



The Wellington Embroiderers' Guild Inc

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July 2020, Issue 494

July Meeting – Wednesday 8 July 2020

The Loaves and Fishes Hall, St Paul's Cathedral, Hill Street. Hall opens at 7.00pm; meeting begins at 7.30pm. Tea and coffee will be available soon after the hall opens at 7:00pm.

Welcome back everyone. We would like to celebrate our lockdown stitching efforts. So please bring along your lockdown stitching, finished or not. This stitching also includes the stitching we have already featured in the newsletters during lockdown. A small photo rarely does justice to the piece.

The Sales Table will be up and running. With all the stitching you have been doing you must need some more supplies.

Some of you took home Sales table items for the Regional Workday which was unfortunately cancelled. Could you bring these back to the Guild meeting. If you are unable to attend could you organise getting the items to someone who is.

We also plan to hold the delayed AGM. The papers have been emailed out. While there will be limited copies available at the meeting we would ask you to bring your copy with you. Please also consider whether you would be able to serve on the committee. It's a great way to learn how the guild operates.

The Theme for July is Winter Blues. Please bring along any work that means Winter Blues to you.



Joan A– repurposed handmade felt bag. It started off life as a hat, then became a tea cosy and is now a small bag. (June Theme)

Condolences

The Guild extends our deepest condolences to Lyn D on the death of her husband Pat who passed away peacefully on 10 June. And to her two children, Guy and Stacey, their partners and three grand-children.

Subs

Just a reminder that subscriptions are due before July 13th (ie before capitation is due to ANZEG). This makes sure that all members can receive Threads magazine.

A big thank you to those who have paid and returned your forms

Hospital Projects



As you are aware our guild supports the families of stillborns by making and stitching felt teddies and other shapes. This month we continue our series of shapes with a cat.

Please continue to cut out your own shapes and decorate.

Please bring all your felt shapes along to the meeting on 8 July. There will also be shapes available to take away and decorate at the meeting.

Christmas Stockings

As mentioned in previous newsletters, Susan and Margaret have the Wellington Hospital Christmas stockings ready for sewing up. We ask that members collect them at the July Meeting and then return the completed stocking/s at or before the October meeting.

Can You Help Rhiannon

My daughter Elenna (now 1 yo) has been diagnosed with a very rare deletion of part of her 15th chromosome (15q26.2-q26.3), involving the IGF1R gene which is a growth hormone receptor. This is why she is so small. There are a lot of other potential serious symptoms which she doesn't seem to have any of yet. There are just over 100 people in the world with this, but no others diagnosed in NZ. It's so rare there is no syndrome name. We're trying to get her growth hormone therapy, but the funding for it does not have a category for "other diagnosed genetic disorders". This is the reason that I have signed this petition, and am posting it here so you can look and sign if you would like to. RDNZ has launched a Parliamentary Petition, alongside mum and advocate Sue Haldane, as part of our Fair for Rare NZ campaign.

Support our collective campaign asking for equitable health care for all people living with a rare disorder by signing this Petition and sharing with your support group and networks

https://www.parliament.nz/en/pb/petitions/document/PET_94998/petition-of-sue-haldane-for-rare-disorders-nz-develop

Petition of Sue Haldane for Rare Disorders NZ:

Petition request

That the House of Representatives urge the Government to acknowledge the universal challenges faced by people living with a rare disease, and the unfairness within the current system, by committing to the development of a New Zealand National Rare Disorder Framework.

Petition reason

There are around 300,000 Kiwis living with a rare disease. NZ lags behind most OECD countries in supporting people living with rare disorders and their families to access the best healthcare. We believe a shift in mind-set is needed for rare disorders to stop being considered in isolation, and instead to be regarded as a significant factor within health policy frameworks. This is in alignment with the global rare disease movement headed by Rare Disease International.

Rhiannon McKinstry

Vinnies Pregnancy Assist Programme

Just a reminder that Vinnies Resew urgently need help with Baby bassinet quilts, bibs and knitted items for Vinnies Pregnancy Assist programme. The programme loans out bassinets and provides free clothing and bedding packs to mothers and their babies. They really need:

- 60cm x 60cm quilts to fit bassinets
- Knitted items for 0 – 1 year olds
- Bibs (traditional style rather than bandana)

They prefer items are made from cotton or wool. Vinnies Re Sew has plenty of scraps you can use and they have a KAM snap machine for the fastenings on the bibs.

For further details contact Caroline O'Reilly at resew@vinnieswgn.org.nz or ring 027 499 4882.

CanBead

If you have found any broken jewellery or unwanted beads during our lockdown tidy ups or stock/stash-takes can you bring them to the meeting for donation to CanBead. Also if you have any ice cream lids (square ones from the 2 litre packs) can you also bring these along, again for CanBead for making bead kit bags. Marie C still has copies of the pattern for making these.

Class Expressions of Interest

Felicity Willis the Regional Rep for Taranaki/Wanganui/Manawatu is calling for expressions of interest in some classes by Nikki Delport-Wepener and Lesley Turpin-Delport. Nicky and Lesley were due to tutor at the conference and post conference this year. They are available to come to New Zealand in October 2021. The classes on offer are the same as those that were offered at the Conference. For more information please see the attached Memo (Email recipients only) .

Fish Scale Embroidery

Reprinted from Queensland Embroidery May 2020 No 530 with kind permission of The Embroiderer's Guild, Queensland Inc

This unique manner of embroidery was a novelty during the nineteenth century. Its exquisite and translucent quality however, cannot be appreciated without seeing an actual hand-worked example. Whilst examples of this needlework date back to the early 1800s and slightly before, Morris (2003) states that fish scale embroidery was particularly popular in the latter part of the 19th Century.

Due to the use of a material (fish scales) that would typically be discarded, fish scale embroidery was considered an inexpensive way of decorating a household. It was the skill or talents associated with both the artist and the design that would render a piece attractive or not. Cassell's Household Guide (1880s) noted "that (this type of embroidery) enriched many of those small articles of taste, which always conduce to throw an air of refinement over a home and give the visitor a favourable opinion of the occupants."

The fish scales were typically worked on silk, satin or a velvet foundation and the scales were used to imitate petals, feathers and/or segments of a butterfly's wing. Morris (2003) cautioned that this type of embroidery was suitable for adornment on articles which were not subject to friction. Surviving objects of fish scale embroidery include cushion covers, mantel draperies, borders for table cloths, lamp shades, box covers, purses or scarves.

Types of Scales



Morris (2003) stated that the iridescent scales of the carp, perch or goldfish were considered the most suitable for this type of embroidery. However, Cassells (1880s) noted that the scales of the perch were preferred because of their "beautiful serrations" and their iridescent hues. Female fish are reported to produce a better quality of scale (in terms of both appearance and durability).

The shape of the scale also would influence the design and appearance of the end embroidery piece. Scales on a bony fish which are arranged like shingles on a roof are usually classified on the basis of their shape: cycloid or ctenoid. Cycloid scales exhibit a smoothly rounded posterior edge whereas ctenoid scales have comb-like posterior edges. Cycloid scales are typical of fish like carps. Ctenoid scales are typical of the so called higher bony fish such as perch.

Scale Preparation:

In terms of preparing the scale for use in textiles, Morris (2003) described a relatively simple process of scraping the scales from the fish with a knife and then steeping them in cold water until soft and pliable. Other references outline a more detailed process which involves removing the slimy residue with a salt solution, acetone or alcohol, or a weak vinegar solution. Caution had to be applied when using vinegar solutions because if too strong, the solution could dissolve the carbonate portion of the scales. The process of scale preparation actually appeared quite laborious as several baths are recommended in order to ensure cleanliness and the removal of the fish smell. After the solvent is rinsed off, the scales are then dried. Prior to the scales becoming dried and hard, two small holes were pierced with a needle near the base of each scale. The scales could



then be coloured by a mixture of varnish and powdered colour. They were then cut or otherwise shaped before being sewn to the fabric by silk threads.

Patterns and Designs

Cassells (1880s) describes a contemporaneous method of applying a pattern. This method is also likely to have been used not only for fish scale embroidery but for other types of embroidery worked at this time. Cassells (1880s) recommends that the pattern be drawn onto white paper at the required size. Its outline is then carefully pricked through with a needle. Through the perforations, a powdered vermillion is then rubbed. This process allows the pattern to be transferred onto the fabric. Cassells (1880s) further advises that if the fabric is of a dark colour, a whitening agent should be substituted. A small piece of wash leather is recommended for applying the powdered colour.

When the paper is removed, the pattern will be seen clearly on the fabric by small dots. Cassells (1880s) notes that as this dried powder can be easily “obliterated”, it was necessary to go over the line with a camel hair pencil and ordinary water colour vermillion and / or Chinese white.

Sewing the Scales

After the pattern has been applied, the scales were then arranged in overlapping patterns to

represent the petals of flowers such as roses or the shapes of birds and butterflies. Cassells (1880s) reports that trefoil and the maiden hair fern were among the best leaf forms for representation in fish scale embroidery. Flowers that were typically worked include fuschia, rose, dahlia, geranium, lily of the valley, clematis, marguerites and jessamine.

In the Cassells' Household Guide, the process of working a rose was described. Scales would be aligned neatly in a row and carefully sewn through the two holes round the circumference. This shape would represent the outer circle of petals and within this shape, a second circle would be stitched which would overlap the former in order to conceal the threads. This process is repeated until the centre of the flower is reached. It is at this point, that a (single or) cluster of beads, pearls, spangles or French knots would be used.

Stems, veins, tendrils and other fine details were worked in fine chenille thread, gold thread or filoselle.



Nicole Detering (F&Q)

Sources:

Morris, B (2003). Victorian Embroidery: An Authoritative Guide. Dover Publications, Inc. New York

<http://www.cst.cmich.edu/users/detr1rv/zoogems/fishscales.html>

<http://www.victorianlondon.org/cassells/cassells-16.htm> “Cassell's Household Guide”. New and Revised Edition (Vol4). Circa 1880s

Editor's Note: While requesting permission to reprint this article I was informed that The Embroiderer's Guild Queensland has several fish scale embroidery items in their collection.

Peggy Squares

A friend told me that she was using the lockdown to answer the call from a charity for Peggy Squares. Of course I had heard the term, but I had crocheted Granny Squares into blankets; and they are different. I decided to find out more.

Getting children involved in knitting for others, was not a new idea in New Zealand. In a campaign lead by Lady Liverpool, wife of the country's Governor General at the time, knitting items for World War 1 soldiers was greatly encouraged. There is a photograph of a whole class of girls knitting for the troops. It is just like any arranged photograph of a school class, except they are all knitting!

Then came the depression of the 1930's. Peggy Huse, who lived on a farm at Hayward, Hutt Valley, learnt to knit when she was four years old. Her mother sewed the squares Peggy had knitted into blankets for her dolls. When Muriel Lewis, who used to conduct a session on 2YA about woollen fabric and fashions, was visiting the Huse family farm, she saw Peggy's doll blankets and it gave Muriel an idea. Knitters would be asked to utilise their scraps of wool yarn and knit squares to be sewn into blankets for families in need. Little Peggy was asked to work out how many stitches and the type of needles required for a 6 inch (15cm) square and knit a sample. It was decided to call the squares after her.

Muriel Lewis (known as 'The Wool Woman') talked to 'Aunt Molly' who took the children's radio programme. On air, Peggy was asked about her knitted squares, and children listening were asked to knit squares too. 2YA staff also got involved and Aunt Molly organised volunteers to sew the peggy squares together and line the completed blankets. The idea snowballed and people from all over New Zealand took part. Several thousand rugs were made and give to those who needed them.

Peggy Huse was the first to say, she had not invented the concept of the knitted square. But having her name attached to the concept, has made them a uniquely kiwi phrase and one that has entered the Dictionary of New Zealand English. *Jusan Wright*

2020 Exhibitions, Events and Workdays

Postbag Challenge – Final Entries to ANZEG by Friday **July 24**.

The Virtual Focus On Stitch Embroidery Exhibition 2020. Exhibition available on ANZEG website 1 August. Information available <https://www.embroiderynz.co.nz/news>

Guild Groups– Restarting in July

You and your friends are always welcome at these Guild groups.

Drop in Stitch-in Contact: TBC	10am – 4pm Wellington Museum First Saturday of the month. Ask at Reception when you arrive for directions. Tea and coffee will be available from the kitchen (which is opposite the room).
Johnsonville Stitch-in Contact: Marie Trethowen 237-6344	1.30-4.30pm at Johnsonville Community Centre (third Saturday of the month). Gold coin koha for afternoon tea. Please bring a piece of work for show and tell.
Lower Hutt Stitch-in Contact: Lynn Newman 566-1561	1.00pm-4.00pm (second Saturday of the month) at the Hutt Art Centre, cnr Huia and Myrtle Sts. Cost \$6.
1st TEG First Thursday Exhibition Group Contact: Louise Day 568-8088	On the first Thursday of the month we visit an exhibition and meet for lunch beforehand at a nearby café. An email is sent out to members the weekend before the first Thursday of the month.

Committee

Anne Whitehead Ph. 476 7227 (President)

Sara Keppel (Treasurer)

Judy Wright (Committee member)

Caroline O'Reilly (Committee member)

Marjorie Thomas (Treasurer Understudy)

Almoner: Joan Adam hjadam@xtra.co.nz If you know of anyone needing congratulations or a kind word

Marie Cassino (Secretary)

Mary Tounson (Newsletter Editor)

Judy Johnson (Committee member)

Sally Ross (Committee member)

2020 Meetings – Restarting in July

Meeting Date	Theme Display	Newsletter Deadline
8 July	Winter Blues - AGM	20 June
12 August	Oriental Embroidery	31 July
9 September	Urban Chic	28 August
14 October	To Have and to Hold	2 October
11 November	Holiday Season	30 October
9 December	Viewers' Choice	27 November

Lockdown New Work



Sarah R – Embroidery from a Jessica Grady 2 hour workshop at the knitting and stitch October 2019 in London



Joan A– canvas work pincushion (showing front and back)



Marie C – Art Nouveau Rose designed by Karen Kluba of Rosewood Manor Patchwork



Marie C – Hearts, designed by Jolly Red (pattern no longer available)



Meet Kitty Cat!

The inspiration for this animal shape for the Hospital Stillborn project came from an event that happened during the Covid- 19 level 3 restrictions. A lady in Christchurch was feeling hideous as a result of chemotherapy treatment. Her son had by chance, found this kitten in a poor situation through work and passed her onto his mother. The kitten has been a real tonic. We hope our felt versions will do the same. The pattern is about 8cm high and x 5.5cm wide.

