

Blog #89 - New Zealand Designs & UK3a

Tuesday, 25 February 2020

Besides stitching as much as possible, one of the tasks I worked on when I first arrived back home from the UK was the new website I designed in draft form quite some time ago and have been working on now and again whenever I had a spare moment. This website when eventually published will have a shopping basket/cart and therefore you will have the ability to order / purchase on-line.

Did you realise that each time you look at a screen that this is one page and each time you 'click' on an item and the screen changes - this is another page. Sometimes it takes me the best part of a day to create just one page. Especially if I have not previously taken the pictures that need to be on the page. I have yet to create hundreds and hundreds of pages! So - it may be a wee while yet before I'm finished.

Pictured to the right is the top of the introductory page and the middle part of that page.

Sorry - the picture quality is not very good as I took a photo of the computer screen.

Some time ago my lovely friend, Linda Graham who lives in Christchurch, designed three different needlebook, pincushion and scissor fob sets and gave me permission to publish her creations. The design on each set is one of our New Zealand native flowers.

I have finally re-charted and written her instructions into my computer layout for the first set and subsequently published it. Therefore it is now available for purchase.

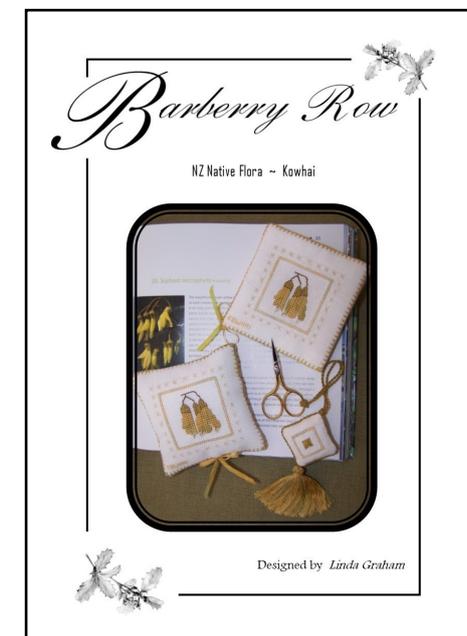
Here is a pic of this first set -



Design Title:
NZ Native Flora ~ Kowhai

Design Code:
BARB 004

Price: \$20.00



Materials required to stitch these lovely pieces -

Fabric: Brittny - 28 count : Antique White

Threads: Silken Pearl - 077 : Prairie Grass by *The Thread Gatherer*

DMC Perle Coton - #12 : Ecu

DMC Stranded Cotton - 829 : 832

Ribbon: Silken Ribbons (4mm) - 077 : Prairie Grass by *The Thread Gatherer*

Embellishments: Mill Hill Seed Beads - 00123 : Cream

Other designs available soon are - Kaka Beak & Chatham Island Forget-Me-Not

As you will recall from previous blogs and newsletters, I acquired all the designs for 'The Little Kit Company' some time ago and as I couldn't download their original designs into my computer programme have had to redo each design with my programme.

Besides stitching and adding a few pages to the new website, worked on some more of these designs.

I've now almost finished the 49 designs. Only four more to do and then I can begin adding to the range the new designs that are buzzing around in my head.

Pictured is the latest design revamped. One of my favourite designs in the range.



Design Title: Aotearoa Bell Pull
Design Code: LKCABP
Price: \$45.00

Kit includes fabric *, threads & needle
in addition to the chart and instructions
* Brittny - 28 count - White

Labour Weekend was the last weekend of the month of October in 2019. Usually it is the third weekend. As per usual the last Sunday of a month is our NATTER Day. It was lovely to see the girls & personally share some of my UK experiences with them.

At our 'Show and Tell' another Joy friend (Joy H from Havelock North who had attended the Sampler Gathering retreat at Taupo and had taken a class to stitch a needlework pocket featuring a Quaker design) showed us her finished pocket and it was lovely. I thought I had taken a photo of it but I cannot find it in my pictures file. Joy's favourite colour is 'Blue Jay' - a Sampler Thread by The Gentle Art, and the fabric was again another favourite of hers - Brittny (Antique White). Gorgeous.

Although I did not take part in the class at the retreat I did purchase the design and after seeing Joy's I decided that I must stitch it for myself. Here is a pic of it stitched - outer and inner - before finishing it as a pocket.



Fabric: Belfast Linen - 32 count - Plum Passion (outer)
Belfast Linen - 32 count - Lavender Mist (inner)
Thread: Red Plum - Sampler Thread by The Gentle Art



And now, here are a few pics of it all finished - Front (closed) : Back (closed) : Open. Finished it a few days ago.



It was really enjoyable stitching a design created by someone else.

When stitching a design of my own I'm always having to concentrate to ensure there are no charting mistakes.

In the month of November I finally sent the donation monies received for the 'Door of Hope Children's Mission' at our needlework exhibition held earlier in the year.

A copy of the Thank You letter from them I will send as a separate attachment with this blog.

Thank you too, from me, to everyone who attended the exhibition in support of this wonderful mission.

And now, UK3 - to continue on with my UK trip

Up and away again early the next morning, this time walking in a different direction over the Skeldergate Bridge and along the river path away from the city centre (and therefore beyond the city walls) to investigate the homes and residential areas of the York residents. Images of some of these areas are on the next page.



Homes all so different to those we live in.

I'm not sure how I would cope with living so close to neighbours in a "shared" building even if I did own my part of it.

Loved the light fixtures that were dotted along the length of the Skeldergate Bridge!



After checking out the homes, walked to the Walmgate Bar and then all along the castle wall to Fishergate Bar and then back over the bridge to our hotel in Skeldergate Road. The gate/bar pictured above is the Victoria Bar - but more about that later.

After breakfast I walked into the city and down the Shambles street looking in all the windows and deciding which shop to visit another day and then visited, wandered and explored the rooms of Barley Hall - recreated to depict the hall as it would have appeared in 1483 as the medieval town house of the Lord Mayor of York, Alderman William Snawsell (1416-95) who lived there when Richard III was King of England.

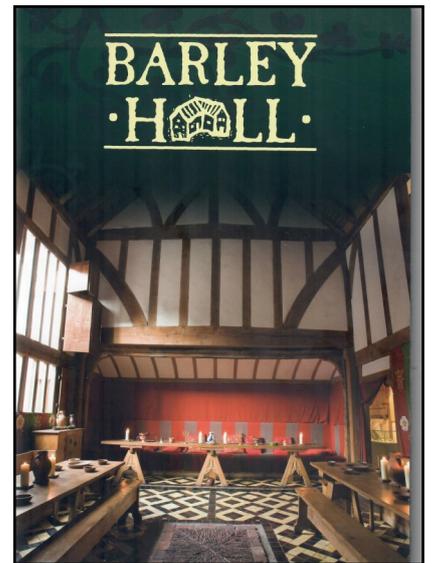
The first record of Barley Hall is in a document from 1361 which mentions 'the hospicium of the Prior of St. Oswald's'.

It was constructed to serve as a monastic hostel in York for the Augustinian priory of St. Oswald at Nostell, near Wakefield, West Yorkshire.

By 1438 the priors of Nostell could no longer afford to keep the town house, including the rent paid to the cathedral for the property, so the mansion was leased out.

The earliest surviving lease of the priory's mansion comes from 1466, when the 'capital messuage in Stangate' is leased for an annual rent of 53 shillings and 4 pence.

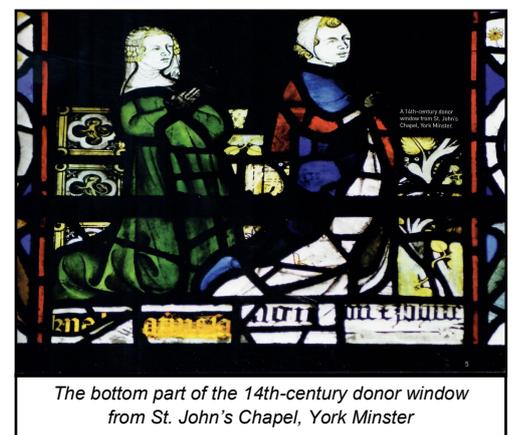
This rate made Barley Hall one of the more expensive rented properties in York. It was at this time that William Snawsell occupied the mansion.



Message from William Snawsell - July 1483

"Our new king, Richard III, last visited York a year ago as he travelled northwards to muster forces for his invasion of Scotland; his brother Edward was still on the throne at that time, and Richard was Duke of Gloucester when he arrived on a bright June morning with the Duke of Albany at his side. You can imagine the pomp, the pageantry and suspense that attended their arrival! All the people of the city gathered to wait at Micklegate Bar at dawn, with the common folk arriving at three o'clock and the aldermen and 24 councillors at four. The aldermen, amongst whom I count myself, were dressed in scarlet, the 24 in crimson. Even the meanest craftsmen of the city had come in their best array.

York under King Richard prospers as it always has. At peaceful times like this, the turmoil and dangers of the recent wars seem far behind. More than a decade has passed since I was forced to buy a royal pardon from King Edward, some twenty years have gone by since the skulls of the partisans in that most bitter conflict last adorned the city's walls.



The bottom part of the 14th-century donor window from St. John's Chapel, York Minster

The House of York is secure in its place, with dissenters either silenced or abroad. The succession will be settled on Richard's young son, Edward; I was one of the civic party that went to Middleham to pledge the city's allegiance and to give the prince gifts of cygnets, rabbits and wine. When the king returns to the city in September, the boy will be invested as Prince of Wales at the Archbishop's Palace. There will be a mass, too, in our Minster, so recently perfected after centuries of pious toil. Is there a more fitting place in all of England to welcome kings and princes for the performance of these solemnities?"

There were displays and many old items in every room and written on placards in every room, the use of that particular room was explained. The Great Hall is pictured on the cover of the Barley hall booklet which is shown on the previous page. This is where the feasts and special meals were eaten and here is a snippet that amused me -

People would eat from a shared trencher, or transfer pieces to their own trencher. The table linen or 'napery' would have been amongst the most prized status symbols for a medieval household. Linen illustrated social status, so the high table was furnished with the fine diapered linen, whilst the lesser folk made do with plainer versions.

Meals would be governed by complex etiquette and elaborate table manners. It was typical to have a washing ceremony before and after each meal. People ate with their fingers, so strict rules were observed. These rules are listed to the right.

- Do not have dirty nails
- Do not drink from a shared cup with greasy lips or a full mouth
- Do not leave finger marks on the table
- Do not dip your fingers too deeply into a shared dish
- Do not drink soup noisily
- Do not gnaw bones, nor tear meat to bits with teeth or fingers
- Do not scratch your head at the table
- Do not wipe your mouth on the tablecloth

The Parlour would have been Master Snawsell's office and business room; he would have met his customers here, go through their accounts and deal with correspondence.

Two items in this room caught my eye and they are pictured below - horn books.

Sorry, not very well focused.



Beside the horn books was the following -

HORN BOOKS

After an animal was slaughtered for food, the horn was cut off and soaked in water, then heated up and pressed to create horn sheets.

This produced a strong flexible sheet which was slow to burn and resistant to water. It was used for a vast array of objects such as spoons, cups, buttons and even window panes. Hornbooks, such as the examples seen here, were used for learning the alphabet and reading exercises.

Based on a surviving example from 1480, one hornbook illustrates the alphabet and the other the Latin prayers 'Pater Noster' (Our Father) and 'Ave Maria' (Hail Mary).

I wonder how many of you have stitched a piece of needlework and adhered it to a wooden hornbook. I have.

In another room there was a display of schoolroom items (more detail about this room on the next page).

Other rooms set up in the house were the buttery and pantry, a bedroom, and a 'medicine' room (bottles and jars of hand-made medications plus the explanation of what they were supposed to cure), herbs, etc.

A few more snippets:

Buttery - was usually overseen by the butler, and was used to store wine and ale in butts or barrels. Sometimes the butler would mix the wines with honey, herbs and spices to create sweet wines.

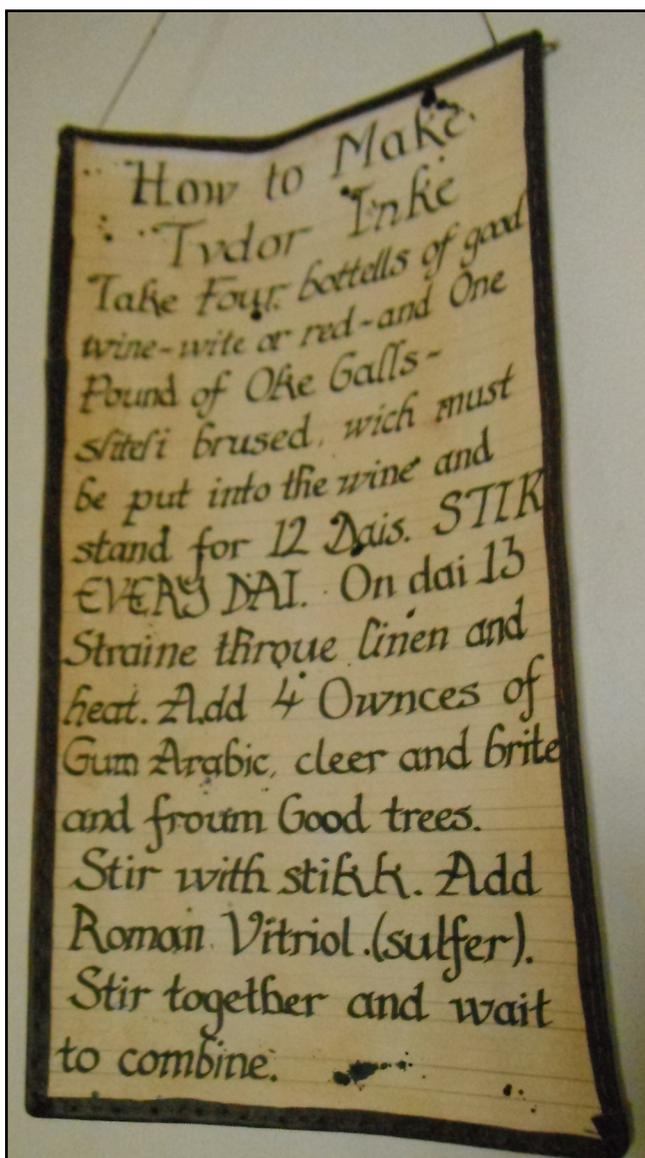
Pantry - was the realm of the pantler, whose responsibility was the storing and preparation of bread. White bread, which required much more processing, was very expensive and therefore reserved for the family and their guests; the rest of the household would have wholemeal bread. The pantry was also a storage area for other foodstuffs and a venue for the plating up and presentation of foods before they were taken to the great hall.

The kitchen of the hall has not survived. It probably was in a separate building to reduce the fire risk to the house.

And now to the room containing a display of schoolroom items. Another piece of history I spied in this room was a poster on the wall on which was written the recipe for making ink. This really intrigued me. Here is a pic of the poster and in case you cannot read the words, here is the recipe -

*How to Make
Tvdor Inke*

Take Four bottells of good wine - wite or red - and One Pound of Oke Galls - sliteli brused, wich must be put into the wine and stand for 12 Dais. STIR EVERY DAI. On dai 13 Straine throue linen and heat. Add 4 Oownces of Gum Arabic, cleer and brite and froum Good trees. Stir with stikk. Add Roman Vitriol. (sulfer). Stir together and wait to combine.



Don't you just love it!

I guess this amount of wine made quite a substantial amount of ink. However, I'd much rather drink the wine than make it into ink!! Probably though the necessity for ink would override my wanting to drink it.

And how do you like the spelling of some of the words?!

Another little snippet about writing and ink. A writing desk would contain two inkhorns and slots for several quill pens. Black and red inks were commonly used, with red ink reserved for especially important details.

Today we often refer to important days as 'red letter days'. This term comes from medieval times as the scribes of the day would mark down major feast days in red ink.

Another poster in this room was the Lord's Prayer. Sorry, keeping details of this to myself as immediately on seeing it I envisioned it worked as a needlework piece!

Well - I think you will have gleaned that I found this place really fascinating.

Of course, did quite a few more things and visited other places this day, but I will bring this note to a close and continue on in my next blog.

Bye for now.

