Images on the next page.



Blue
Silk
Bedroom



The main part of the house has 35 major rooms on the ground and first floors and there are more than 80 lesser rooms and numerous halls, corridors, bathrooms and service areas. We only saw a fraction of these rooms, but as we passed through from room after room, the furnishings, tapestries, needlework, portraits and artwork, the oak panelled walls, the ceilings (some ornately plastered, others amazingly painted by well known artists) went on and on and on. Absolutely breath-taking!

Here are just a few images of the many, many pieces of needlework. Too many to include -



One of the larger rooms and the staircase from the first floor to The Great Hall on the ground floor are possibly the best known features of Burghley House.

The Heaven Room is described as Antonio Verrio's greatest masterpiece as this room is decorated with scenes from ancient mythology. A guide book written in the 19th century, describing the room, refers to it as 'Gods and Goddesses disporting themselves as Gods and Goddesses are wont to do ..'!

Maybe this room is recognised for its great artwork, but I did not feel comfortable in it.

As for the staircase, it is known as The Hell Staircase and this dark and lofty staircase was also painted by Verrio. So foreboding. I could not get down those stairs quick enough. The presence of pure evil was overwhelming.

I was pleased and relieved to enter The Great hall, the spacious room ending the tour of the House, This room with its remarkable double hammer-beam roof is 60 feet in height, 68 feet long and 30 feet wide and was used as a banqueting hall in Elizabethan days.

So too in 1844 when Queen Victoria visited Burghley.

Today it is used for concerts and social events and provides a dignified and historic setting.

We spent many hours at this wonderful house.

With the exception of The Heaven Room and The Hell Staircase I LOVED every minute of it. My favourite place to date.

The atmosphere was wonderful. It felt very much a loved home. So different to the atmosphere of Hardwick Hall. Comparing the two venues, this place a home with a heart, the other very much just a museum.

It was here that Phillipa received her inspiration for her needlework project for our class.

Pictured to the right is the piece that inspired her -

And now, a final look at Burghley House -

The walkway to the
The Orangery Restaurant
to partake of a delicious lunch

a peaceful, restful view from the restaurant window

and a final farewell to magnificent Burghley House.



Queen Victoria's
visit
1844

~

Watercolour
by
H.B. Ziegler



With a happy heart and my soul singing for joy
boarded the bus for a two hour trip to our next destination - Lavenham, Suffolk.

Till next time, may your heart and soul be filled with peace and joy
as you create your own beautiful piece of needlework.

