Felted riding cloak and hood of Stephan Praun III.




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Student of Mistress Ness Tangwistel

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OVERVIEW

Recreating the felted riding cloak of Stephan Praun III was a exciting and challenging project. The cloak was a typical spanish riding cloak of 1571. Museum featured few woven one, the Praun's one was felted and the only one who survived and it is in exhibit in the German National Museum.

I had to felted a sheet of wool, then cut lay down the pattern like the Alcega's draft. Cut the pieces. Doing the embellishments was fun and learned a lot. All of the embellishment, braids, buttons, tassels are dyed in dark teal "bleu canard", it was a very uncommon color at this period. The process, I overdyed the silk by starting with the weld, then overdying it with woad. Dyed the buttons, braids, tassels and strings.

Then I followed the sewing direction of tailor Mathew Gnagy in The modern maker, vol 2.

I have started to do felted crafts and garments about 15 years ago. I have done shoes, boots early period hats, late period hats, scarves, bags and rugs. About three years ago, I was trying to find a project that will allow me to do more felting and could involved my other interests. Then through research, I founded the riding cloak of Stephan Praun III. This turned out to be the most exciting and challenging project I have done yet.

It is a white cloak in merino wool felt with a lining made of silk velvet. It was a common felted cloak, with natural merino wool. No other have been preserved or found… this item would had been normally disposed of and had no value. We are very lucky that his ensemble has survived to show us what a working man would wear to pilgrimage. In costume historian, it is said that ``plain commonplace cloaks tend not to survive unless they were associated with someone special, for example the pilgrim cloak of Stephan Praun III"(1). A cloak is a loose garment worn over clothing to protect the wearer from the weather. It is generally a outdoor gear and has the same purpose as an overcoat. I think it is more convenient and stylish. We can find pictures of similar cloak in Janet Arnold book: Patterns in Fashion 3. (annexe 1) The main difference is that the Stephan Praun III cloak is made with a country felted wool and not a woven one.

It is very probable that he bought or commissioned his cloak with a detachable hood in Madrid before the start of his pilgrimage. Madrid was the center of Spain felt manufacture, at that time. He also had a black leather cloak worn over the white felted one. It was a typical garment for horse riding. It is said to protected the horseman from rain and dust (2).

The curator of the German National Museum wrote that: "It was customary to dress in country style". (3) You can see the portrait of Praun as a Pilgrim in annexe 2. His outfit include 2 cloaks, a richly decorated hat and the ensemble has been preserved as a rare outfit. The outfit survived in the "KunstKammer" as documents of family pride and status symbols. The German National Museum is hosting the ensemble under the inventory number of: T550. (annexe 3)

I believe it is important to know who is Stephan Praun III to understand the making and the preservation of this outfit.

So who is Stephan Praun III? He is the eldest son of a wealthy protestant Nuremberg merchant. He was born into a significant family of long-distance traders that begun under Hans I Praun (1432-92) of the city of Zurich. They traded in spices and citrous fruits. In addition, its commercial range included precious metal, metal goods, fabrics and textiles, glassware and books. Then in the 16th century, they traded silk and made Bologna the center of their trading. Then came the Inquisition, they ceased all trading with Bologna. They became more prominent in the administrative, military and diplomatic services.

Stephan Praun III was one of the son of that Nuremberg businessman. He was born in 1544. He had one younger brother name Paul. He began like his brother by working in the family business but became politically involved. He was the Secretary of the Embassy for Emperor Maximilian. In 1571, he realised the prestigious pilgrimage to Santiago di Compostela in Northern Spain. Later this same year, he went to pilgrimage in Jerusalem where he was knighted. He spent in last years in Rome where he died of plague in 1591.

So I was determined to recreate that cloak and hood as closely as possible using appropriate material. I wrote on paper what I wanted to do, the material needed, the logistic and got started.

## The felted outfit

The curator of the German National Museum describes the outfit as follows:

”Approximately as a three-quarter circle cut cape of undyed light wool felt with a stand-up collar, hood and rear center seam, which opens down in a slot. Decor of narrow , radially applied, (formely) blue-green silk bands, which are connected at half-height by arches and two parallel lines of the same material. In the front, center closure of eight crossbars with buttons, slings and fringes. The collar and the area around the upper coat opening are lined with blue-green silk velvet; on the lower collar edge cut

ornamen-tal trimming from the outer fabric (“piccadill”). The separate hood consists of a likewise with three crossbars to closing collar piece and the actual, tapered hood. The front is adorned with a band and wickerwork ornament of blue-green braids, from which the tassel is made at the top. The hood is lined with blue-green silk velvet.”(4)

The next step in my research was to contacted the museum to have ansers to my questions. I was delighted to hear back from them and they also gives me some reading suggestions. Which I eagerly did. (GNM answers, annexe 4).

## The felted cloakand hood

## Doing the felt sheet

To attempt to find a wool that gives the same look as the cloak was an obvious choice. Merino wool has its origins in medieval Spain. Author David Nolan states that Spain was, “the jewel of wool production in this period. Spain produced the best and the most wool during in this period, forbidding the export of its export of its Merino sheep until the early eighteenth century```.(5) In fact, the Merino sheep was introduced around the 12$^{th}$ century to Europe, and it was a punishable crime to export the sheep from its home in Spain. The Merino was so desirable because it was thermoregulatory, so it was comfortable to the wearer in a cold or warm climate, it is slightly moisture repellent and it has antibacterial properties, as it does not retain odors , not to mention that the fine wool was very soft .(6)Author Katie Cannon, historian an sheep shearer, wrote `` the breeds that were around in the Middle Ages no longer exist. Even a breed labelled as ``primitive`` has not remained intact.; modern sheep farmers may select for different traits than their ancestors did, which has an impact on the flock's characteristics``.(7) It is also known now that the weather and grazing affect the wool characteristics of sheep. (8)

So this saying, I went looking for a merino with similar characteristics for the cloak and hood, my choice went with natural merino wool of 18 microns. It was already washed, carded and was available in roving. I

purchased it in my local store in Laval who ordered it from New Zealand-Australia. I bought 30 pounds of wool.

The process of felting is quite simple. Wet felting is a process using agitation, pressure and soapy water to make felt out of wool fibers. The hot water and soap changes the ph of wool and opens up the scales of the fibers. The soap (not needed) but allows the hands to more more easily and therefore felt easier.

I have used the wet felting technique, more precisely the flat felting technique. Those are the instructions that I have followed to do the flat felting sheet. This technique was and still used for laying out many other felt projects including felt rugs, wallhangings, garments. In Spain, they felted by hand or by a felting/fulling roller machine in a manufacture. I've experimented the three different wet felting process to see the differences . I use a wooden pastry roller with a felted piece, a pool noodle with bubble wrap. Since the result are very similar, I used modern pool noodle and bubble wrap because it covers more area and it is a lot cheaper, a wooden log would be a lot heavier and I would not be strong enough to move it. (see the result of experiment in annexe 3 ).

*This is the hand felted process that I used (see annexe 4).*

1. Use towels to protect surface.
2. Layout one length of bubble wrap, bubbles facing up.
3. Divide the wool fibers into two piles.
4. Layout the roving, overlapping one another, once one side is done. You do a second layer with the wool roving perpendicular to the first layer. I did five layers. Beginning measurements are 58''x 125''.
5. Mix ½ teaspoon of dish soap with 2 cups of warm water. I apply this mixture evenly several times ever the surface of the wool using a ball brause.
6. Then I cover the wool with a second piece of bubble wrap and press it down with my hands, until all the wool is flat and wet.
7. Then I add soapy water on top of the bubble wrap and started moving my hands to form agitation.

8. Roll up the layers of bubble wrap and wool around a foam pool noodle then a wooden dowel.
9. Repeat in all direction, until it is felted. Finished sheet measurement 38''x72''. 1/18 inch width. Rolling for 6 hours.

*The roller machine process to felt like a medieval manufacture.*

I used felt roller machine to obtain a smaller sheet of felt. (see pictures of medieval and actual felting/fulling roller machine, annexe 5)

Steps one through 8 are the same. I decided to used the same wool 18 microns but add three more layers to obtain the same thickness of felt.Step 9, Put in a modern roller machine, roll for one hour. There is no more texture.

Finished sheet measurement 35''x 50. 3/18 inches width

## The pattern (cutting the felted sheet)

I layered the pieces of the cloak like the Alcega's draft. Annexe 5 Cut the pieces and then follow the sewing directions in Mathew Gnagy: the modern maker vol.2, pattern manual 1580-1640. To cut the felt, I used plain fabric scissors.

## Embellishments

The cloak is pretty common. The architectural embellishment are important and probable made a statement of the status of the wearer.

*The braids/Embroidery*

In the outfit, the embroidered braided are dyed and couched using a whip stitch. They were using blue-green silk to make the braids. I used six strands of natural silk that I have dyed dark teal. After contacting, Dr. Rasche, the German National Museum curator wrote that 3, 5 strands *braids were used. (annexe 4)*

*The buttons*

The 11 buttons on the cloak and hat have a central wooden core. The wooden buttons are covered using blue-green silk thread and are 1cm of diameter.

I choose a wooden core button of 1cm of covered with dark teal silk thread and follow the process in The Tudor Tailor (annexe 6).

*The tassels*

The silk tassels are regular made and were dyed blue-green. I used a dark teal silk thread then made a tassel( pompon gland). (annexe 7) The question was: What length to make them. In *Le petit journal de Paris,* that after month of preparation for the fashion week show, to perfect each piece of garment, We needed to cut the tassel because they look so awful. (« Après de long mois de préparation, de longues heures a perfectionner chaque pièce de la collection. Ce défilé attirera tous les regards. En cause? La cape d'Etienne Praun. En effet , il a fallu la brosser, les glands qui furent en très mauvaise état ont été coupés à la base »).(9) The GNM curator also confirmed that they did not know how long was the tassels since they were cut for a fashion show (annexe 4)

Similar cloak in the German National Museum has 3-4 inch tassels. It seems pretty long for me, because the riding cloak would have the leather cloak on top, friction will occur, damaging the tassels. I probably need to test it before cutting it . I am awaiting comments.

*The Dye*

All of those embellishments were dyed in a "bleu canard" a blue-green or dark teal. It is very uncommon in period and hard to achieve. This is the colour of the upper neck of a mallard (canard colvert). (annexe 7)

After looking at M. Legget book, Ancient and medieval dyes which is more an history of dyes in middle ages, I decided to continue with Medieval dyes by Jodi Smith who gives recipe to follow and to obtain blue, yellow and

green. No mention of bluish-green or dark teal. But she talk about overdying two different colors, blue and green or yellow and green to obtain various hues of blue.

She also mentioned that woad was used as blue dye in Spain for Centuries. Weld and marigold was commonly used for yellow. And then green was done by mixing blue and yellow. In Vers le sarcelle… it is said that to obtain teal or dark teal, you need 60-70 blue to 40-30 yellow). Since I dyed wool three times before and this was my first attempt in silk, I deci-ded to go and see Alice at the Arts textiles. She is the owner of natural dyes, textile artist near my home. She sold me maiwa natural dyes, I've bought 6 oz of woad and weld.(annexe 8) I started with the weld, boiled the mixture for about 2 hours, then rince and then let it dry. then overdye it with the woad. The first try gave us a soft teal. Not exactly what I wanted so I have decided to double the powder. I was lucky. The dark teal was similar to the cotton velvet that I bought for the lining.

*The lining*

I used dark teal cotton velvet to do the lining of the cloak because my local store does not hold any silk velvet. Cotton velvet has a similar feel to silk velvet so it was a good choice. The lining on the extant cloak was on the neck and upper body, I decided that mine will be a full lining to make the cloak warmer. The hood is totally lined.

*The sewing.*

All the sewing was done by hand with a pointed brass needle. The Spanish Moors has developed brass needles in the 14th century, they were used for sewing and medical procedure.

I followed these steps:

1. Sewing the neck with the ``picadill`` ( bourrelet coupés transversale-ment) and the cloak.

2. Sewing the lining together..

3. Attaching the lining to the felted cloak.

4. Doing the horizontal bars across the front of the cloak was made from the 6 strand braid of dark teal silk. The braid is doubled and couched side by side, leaving a loop to serve as a button loop, and the other side of the cloak, the braid is couched next the border than the button can be sewn in.

5. Sewing the  buttons in place.

6. Sewing the lining to the hood

7. Couched the horizontal bars and sewing buttons.

## Conclusion

This is my seventh late period felting items.  All the other were hats.  In this project, I did the felt sheet and used it like it was fabric.  I felt more like a tailor or a sewer than a felter.

I can say that I still prefer early period felting style because i have to think about the finished product while felting and doing the pattern.  the knowledge of the felter is more important because they need to have an expectation and understanding of how the wool will behave, felt, shrink .

And I've remembered the importance of doing a felt sample before the project.  Sampling and recording natural dyes too.

**The Annexes**

1. Janet Arnold Patterns of Fashion: Similar cloaks

2. Pilgrim picture of Stephan Praun III

3. Pictures of Stephan Praun III outfit from German National Museum Janet Arnold Patterns of Fashion: Similar cloaks

4. German National Museum conversation answers to my interrogations

5. Felting Experience

6. Hand felted process pictures

7. Felting machines

8. Alcega's draft

9. Button making from The Tudor Tailor

10. Medieval Tassels making

11. canard Colvert

## Annexe 1: Similar cloaks

## Annexe:2 Stephan Praun III as a Pilgrim



Stephen III Praun (1544-1591) as a pilgrim of Santiago.
Unknown artist, c1600?
Nuremberg, Germanische Nationalmuseum.

## Annexe: 3. Stephan Praun III outfit description and pictures.

https://objektkatalog.gnm.de/objekt/T550

1. Manteau espagnol d'Étienne III. Praun (1544-1591) (T550)

1

# Visionneuse Mirador

1 of 13 • Spanischer Mantel des Stephan III. Praun (1544-1591) (T550)

## Spanischer Mantel des Stephan III. Praun (1544-1591) (T550)

Toutes les images comme Manifeste IIIF

**lien permanent**

http://OBJECT-CATALOGUE.GNM.DE/OBJECT/T550

**titre**

Manteau espagnol d'Étienne III. Praun (1544-1591)

**Désignation générale**

vêtements d'extérieur (hommes)

**numéro d'inventaire**

T550

**Provisoire**

Prêt de la Fondation de la famille Friedrich von Praun

**collection**

Bijoux textiles

**Date de fabrication**

vers 1571

**Dimensions**

L. 78 cm, capuche H. 48 cm

**classification**

vêtements d'extérieur

**matériaux et technologie**

Feutre de laine, non teint, doublure en soie, bordures en soie, boutons de passementerie

Détails technologiques :
dessus
feutre, laine, doublure non teintée,

doublure
slip épaule, devant milieu, col, capuche
soie, bleu-vert,

décorations velours
bord bord bord manteau (1), bord bord bord
capuche (2), bordures cousues (3), capuche pompon ( 4)
(1 ) Galon, soie, bleu canard, armure toile, l. 1 cm
(2) Galon, soie, bleu canard, armure toile, l. 1,5 cm
(3) Galon galon, soie, bleu canard
(4) Liasse de 38 galons garnitures, comme (3)

attaches
boutons/boucles (1), oeillets (2)
(1) 11 boutons de passementerie, 8 au centre devant (3 manquants), 3 sur la capuche, âme en bois recouverte de soie, bleu-vert, diam. 1 cm, boucles de bordures tressées, soie, bleu-vert, B. 0,4 cm
(2) 1 oeillet chacun sur l'encolure au centre devant du manteau, 1 oeillet chacun sur le bord inférieur de la capuche
autour de l'épaule

Réparations anciennes /rajouts
Cintre au milieu dos

Mesures
Longueur totale devant 72 cm, derrière 78 cm
, hauteur col 8 cm, largeur ourlet 447 cm, hauteur capuche
devant 48 cm, derrière 43 cm

**Emplacement**

Exposition permanente Renaissance, Baroque, Lumières

**Description**

Cape en feutre de laine de couleur claire non teint avec col montant, capuche et couture centrale à l'arrière qui s'ouvre en fente dans le bas. Décor d'étroites tresses de soie bleu-vert (anciennement) appliquées radialement, qui sont reliées à mi-hauteur par des arcs et deux lignes parallèles faites du même matériau. Au centre devant fermeture composée de huit barres transversales avec boutons, passants et franges. Le col et la zone autour de l'ouverture du manteau supérieur sont doublés de velours de soie bleu-vert; garnitures découpées dans le tissu extérieur ("piccadill") au bord inférieur du col. La capuche séparée se compose d'un col qui peut également être fermé avec trois barres transversales et de la véritable capuche pointue, qui a deux œillets à l'arrière. Le devant est orné d'un ruban et d'un ornement tressé en galon tressé bleu-vert, qui est également utilisé pour le pompon en haut. La capuche est également doublée de velours de soie bleu-vert. -- Une vidéo à 360° de l'objet est disponible sur YouTube : www.youtube.com/GNMvideo/Playlists/InMode.

**texte vitrine**

Le manteau correspond au vêtement des cavaliers espagnols transmis dans les livres de costumes traditionnels du XVIe siècle. Il se portait avec et sans capuche. Il était d'usage de s'habiller à la mode locale lors d'un voyage. Le portrait de pèlerin de Praun montre également un manteau similaire.

Cape espagnole de Stephan III Praun (1544-1591). Feutre de laine, couleurs naturelles; broderie de soie; doublure : velours de soie, vert bleuté. Le manteau, porté avec ou sans capuche, ressemble aux vêtements des cavaliers espagnols enregistrés dans les livres de costumes du XVIe siècle. Il était d'usage de s'habiller avec les vêtements du pays traversé. Un manteau similaire est également vu dans le portrait de Praun en tant que pèlerin.

La coupe circulaire et la capuche caractérisent le manteau espagnol. Les bordures en soie appliquées radialement sont un ornement typique. Le fils du marchand de Nuremberg, Stephan Praun, l'a acquis à l'occasion de son pèlerinage à Saint-Jacques-de-Compostelle, car il était d'usage de s'habiller conformément au pays de destination.

Cape espagnole avec capuche. Coupe circulaire et capuche caractérisent le manteau espagnol. Le tressage de soie appliqué radialement est une décoration typique. Stephan Praun, fils d'un marchand de Nuremberg, l'acquit à l'occasion de son pèlerinage à Saint-Jacques-de-Compostelle, car il était d'usage d'adapter ses vêtements au pays traversé.

**littérature**

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Syndrome d'Achille de Katrin (édit.): La collection d'art de Paulus Praun. Les inventaires de 1616 et 1719. Nuremberg 1994 (Sources pour l'art et la culture de la ville de Nuremberg, vol. 25), p. 174, n° 17 (Collection d'art Praun, inventaire 1616, annexe), fig. 80. Lien à la bibliothèque

Le pèlerinage ne connaît pas de frontières. Bayerisches Nationalmuseum 1984. Munich 1984, n° 177 f. Lien vers la bibliothèque

Eva Nienholdt : cliente costumée. Braunschweig 1961, pages 42-44, figure 34.

Walter Fries : La collection de costumes du Musée national germanique de Nuremberg. Discuté à l'occasion de sa réinstallation en 1924. Dans : Anzeiger

desGermanisches Nationalmuseums 1924 und 1925. Nuremberg 1926, pp. 10, 12, fig. 4.



## Annexe: 4 GNM answers

Rasche, Dr. Adelheid <a.rasche@gnm.de>

À :

- cellachdonn@hotmail.com

Jeu 2022-12-08 06:26

Commencez une réponse avec:

Thank you for the clarification.Ok, thanks.Got it, thanks!

Dear Norah,
the felt of the coat itself is 3mm thick, the hood 5 mm.
The weight of the entire piece was never taken.

Best wishes
Adelheid Rasche

**Von:** Rasche, Dr. Adelheid
**Gesendet:** Mittwoch, 7. Dezember 2022 10:44
**An:** 'cellachdonn@hotmail.com' <cellachdonn@hotmail.com>
**Betreff:** Spanischer Mantel

Dear Norah,
thank you for your interest in our T550 Spanish Cloak.
Stephan Praun combined the light cloak with a second cloak, covering the felted one with a dark one made of leather. Probably to add protection against wind and rain.

The latest publication of the cloak can be found here:
https://books.ub.uni-heidelberg.de/arthistoricum/reader/download/396/396-17-81906-1-10-20180730.pdf

We do not know how long the tassels have been. They have been cut in 1909 for a Paris Fashionshow.
Concerning the weight and the thickness of the felt, I have to ask our conservation department. You will get this answer later.

To purchase images, please write to my colleague Bianca Slowik: b.slowik@gnm.de. Please indicate to her for which purpose you will need the images: research, publication etc. You should also mention that you are a student, this changes the costs.

I hope that this helps for your research.
Best wishes
Adelheid Rasche

Dr. Adelheid Rasche
Sammlungsleitung Textilien, Kleidung und Schmuck
**********
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D - 90402 Nürnberg
Tel. +49 (0)911 1331 182
a.rasche@gnm.de
www.gnm.de
www.gnm.de/luxusinseide

**********

Dear Mrs. Grégoire,
our conservators have checked the documentation of the garment and they wrote the following to me.
First in German:
„es handelt sich in der Fläche um eine Flechtborte aus Seide, ehemals blau-grün, jetzt hellgelb, aus3, 5 Fäden, Breite 2 mm
Bei der Kanteneinfassung ist die Borte ebenfalls aus Seide, ehemals blau-grün, jetzt hellgelb, aber gewebt in Leinwandbindung."

In rough English:
the braids that are laid down on the surface are braided with 3 , 5 strands, they were originally in blue-green silk, now in light yellow, width 2 mm. The borders of the edges do also have braids, these are woven in tabby weave, also in silk, once in blue-green, now in light yellow.

If you have someone around you with German knowledge, the translation can maybe be made by them more precisely.

Best wishes
Adelheid Rasche

**Von:** norah gregoire <CellachDonn@hotmail.com>
**Gesendet:** Sonntag, 11. Dezember 2022 05:20
**An:** Rasche, Dr. Adelheid <a.rasche@gnm.de>
**Betreff:** Stephen III Praun GNM T550

Thank you Doctor Rasche for a quick answer. I have another question for you. The braids that were laid down on the cloak were there regular 3-4-5 strand braid or fingerlooping braid?

Thank you
Norah Grégoire

Will be contacting to have photo of the cloak and hood.

Dear Norah,
Raw sillk was used for braids and trim. The silk thread used is round not flat and have small irrugalities . for your research, it has small humps distributed unevenly. The conservators agrees with you, raw silk is supposed to dye easier.

Best wishes
Adelheid Rasche

**Von:** Rasche, Dr. Adelheid
**Gesendet:** Mittwoch, 28. Dezember 2022 11:05
**An:** 'cellachdonn@hotmail.com' <cellachdonn@hotmail.com>
**Betreff:** Spanischer Mantel

**Annexe 5: Experimentation remarks**

I learned a lot from this project, first time I did a wet felting sheet. One was done using a pool noodle and the other one with a wet felting machine.

Difference between

| | Pool noodle | Wooden pastry rod | Wet felting machine |
|---|---|---|---|
| Texture | Texture is visible | texture is visible | No more texture, plain |
| Touch | very soft | very soft | rough |
| Fulling | yes, more time | yes, average time | yes, easy |
| Shrinkage | 30% | 30% | 50% |
| Embroidery | yes, if small amount | yes if reasonable amount | yes, no problem |
| wool | experiment done using 18 micron merino wool | | |
| layers | 5 layers | 5 layers | 8 layers |

The wool characteristics that the museum curator said may not be as what you have in mind... I need to make a sample before each projects before characteristics can change from sheep, animal or dealer.

Dye

Using natural dye color can differ from batch to batch, and season and year.

## Annexe 6: Hand felted process

## Annexe 7 : Felting machine

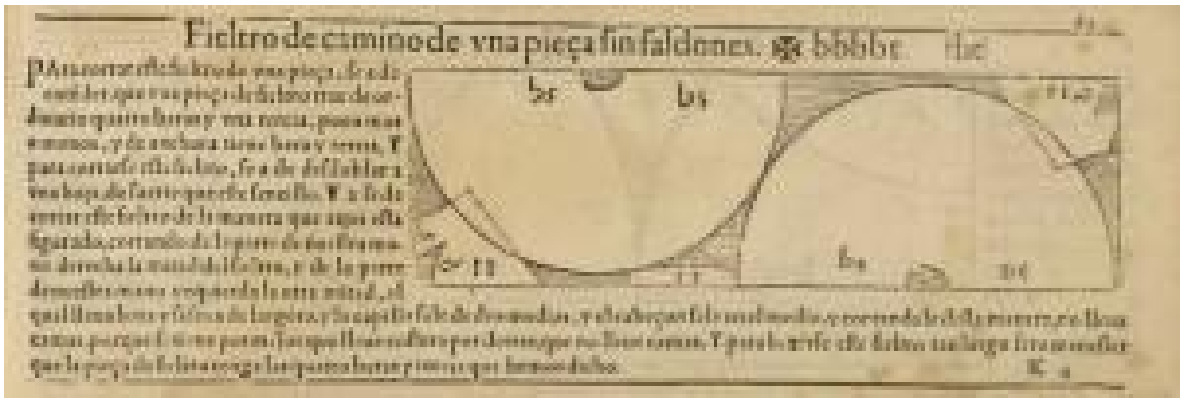
**Annexe 8: Alcega's draft**

# *Alcega: Single and Double-layered cloaks*



Double tier heavy wool felt traveling cloak. The double tier is rather like a duster style coat. This pattern takes 4 yards of 44″ wide fabric.

The pieces on the lower right are actually the collars of the lower layer. The hood is attached to the lower layer. The upper layer has a  the gathered neck, but the collar pieces shown in the middle are actually attached to the upper layer inside the neck of the hood. This is the only garment in Alcega that is shown with a single layer layout. The felt only comes in specific dimensions. You are also looking collars and collar facings.



A single-layered wool traveling cloak. This cloak takes 4 yards of 44″ wide fabric.



Here is an extant  double tiered felt traveling cloak. The hood is amazing. When properly closed it actually resembles a fighting helmet

http://www.elizabethancostume.net/blog/category/masterpiecebook/

## Annexe 9 : Button making

## Annexe 10 : medieval tassels

# Sewing Tutorial:
# How To Make Tassels



Medieval tassels are everywhere! You need them especially for pouches and cushions!

This is a very quick look at how to do tassels. There are a lot of video tutorials online, so I won't be duplicating them. This tutorial is to share how to make the basic technique. Your tassel with vary depending on what you use- silk for fine tassels, wool for fat, fluffy tassels. The more you use, the fatter your tassel will be, so take that into account before you start.



**What you need**:

You will need
- some thread; wool or silk or linen or I'm using stranded embroidery cotton here.
- scissors
- your fingers to wrap the thread around. You may use a piece of cardboard if you wish, but fingers are just as good.

Okay, let's get started!



**Step 1**

Wrap the thread around your fingers. I went 15 times around my fingers for this example. You'll more or less depending on your thread and the type of tassel you are making.



**Step 2**

Once you've done that, slide it off your fingers and just poke one finger through the top like this.

This is where you will tie your tassel top so you can attach it to things.



**Step 3**

Cut enough thread to make a double cord.

Make sure it's long enough for you to sew it onto your cushion or pouch. This usually involves a little knot tying on the inside, so you need thread to do that!



**Step 4**

Tie the top in a double knot like this.

Keep the rest of the cord away from the rest of the loop which is your future tassel body.



**Step 5**

Cut another piece of thread, just a single not a double piece this time.

Wrap it just below the knot and pull it tight where the arrow is in the picture. Double knot it for durability..



**Step 6.**

Snip the bottom ends in a straight line.

For extra tasselly fluffiness, comb the tassel or unwind some of the strands.



**Finished!**

You have a tassel!

Obviously, you'll need more than just one, so you're all skilled up to make lots!

Happy sewing!

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## Annexe 11: Canard Colvert



Couleur bleu canard

**ENDS NOTES**

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TABLE 11

