



Chainstitch

Otago Embroiderers' Guild
Inc

October 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
Treasure Chest	Committee
Website	Aggie O'Leary/Sue Lucas
Welfare	Sharon Evans

ROSTER AUGUST

Catering	Brenda McMillan, Cathrine Waite
Library	Adrienne Salmond, Jill Walker
Treasure Chest	Colleen Kelly
Hostess	Lorna Jackson

GUILD MEETING

Leith Bowling Club, 2 Duke St, Woodhaugh

NEXT MEETING Thursday 27 October 2016 at 6.45pm

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

The year is quickly disappearing and September saw the Guild back to meeting at the evenings. This unfortunately also means that our time together is cut short and because we do have to have a meeting, it also trims more time off the evening. I know many of you do want to stitch and so do feel free to sit up in the meeting area and stitch, of course keeping keen ears open to what is being said at the meeting. After all the Guild is about embroidery, but also about keeping members informed on what is happening in the stitching world.

After the excitement of the release of the Wanaka Embroidery School catalogue, I do hope you all had a chance to peruse the brochure and find a class you wish to take at Wanaka 2017. The choice between traditional and contemporary was excellent. I have my fingers crossed that I get into my first choice.

Thank you to Nikki Mortimer for her very interesting and informative talk on her experience at the Royal School of Needlework where she took a class in Embroidered Postcards. Nikki also set some of us a challenge of completing a postcard – I certainly hope I can do this justice.

At our October meeting we will have a DVD on Thread Painting and a small project of “framed flowers” by Jan Bremner. Also available will be the last pattern for our ongoing Christmas Decorations, a Chicken Scratch Heart by Cathrine Waite. I am looking forward to this.

At the September meeting many members brought along their Christmas Decorations which are to be part of a raffle at our upcoming exhibition. Thank you to those who have done so and I look forward to seeing more at the October meeting.

I hope you all have work that you wish to submit for our November OEG Exhibition. This is a great way for us to promote and display our skills in the art of embroidery. Also, don't forget the President's Challenge for OEG Exhibition.

Happy stitching and we will see you at the October meeting.

Sharon



LIFE MEMBER, Otago Embroiderers' Guild

Gay Eaton



Gay has always stitched. She remembers her first piece, done before she started school. It was sent to the 1940's exhibition in Wellington but sadly it was never returned. Initially she learnt embroidery from her grandmother who mainly did "fancywork" on pre stamped cloth.

Miss Helen Moran at the Dunedin Technical College was Gay's next person of influence. This continued after Gay left school, with ongoing guidance.

After she married Gay lived in the Palmerston area and was a member of a group who met at each other's houses to stitch and chat.

Gay was not a founding member of our guild but joined soon afterwards. She was a long term committee member and held the position of President. She was also the Southern Regional Education Officer. Gay was instrumental in the beginning of the annual Wanaka Embroidery School, an ongoing and important aspect of our guild.



Gay has been very involved with teaching over the years. She has taught a group at her local Baptist Church and for many years taught at St. Hilda's Collegiate school. She has tutored at guilds throughout New Zealand and also in Australia. Tutoring forced her increase her knowledge of embroidery to find subjects to teach she said. She has also had three books published.



Gay has produced a vast amount of work over the years and she was particularly proud to have been part of the production of the vestments for Bishop Penny, the first female Anglican Bishop in the world. Her favourite style of embroidery is Ukrainian Whitework and her least favourite stitch is cross stitch. In regard to UFO's, Gay says she tends to finish the stitching of pieces but is guilty of not making them up.

Blessed with good eyesight, Gay is still able to spend a lot of time stitching. She regularly attends guild meetings and credits the guild with introducing her to people with whom she had formed lifelong valued friendships.

Brenda Burton

PROGRAMME

Thursday 27 October

- * DVD Thread Painting
- * Small Project – flowers with Jan



Please bring:

- Your sewing kit
- a small embroidery hoop to work in
- a **small frame (size - less than 40mm in diameter)** to place your finished article in when finished

Jan will supply calico and threads to stitch with

Framed
Bremner

CHRISTMAS CLUB OCTOBER – Cathrine Waite

Chicken Scratch Heart



Requirements:

Gingham fabric with small checks (1/8th inch); my original sample in 'light/pale' cream and 'darker' cream has a slightly larger check and the end product is bigger than if you use 1/8th inch squares.

I have some of the cream available for \$1 per piece and you would probably get two hearts from a piece.

Iron on stabiliser

Stranded thread

Embroidery sharp needle (for the cross stitches and running stitches)

Tapestry needle (for the woven stitches)

Embroidery frame (keeps the stitching taut)

EXHIBITIONS AND EVENTS

OCTOBER



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 is in progress every second Wednesday from 22 June 2016
<http://www.toituosm.com/whats-on/events/the-tapestry-project2>

FINISHING DAY

Otago Polytechnic (OP) - Sunday 16 October 2016 – 10.00am – 3.00pm

This is an opportunity to complete, or work on a projects with our Otago Embroiderers' Guild members.

The entrance to the venue, Room number **to be advised**, is opposite the University of Otago, **Bill Robertson Library** on Union Street East.

Sharon will be at the entry to the building to enable access to the OP classroom

- * for the morning before 10.00am
- * for the afternoon before 12.00midday.

Outside these times you can text Sharon (027 665 4590) to have the door opened for you.

Please bring your lunch.

NOTICES

NEW MEMBERS

We have many new members at our Guild, please welcome them.

ROSTER REMINDER

Please remember to note, on the front page of Chainstitch, when you are rostered on to assist at Guild meetings. This is a wonderful opportunity to meet other members and provide support to the committee.

SUBSCRIPTIONS

Annual membership: Full \$60, Country \$45, Associate \$30,
Student - \$20 between 13 - 18 years. Children aged 5 - 12 years \$2/session.

PROGRAMME 2017

The programme for 2017 is in the planning stages.

If you are interested and are available to teach a small class project on Mayday 2017 can you please contact Jane Carroll.

THREADS Magazine

The October edition of Threads will be available at the 27 October meeting.

CHRISTMAS TREE RAFFLE

A Christmas tree covered in hand made decorations by members, including our juniors will be the raffle at our OEG exhibition, Tuesday 15 – Sun 20 November 2016.

There has been an amazing response, if you have a handmade embroidered Christmas decoration to place on the tree please have contributions ready for the raffle by the 27 October meeting. Please give these to Jane Carroll or make arrangements to get your decoration to Jane after this date.



OTAGO EMBROIDERER'S GUILD EXHIBITION

Official opening of the exhibition is **Monday 14 November at 6.00pm** at the Otago Art Society, Dunedin Railway Station with refreshments at 5.30pm.

ANZEG "The Decorative Stitch 200 Years of New Zealand Embroidery" by Felicity Willis in consultation with Kath des Forges will be launched. (Orders will be taken for the book)

**Exhibition open to the public
10.00am - 4.00pm 15 November - Saturday 19 November.**

Please note:

- Items from members for the exhibition can be delivered to the venue between **10.30am and 1.30pm on Saturday 12 November.**
- The exhibition will be **set up on Sunday 13 November.**
- If you cannot take your embroidery pieces on **Saturday 12 November** please take it to the next Guild meeting on Thursday 27 October.

The categories for entry are: (*Entry form is on next page*)

Traditional - own Design

Traditional - Class Work, Kit, Pattern

Contemporary - own design,

Contemporary - class work, kit, pattern

Contemporary - Mixed media

Patchwork

Small Article

Excellence in Construction

Beading

Children's Award

Construction of Kit, pattern etc.

Best in Show

President's Challenge - Heart Shaped Brooch

First Time Exhibitor for OEG

FOR YOUR INFORMATION

- **ALL entries must acknowledge design source**
- **An original design is:**
 - (a) a unique design by the embroiderer**
 - (b) a design significantly adapted from a published source or tutored work.**
- **Items entered into this exhibition must not have been previously exhibited in any other judged exhibition.**
- **Items entered should have been finished within the last two years.**

Otago Embroiderers' Guild Exhibition

Entry Form



- One entry form per article of work.
- Items entered into this exhibition must not have been previously exhibited in any other judged exhibition.
- Items entered should have been finished within the last two years.

CATALOGUE COPY

Category No: _____

Name _____ Telephone _____

Title of the article: _____

Major Stitch Technique: _____

Original design: Yes

No. Please acknowledge design source below
(Includes kitset, tutored work, patterns)

Categories – Please select the category you wish your article to be in:
(For category descriptions please consult Chainstitch)

- Traditional Contemporary Beading
 Construction Small Article Children's
 Contemporary Mixed Media Embroidered Patchwork
 President's Challenge Display only
 First time entrant (excluding President's Challenge)

Please complete name and title **only** in sections A and B below

SECTION A -----

ENTRY COPY

Name _____ Catalogue # _____

Title of Article _____

Category _____

SECTION B -----

OWNER'S COPY

Name _____ Catalogue # _____

Title of Article _____

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

- * Show and Tell Display. Please bring items to share.
- * Tea and Coffee provided, please bring your cup.
- * Name badges. Please wear your name badge, this is for the benefit of new members, and for some of us who don't find it easy to remember.
- * If you wish to receive Chainstitch via email please ensure we have your correct email address.

REMEMBER TO CHECK OUR WEBSITE oeg.org.nz

Last word *(almost)*

Have you ever wondered how the linen fabric you work on is made?

Sourced from <https://www.decktowel.com/pages/how-linen-is-made-from-flax-to-fabric>

How Linen is Made



Technically, linen is a vegetable. Linen fabric is made from the cellulose fibres that grow inside of the stalks of the flax plant, or *Linum usitatissimum*, one of the oldest cultivated plants in human history.

Flax is an annual plant, which means it only lives for one growing season. From seed-planting, it is ready to be harvested in about a hundred days. Unless the weather is particularly warm and dry, flax requires little watering or attention during this time. It grows to about three or four feet tall, with glossy bluish-green leaves and pale blue flowers, though on rare occasions, the flowers bloom red.

Flax is cultivated around the world not only for its fine, strong fibers, but also for its seeds, which are rich in nutrients such as dietary fibre and omega-3 fatty acids. Flax oil is also a popular drying oil amongst oil painters.

Types of Flax

To date, no method of flax cultivation has been discovered that maximizes both quality and yield of both seed and fibers. To obtain the highest quality flax fibers, one must harvest before the plant fully matures, which results in poorer-quality oil.

Conversely, if harvest is undertaken after maturation to obtain the best oil, the fiber quality deteriorates. Thus, two distinct types of flax plants are cultivated:

- The linseed variety is grown primarily to extract the seed's highly nutritious oil. This type is fairly short and produces many secondary branches, which increases seed yield.
- The flax variety tends to grow taller, more slender, and with less branches. It is cultivated in order to extract the very long fibres from inside the wooden stem of the plant, which are then spun and woven into linen fabric. The taller the flax plant, the longer the fiber.

Flax Growing Environments

Flax can grow in a variety of climates, but it flourishes in cool, damp environments. It cannot tolerate extreme heat, so the planting schedule of flax varies from country to country depending upon regional climatic conditions. For instance, in warmer regions flax is sown in the winter so that harvesting can be undertaken before the heat of early spring. Because it requires a lot of organic components, flax grows best in deep loams and alluvial soils such as the Nile River valley.

Flax Harvest

Flax is ready to be harvested for its fibers when the stem begins to turn yellow and the seeds turn brown. On some farms however, the plant is harvested prior to seed germination. This yields exceptionally fine fibers, but leaves the grower without any seeds for the next planting and subsequently dependent upon foreign imports.



The stems of the flax plant are preferably pulled up with the root system somewhat intact, rather than cut at the base. This maximizes the quality of the fiber in several ways. First, the valuable fibers run the length of the stalk all the way into the roots, so pulling up the plant by the root increases the length of the fiber produced. This practice also prevents the plant sap from leaking out of the cut stalk, a process which dries out the fibers and ultimately results in poorer-quality fabric.

Although the agricultural industry has made great strides in mechanized farming, machine harvesting of flax is still unable to preserve the root system during harvest. For this reason, despite the extremely laborious process of manual harvesting, the highest quality linens are still made from flax plants that were pulled out of the earth by hand. Fabric made from hand-harvested flax is finer, more supple, and more highly prized than fabric made from flax that is machine-harvested.

AND <https://www.decktowel.com/pages/linen-history>

King Tut's Favourite Fabric.

Unlike the Mesopotamians, the Egyptians prized linen fabric for much more than its exclusiveness. Linen fabric is durable, lightweight and wicks moisture away from sweaty skin. Linen thus became the favoured material for clothing under the scorching desert sun, from the coarse linen garb of the slaves to the intricately-woven finery of the high priests.

Linen is also resistant to insects and microbial growth, and has a smooth, lint-free surface. Egyptians were obsessed with hygiene, so for these qualities, linen was considered pure. The whiter the fabric, the purer Egyptians believed it to be. By far, the greatest demand for linen was for ritual purposes.



Priests were permitted to dress only in linen. "Chief Royal Bleacher" was an actual job title, though an unenviable one. Tomb paintings and models from across the region depict the repetitive process of washing the wet linen cloth, rubbing it with detergent, pounding it on a smooth stone with wooden clubs, rubbing the surface with balls of leather, rinsing, repeating, again and again; then finally laying it out to bleach dry in the hot sun.