



Chainstitch

Otago Embroiderers' Guild Inc

JULY 2016

COMMITTEE

President	Sharon Evans
Secretary	Sue Lucas
Treasurer	Aggie O'Leary
Vice President	Brenda Burton
Catering	Barbara McCabe
Chainstitch	Julie Farquhar
Hostess	Mary Flaherty
Library	Erin Wheeler/ Vicki Miller
Programme	Nicky Van de Jagt/Jane Carroll
Raffles	Jane Carroll/Julie Farquhar
Treasure Chest	Committee
Website	Aggie O'Leary/Sue Lucas
Welfare	Sharon Evans

ROSTER JULY

Catering	Jill Davidson
Library	
Treasure Chest	Jan Wilson, Ingrid Emmerson
Raffles	Kay Evans
Hostess	Leah Taylor

GUILD MEETING

Leith Bowling Club, 2 Duke St, Woodhaugh

NEXT MEETING SATURDAY 23 JULY AT 9.30am

THURSDAY MORNING WORKSHOP

Senior Citizens Rooms, Lower Octagon. 9.30am – 11.45am
Cost: \$1 tea Full membership is required to attend workshop.

PRESIDENT'S NOTE

JULY 2016

Brrr. Winter is well and truly here, with several mornings of minus 4 and the temperature on arriving for work a very chilly minus 3. My daughter is in Rome on tour and messaged me that it is 39 degrees - quite a contrast.

A big thank you to all who made Wee Folk, which are to be our Guild's fantastic display at the ANZEG Conference, Auckland. Once more a big thank you to Sue Lucas who drove the idea, found the materials for making them and inspired us to make one. Sue will kindly transport them to Auckland and install them. This project certainly brought Guild members together as one. Good luck to us, but I think the Wee Folk are already winners.

For those of you who will be attending Conference, safe travels and I hope you do enjoy your time in Auckland, returning home enthused and inspired.

We had another great meeting in June – wonderful to see so many members attending and wearing their name badges – perhaps the incentive of receiving a chocolate sprat helps.

It is wonderful to see the Christmas decorations being produced from our ongoing Christmas Decoration Programme. Thank you to all who have contributed to this programme. I certainly have enjoyed stitching and constructing each decoration and still have more waiting in my PhDs.

Please make sure you read in this Chainstitch, what is to be tutored at the next meeting and ensure you notify the tutor that you are interested in taking part in the workshop, as this gives an indication that the workshop has enough interest to be run.

Please remember to bring along your finish projects to display on the 'Show and Tell' table. Other members are always interested in seeing these items.

For those participating in the Owen Davies' workshop, which coincides with our monthly meeting, I hope you have an enjoyable weekend and look forward to seeing results from this. Members who are attending workshops with the other visiting tutors I am sure will also have an enjoyable time. Thank you to Margaret Kennedy for coordinating this, as it gives us a fantastic opportunity to be taught by high calibre tutors.

Stay warm and hope to see you all at the July meeting.

Happy Stitching

Sharon



PROGRAMME

SATURDAY 23 JULY 9.30am

* **DESIGN Part 1 – Nicky van der Jagt**



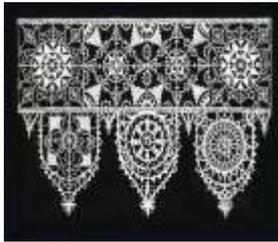
REQUIREMENTS

Journal A4 or A5 – Artists Visual Diary

Pencil - HB

Objects

To use for drawing e.g. pictures, fabric, lace, stones, leaves, anything you can get ideas from.



Nicki will supply some art materials.

Design Part 2 is scheduled for 27 August.

* **TASSELS – Gaynor Chronican**



REQUIREMENTS

Threads. A selection of threads including, knitting cottons (these are good for the shirt and covering the body). Pearl threads #5&8, gimps, fine ribbons, bring a selection of cottons synthetics whatever you have available.

Needles. Tapestry and sharps as well as fine needles for beads.

Beads. A selection as well as beading thread or strong quilting thread to match. Large or small.

Cardboard. Bring heavy weight card and a method for cutting the same.

Cords. Cords that are in your stash. Bring your cord maker if you have one.

Other: bring commercial fringing, braids, anything to decorate your tassel, braids with tassels.

Glues. Gaynor has used both spray adhesives and PVA glue. Bring either if you have them. Gaynor will have both at the class.

* **CHILDREN'S CLASS – Liz Fleming**



CHRISTMAS CLUB DECORATIONS

JULY – Jane Carroll



TEMARI BALLS

Pre-wrapped balls may be purchased from Jane. These are \$7 each.

Please see Jane or put your name down on the sheet at the June meeting if you wish to order one.

AUGUST – Robyn Ashton



WEE SHOES TREE DECORATION

REQUIREMENTS

1. ½ square dark green felt.
2. ¼ square red felt.
3. Small piece of brown felt.
4. 1 bell (supplied with pattern)
5. Cereal box cardboard.
6. 17 small green or gold beads.
7. Green thread (stranded cotton or sewing thread).
8. Red, green or grey string.
9. Red satin ribbon, width 2.5 cm by 40cm long.
10. Double ended push clothes peg.

Also coming up in AUGUST

Claire Orbell, Registrar at Toitu Otago Settlers Museum will talk at our meeting on “What is in Toitu” that could be of particular interest to our OEG members in the collections.



EXHIBITIONS AND EVENTS

JULY

Now open until 24 July 10am - 4pm

Eastern Southland Guild's biennial exhibition is currently on at Eastern Southland Gallery in Gore.

27 - 31 July 10.30am - 4.30pm.

South Otago Creative Arts Exhibition 26 July (opening night) At Creative Arts Centre, 142 Clyde Street, Balclutha.



**2016 10:00am - 12:00pm
Toitū Otago Settlers Museum
Josephine Foyer**

Members of the Otago Embroiderers' Guild will be working on panels for the New Zealand: A History in Stitch project.

This project will be in progress every Second Wednesday from 22 June 2016
<http://www.toituosm.com/whats-on/events/the-tapestry-project2>

NOTICES

NEW MEMBERS

We have lots of lovely new members joining us, please remember to stop and say "Hi" and introduce yourself. You already have embroidery in common maybe you should see what else there is to share.

NAME BADGES

A reminder to everyone, PLEASE remember to put your name badges on at our meetings. This enables members see who you are, and also a way for our new people to get to know our names.

It is really fantastic to see that many of our members are wearing their beautifully embroidered personalised name badges.

BOOKS FOR OUR LIBRARY

We are looking to purchase some new books to add to the catalogue and would welcome recommendations. Please let our librarians know of any books you would like to see in the library.

ROSTER

We are in need of people to assist at Guild meetings by helping out with the catering, library, raffles, treasure chest, and welcoming people at the door.

Please add your name to the roster. If you cannot attend on your rostered day it would be helpful if you can arrange another member to take your place. This is a wonderful opportunity to meet other members and provide support to the committee.

SUBSCRIPTIONS

Payment of annual subscriptions are still being accepted by the Treasurer. Details of how to make your payment for 2016 are in the April Chainstitch. If you have any queries about how to pay please feel free to speak to Aggie.

Annual membership: Full \$60, Country \$45, Associate \$30,

Student - \$20 between 13 - 18 years. Children aged 5 - 12 years \$2/session.

SOUTHERN REGIONAL DAY at GORE

This gathering will be held on Saturday 13 August 2016.

2016 OTAGO EMBROIDERER'S GUILD (OEG) EXHIBITION

The Otago Embroiderer's Guild Biennial Exhibition is set to open to the public *Tuesday 15 – Sun 20 November 2016* at the Otago Art Society, in the historic Dunedin Railway Station.

Items will be collected for display on Saturday 12 November and Sunday 13 November. The official opening is Monday 14 November. The categories for entry are:

Traditional - own Design	Excellence in Construction
Traditional - Class Work, Kit, Pattern	Beading
Contemporary - own design	Children's Award
Contemporary - class work, kit, pattern	Construction of Kit, pattern etc.
Contemporary - Mixed media	Best in Show
Patchwork	President's Challenge - Heart Shaped Brooch
Small Article	First Time Exhibitor for OEG

You can still enter the President's challenge if you are a First Time Exhibitor

Contacts

Secretary Guild email:	otago.guild@gmail.com
Chainstitch email:	oeg.chainstitch@gmail.com
Website:	www.oeg.org.nz
Guild Address:	Otago Embroiderer's Guild P.O. Box 5732 Dunedin 9058

Notes

- * Please bring items for the Show and Tell Display.
- * Bring your cup if you wish to have a tea or coffee
- * Please wear your name badge. For the benefit of others who are new to the Guild, and for those of us who don't find it easy to remember.
- * If you wish to receive Chainstitch via email please check with Julie to ensure she has your correct email address.

REMEMBER TO CHECK OUR WEBSITE oeg.org.nz

Last word *(almost)*

Sourced from http://www.metmuseum.org/toah/hd/txt_e/hd_txt_e.htm

Textile Production in Europe: Embroidery, 1600–1800



The term *embroidery* generally refers to any textile foundation that is decorated with needle and thread, although embroidery can be worked on other foundations such as leather. Embroiderers have almost complete freedom to create either linear patterns or flowing pictorial compositions; the needle and thread are not bound by a geometric foundation, as on a loom.

Embroidery has a long tradition of both professional and amateur production in Europe and was practiced universally. Professional embroiderers' organizations or guilds existed in Europe at least as early as the Middle Ages, and work of a professional quality was also done in convents, particularly in Italy and France. The church was one of the most important customers for high-quality embroidery. All of the textiles involved in the liturgy—priests' vestments, hangings, even Bibles—were commonly embellished with some form of embroidery. Religious vestments, in particular, typically had elements of embroidery in their design; the tradition of ornamental bands, called orphreys, appears at least as early as the thirteenth century.

Contemporary fashion, as well as religious tradition, played a role in vestment design, and sumptuous textile designs with no apparent religious connotations were also used in the church.

In addition to the church, the nobility were major customers for top-quality embroidery. Individual designers and embroiderers were often retained by a monarch or employed by a noble household to embellish garments, furnishings, and decorations, both for everyday use and special occasions.

One such craftsman, Charles Germain de Saint-Aubin (1721–1786), who was employed as a designer to the French king Louis XV, published a treatise on embroidery in 1770 which has become one of the most important sources of technical information on eighteenth-century needlework. His book included a brief history of the art, definitions and uses for specialized tools, and specific instructions on a great variety of stitches in materials such as silk, metal threads, and glass beads. While Saint-Aubin's work was aimed at the professional embroiderer, pattern books for talented amateurs were produced as well. One such author was Johann Friedrich Netto, who published several embroidery pattern books in Germany during the late 18th century.

Needlework on canvas was a very popular type of embroidery for furnishings and hangings during this period, and was produced by both professionals and amateurs. Many fine examples from [England](#) and France survive. The canvas grid provided a foundation for creating pictures with a very simple stitch (tent stitch), often worked in two sizes that could either cover areas quickly or provide more detail.

On the domestic front, skill with a needle was considered an essential part of a well-bred young woman's education. Samplers were produced as teaching tools to acquire the needlework skills necessary for decorating clothing and household furnishings as well as household maintenance tasks such as marking and mending linens. A typical sampler consisted of rows of practice stitches and repeating designs; in the eighteenth and nineteenth centuries, the alphabet and numbers were also common motifs. These were made throughout Europe, with variations in style appearing from country to country.

http://www.metmuseum.org/toah/hd/txt_e/hd_txt_e.htm.

Melinda Watt October 2003 Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art

Learn more http://www.metmuseum.org/toah/hd/txt_e/hd_txt_e.htm