

Nancys Embroidery Shop
NancysTM
 www.nancys.co.nz

your dedicated
BERNINA⁺
SEWING CENTRE
 passionate about sewing

Create with us

In our shop at 241 Thorndon Quay or on our websites:
 www.nancys.co.nz - unique embroidery & patchwork kits
 www.theyarnstudio.co.nz - gorgeous knitting yarns, patterns & needles
 www.jenniferpudney.com - fun needlepoint, felt kits & fabrics
 www.strandnz.com - for crewel yarn & kitsets

FON Newsletter No 97, August 2012

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Spring is definitely on its way, but the air is still a bit nippy, so have a look at the handwarmers knitted by Marjorie in our Strand yarn.

I hope you all got lots of stitching done while you watched the Olympics; wasn't it exciting?
 We have had our share of

excitement here; Anna has had her work accepted for WOW and we are all very proud of her.

Mary

A Golden Thread - Benton and Johnson

For those of you who enjoy using or just looking at goldwork embroidery, here is a lovely story from Kathy Andrews, on her blog The Unbroken Thread.

"When my husband and I set out for the Benton and Johnson 'factory' we knew it would be an interesting morning. It seemed to be the perfect combination of industry and art for us both to enjoy. But we never guessed we'd spend over two and a half hours learning about metal thread production without noticing the time as it flew by.



Neil Halford, who operates Benton and Johnson, is a gracious host and a passionate spokesperson for the

continuation of this highly skilled, labour intensive process. Without him and his two (2!) employees, we wouldn't have these beautiful threads with which to work. All of the machines used in the process of making gold threads at Benton and Johnson are quite old. Some parts are made of wood which has the patina from years and years of use. Everyone there takes exceptionally good care of each machine.

Parts for these are no longer available so, if something breaks or wears out, a retired engineer in the village is taken the old part and he then specially makes a new part – from scratch! They all function perfectly well and I was so pleased to see that they hadn't been discarded just to have something new.

One of the advantages of having a factory that uses this kind of old fashioned technology is that it's possible to order a small amount of anything. In fact, they often make the gold thread as we order it – a few meters at a time!



The machine above is used for making small orders of twisted cord (the kind you would edge a pillow with, for example). Neil stands and turns the crank while Dot walks to the opposite end of the room (it's about 7 – 8 yards/ metres long) holding the ends of the 2,3 or 4 individual cords being twisted together. When she gets to the far end, she loops the twisted cord around a bobbin. Neil then changes direction and Dot has to walk back, finishing the twisted cord. Neil shared that some days he feels a bit ornery and he turns the crank faster so Dot has to jog back! They can make (I think I remember this correctly!) 50 feet of cord this way – but no longer because that's as long as the room is!"

Nancys has new colours and one of each of a lion, a unicorn and a crown kit coming in very soon.

PROJECT



Inspired by the quilt Denise is making as a wedding present for her nephew from a design in the book *Modern Mix*. While Denise has used scrumptiously bright Kaffe Fassett prints in pinks, reds and oranges on a navy background we decided to use our wonderful new linen based prints and spots that are very restrained and elegant.

Materials for top

To make a single bed size quilt (110cm by 150cm)

Background fabric 1.5m, we used a plain natural linen/cotton mix

Selection of prints and spots – 20cm of each or fat quarter of 5 prints

1m fusible web (Vliesofix or Steam-a-seam)

3 different sized plates or circle templates and cutter (we used 12, 18 and 23cm diameter plates for our circles)

To make

Iron fusible web to back of your spots and prints

Using 3 different size plates draw circles on the fusible web paper on the back of these fabrics. Make an uneven number of each colour and size (at least 3 of each)

Cut out each circle

Divide your background fabric into thirds lengthwise and press these lines into place.

Arrange your circles in the middle third

Iron into place and stitch around either by hand or machine (satin stitch or blanket stitch)

To quilt:

Outline each circle with machine stitch or with a running stitch using hand quilting thread or Coton a broder



Modern Mix

16 Sewing Projects That Combine Designer Prints & Solid Fabrics, 7 Quilts + Pillows Bags & More

City & Crafts Design and
Guilds Prospectus for
2013

Studio Based

Level 3 Certificate Stitched Textiles (Embroidery)

Level 1 Certificate Stitched Textiles (Hand Embroidery).

Level 1 Certificate Stitched Textiles (Machine Embroidery)

Distance Learning

Level 3 Certificate Stitched Textiles (Embroidery)

Level 1 Certificate Stitched Textiles (Hand Embroidery).

WHAT'S NEW

Mrs Tiggy Winkle

This was one of my favorite Beatrix Potter books as a child, and even now if we have a lot of laundry to do we refer to her. There is a panel, an all over scene, a tossed Mrs Tiggy Winkle and some pegs. We have recently sold some of the pegs to make a peg bag. \$29.95/metre



Tiggywinkles Wildlife Hospital near Aylesbury in the UK is one of the world's leading wildlife hospitals and treats over 10,000 hedgehogs and other wildlife every year.

Willow Hill Sampling Fairy Tale Samplers

These delightful designs tell some of our favourite fairy tales in traditional sampler style. There is Rapunzel, Hansel and Gretel, Snow White, Little Mermaid, Alice Lament and the one I have started stitching - Cinderella. Don't you just love the pumpkin coach.

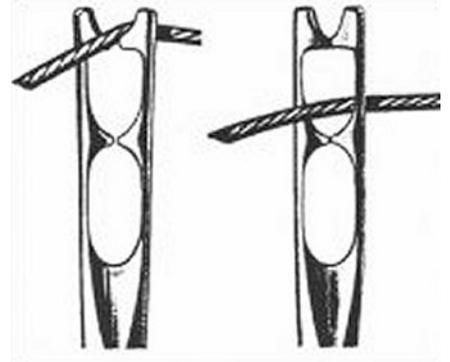


Noah's Ark Stocking

One of our lovely customers has stitched this stocking for us. I know it looks long and skinny but the details and colours are very rich.



We have more traditional sampler and stocking designs with a twist available as patterns.



Easy Thread Needles

A customer came in recently asking for Easy Thread needles. Someone has recommended their use when tackling all those threads ends after quilting. You just slip the thread down through the top of the needle. They would also be perfect when you are just trying to do those last few stitches with that little bit of thread. We have the John James ones. Tapestry needles in sizes 24, 26 and 24. \$3.95

Dust Away

We know we must never blow into the bobbin area of our sewing machine as we don't want to get moisture in there. So we now have compressed air in a can to spray dust and lint away. Great for overlockers as well. Marilyn is pleased to have it to use and recommends it. \$23.95

Introducing Arna

Hello, I'm Arna. I am a recent textile design graduate from Massey University where I studied for a four year honours degree.

Textiles are a passion of mine! I have a love for surface pattern, drawing, painting and specialise in digital print and screen printing.

I look forward to gaining more knowledge about textiles and meeting and discussion your projects with you.

Arna

Stitching Club for FONs

All Friends of Nancys members are invited to join us for Stitching Club, held on the last Wednesday of the month at 12.30pm and on the first Sunday of the month at 1.30pm. Come along for a social stitch with any type of embroidery or patchwork. It's also a good time to get help with any stitching problems you may have.

Next dates:

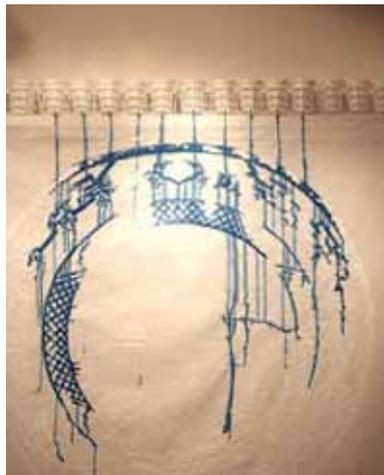
Wednesday 29 August & 26 September

Sunday 2 September & 7 October

WATERMARK - a Textile Installation by Clare Smith



Photos from Clare's Blog



I nearly didn't get to this exhibition. Busy on my day off I felt I didn't have time to go. Thankfully a text from a friend, telling me to get down there immediately, galvanized me into action!

As a commentary on pollution caused by dye used in the mass production of clothing, Clare made five wall hangings using stiff white cotton. Each had a large circular design machine stitched. The outer circle of each used the willow pattern design found on crockery while each inner design was of local familiar areas, for example Zealandia. Two layers of fabric plus embroidery showed the design. Above each hanging were pots of coloured dye that ran into the fabric, traveling to the two layers and the cotton thread embroidery. These coloured areas showed the designs really well.

I thought the concept and execution were excellent and would love to see more work in this vein.

For those of you who missed out do take the time to look at Clare's blogspot. She has extensive coverage of her inspiration and processes as well as images showing the works in various stages as the dyes seeped through the fabric.

<http://claresmith.blogspot.co.nz/>

<http://www.newswire.co.nz/2012/07/dyeing-rivers-in-china-inspire-art-installation/>

Marilyn

Textiles and Olympics

While it has been wonderful to knit and stitch watching the Olympics it has struck me that that textiles are a very important part of the whole Olympic event. The colours of the flags and the uniforms (designed by famous fashion designers in some cases) help instill patriotic pride in us. The glamour of the gymnastics and the synchronised swimming competitors complete with sequins are very much part of the whole experience. The three different outfits worn by the equestrian three day eventers are steeped in historic precedent.

However the scientific research and development that goes into the textiles that are worn by the competitors is even more interesting. Many of the garments worn will be of textiles that will wick the moisture away from the body keeping the competitor cool and comfortable. Notice the difference between the tight aerodynamic apparel worn by the sprinters (some even have dimples like a golf ball), to the looser cooler apparel worn by the long distance runners. But nowhere has apparel been more

strongly debated than in the swimming pool where milliseconds count. Swimsuit technology has been making headlines for over 10 years, starting with the "Fastskin" suits introduced by Speedo for the 2000 Olympics. The idea was that the suits' V-shaped ridges, modeled after shark scales, would cut down on drag and let the swimmer slide faster through the water.

Ian Sharp, an exercise physiologist at Iowa State University, whose specialty is testing the claims for improvements in sports performance, was asked the following questions; "did shaving body hair have a measurable effect on a swimmer's performance? (Yes, it did.) OK, so did wearing that sharkskin suit have a measurable effect? (Um, no, not really.)" With assistance from Sharp and his colleagues, Speedo tested a variety of drag-reducing designs and fabrics to come up with a suit that would have a measurable effect. "Basically, it's a matter of having a garment on that will reduce the water resistance as much as possible," Sharp explained.

Part of the challenge is the kind of

material you use, and where you use it. The Speedo team came up with a design that put panels of polyurethane over parts of the body that produce the highest drag. Another part is the suit design: You don't want a suit that traps water as it flows around the swimmer. Yet another innovation is to use material that squeezes and slims down swimmers "so the skin doesn't wobble around (wouldn't we all like this) as they go through the water," Sharp said. Like other suits used for competition, it allows for better oxygen flow to the muscles, and holds the body in a more hydrodynamic position, while repelling water and increasing flexibility. The seams of the suit are ultrasonically welded to further reduce drag. Pieces of fabric were put through wind-tunnel tests to check for drag. Programmers used computational fluid dynamics to model the suits' aerodynamic qualities, as if they were trying to figure out how a brand-new jet will fly. Then swimmers put the designs to real-world tests in tanks and pools.

Textiles and Olympics continued

The results at the Beijing Olympics were jaw-dropping: Twenty-three world records were broken by the swimmers who wore Speedo LZR Racer suits, compared with only two that were broken by the swimmers who didn't. First came the complaints. Then came the escalation: Italian swimsuit makers Arena and Jaked both came out with suits that one-upped the Speedo by using pure polyurethane. "It was relatively obvious to some companies to say, 'Well, let's just make the whole suit out of this stuff,'" Sharp said. World records once again started dropping. And that only deepened suspicions that pockets of air were somehow being trapped between the polyurethane and the swimmers' skin. If that were the case, the added buoyancy would give those swimmers an unfair advantage. The combined effects of the LZR both compressing the body and trapping air for buoyancy led to many competitors who used the LZR wearing

two or more suits for an increased effect. This led to some claiming that the LZR was in effect "technological doping." The FINA Congress voted almost unanimously to ban all body-length swimsuits. The decision was taken in Rome during the 2009 World Aquatics Championships. The new policy states that men's swimsuits may maximally cover the area from the waist to the knee, and women's counterparts from the shoulder to the knee. They also ruled that the fabric used must be a "textile" or a woven material. FINA did not specify what they meant by "textile." Fencing outfits are made of tough cotton or nylon. Kevlar was added to top level uniform pieces (jacket, breeches, underarm protector, lamé, and the bib of the mask) following the Smirnov incident at the 1982 World Championships in Rome. However, kevlar breaks down in chlorine and UV light, complicating the cleaning process. In recent years other ballistic fabrics such as Dyneema have been developed that resist puncture and

which do not have Kevlar's issues. FIE rules state that the tournament outfits must be made of fabric that resists a force of 800 newtons (180 lbf) and that the mask bib must resist double that amount.

Lamé is a layer of electrically conductive material worn over the fencing jacket that entirely covers the valid target area and serves to distinguish hits on target from those that are off-target. A body cord is necessary to register scoring: it attaches to the weapon and runs inside the jacket sleeve, then down the back and out to the scoring box. In sabre and foil the body cord connects to the lamé in order to create a circuit to the scoring box. (this effectively replaces the coal or soot that used to be applied to the tip of the weapon, this would show up on the white uniform)

After researching this information I am looking at what athletes are wearing in a whole new light.

Meanwhile elsewhere in London Textile art is being celebrated as part of Artists Taking the Lead, a series of 12 public art commissions across the UK to celebrate the London 2012 Cultural Olympiad.



The Leicestershire based artist Shauna Richardson has crafted a very British contribution to the London 2012 Olympic and Paralympic Games called The Lionheart Project. She is known for a distinctive body of work that she calls "Crochetdermy"—life-size, realistic, crochet animal creations—and, after two years of work, has crafted three nine-metre-long lions out of 36 miles of Swaledale wool. Conceived as an interpretation of Richard the Lionheart's coat of arms, and presented in the spirit of a medieval travelling menagerie show, the figures will tour the country in an illuminated glass case. The procession started the tour at Chatsworth on 1 May and arrived at the Natural History Museum in London in time for the games, having visited venues and reaching an estimated audience of more than half a million people. Imagine a ten metre high Lady Godiva, awakening from her sleeping chamber

for the first time. She stands in the centre of England between the White Horse in Kent and the Angel of the North, a potent symbol of justice across the world, reborn for the 21st century, embodying the values of fair play, friendship, respect and courage that are at the heart of the Olympic and Paralympic Games.

Clothed in a coat crafted by artists and communities from across the region, chronicling the West Midland's unique industrial and engineering heritage she is a moving, breathing monument, reflecting the excellence of past engineering glories and 'imagineering' the engineering future for all the young people in the West Midlands. In July 2012, Godiva awoke to a spectacular performance involving 200 dancers, actors, aerialists, musicians, pyrotechnicians, carnivalists and young people in a procession marking the unveiling of this Lady Godiva for the modern age. Powered by 50 cyclists, Godiva journeyed to London to play a part in the London 2012 celebrations. Zandra Rhodes' contribution was a transparent shift under an iron corset decorated with mirrored flowers. Alongside Rhodes' designs for the undergarments will be a coat and train created by a team of textile and glass artists from across the West Midlands to clothe Godiva on her journey. Julia O'Connell was the Lead Textile Artist, with responsibility for making the coat and train for 'Godiva Awakes' The Coat team are all individual artists:

Maggie Dunne has researched the glove making industry from Worcester and has been responsible for the collar, cuffs and buttons on the coat. Rachel Grant has researched the pottery heritage in Stoke and her personal connections to it for 2 of the coat's 5 metre panels. Adam Hussain made Godiva's cufflinks and researched Smethwick and Stourbridge glass making. Julie Joannides has had access to the archives from Blitz Games and the Oliver Twins from Leamington Spa, early game designers. She has embellished 2 of the coat panels. Debbie Squires has focused her research on the Black Country chainmaking and nail forging industries for 2 of the panels. As well as designing the coat, Julia focussed her artwork on the lining of the coat. She has stitched over 7000 tailors tacks and used white screenprinted images from her research of the artists and makers working on the whole Godiva Awakes project. The tacks signify the number of participants and artists who worked on the project.



KNITTING



Noro Magazine Premier Issue

Many, many years ago, Eisaku Noro took a leap of faith. Trusting his experience and knowledge, his instincts and determination, he envisioned creating a yarn like no other. So many exuberant entrepreneurial moments like this end without success, but not this one. We can only imagine how hard Mr Noro worked to market a yarn so overtly individual and to carve a growing niche in a hand-knitting market dominated by single-color balls and skeins. "Speaking for the knitters of the world, we say: Bravo, Mr Noro! Your vision inspires us: We are mesmerized as stitch after stitch forms and falls from our needles. We expect the unexpected, crave the next colour, and are often hopelessly addicted. Our editors are voracious Noro knitters, so putting together this magazine has been an exciting experience for us. We congratulate the talented designers who embraced the unique qualities of Noro yarns, experimented with shape and form, color and construction, and created such inspiring results."



I have succumbed and started knitting this from Silk Garden Sock wool I put away a while ago. *Mary*

Baby Cashmerino 4

A new book in the very popular series from Debbie Bliss - there are thirteen bright knits for babies and children up to age 5. Some rich new colours in the Debbie Bliss Baby Cashmerino are introduced in this handy book. Come and have a look at them. Book \$38.95



Strand Handwarmers



Marjorie has created elegant fitted hand warmers from our Strand Wools. I just had to try one in orange with pink stripes, maybe the other glove could be pink with orange stripes.

Materials

1 x 25gm ball Strand Yarn plus 2-3 10m skeins for striped hand warmers or 2 x 25gm balls Strand Yarn for plain hand warmers
3.25 mm knitting needles
Stitch holder
Stitch markers

Abbreviations

K-knit, P-purl, sts- stitches, inc-increase by knitting twice into the next st

Left Glove

Cast on 60sts
Rows 1-4: *K2, p2, repeat from * to end to set up rib pattern
Rows 5-6: Rib 2 rows in contrast colour (optional)
Rib 12 more rows incorporating more stripes if desired (18 rows in total)*

Thumb Shaping

Next row: Rib 28 sts, place marker, inc once into next st, rib to end of

row

Next row: Rib 32 sts, place marker, inc once into next st, k1, then rib to end of row

Next 17 rows continue increasing 1 st after the first st marker on each row and at the same time incorporate the new sts into the k2, p2 rib

Row 20: Inc one st at the side of the thumb which will ensure that the rib pattern is correct

There should now be 80 sts

**Next row: Rib 28 sts, place next 20 sts on stitch holder, rib 32
Continue in rib for next 16 rows or until required length is reached

Cast off

Thumb

Rejoin yarn to sts on holder
Work 8 rows or required length in rib
Cast off

Right Glove

As for Left Glove to *

Thumb Shaping

Next row: Rib 32 sts, place marker, inc once into next st, rib to end of row

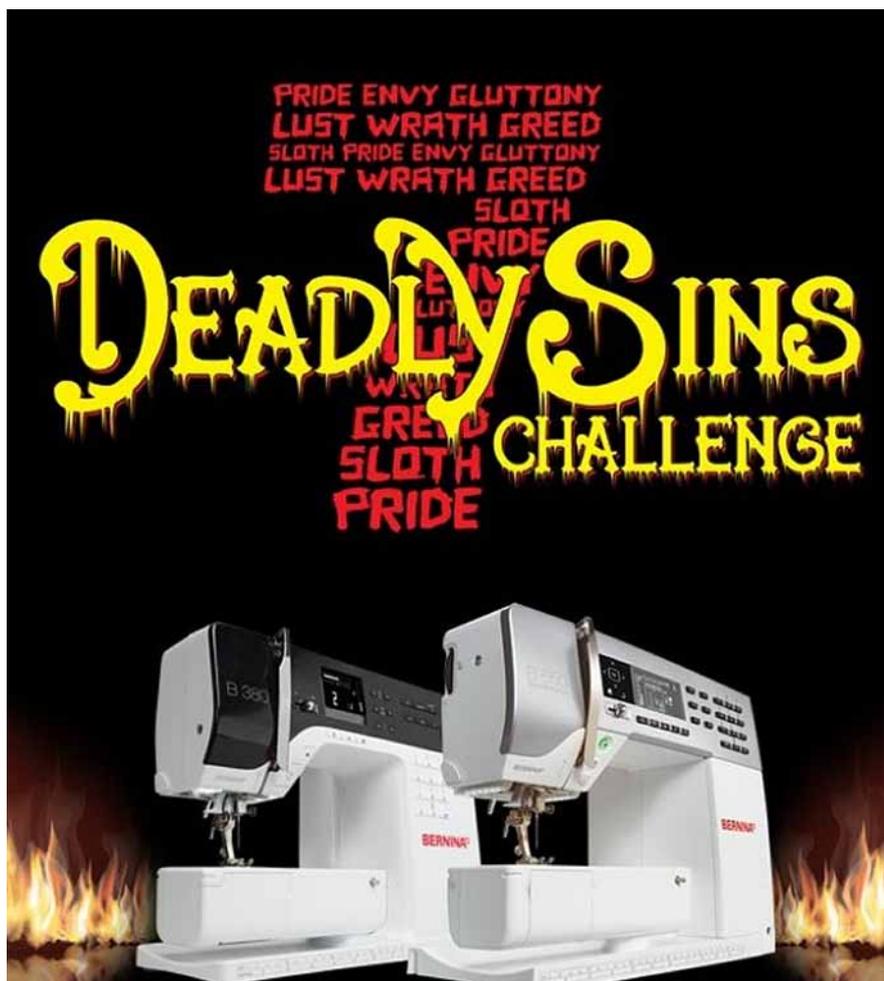
Next row: Rib 28 sts, place marker, inc once into next st, k1, then rib to end of row

Next 17 rows continue increasing 1 st after the first st marker on each row and at the same time incorporate the new sts into the k2, p2 rib

Row 20: Inc one st at the side of the thumb which will ensure that the rib pattern is correct

Continue from ** to end

Sew up side and thumb seams



Enter to win in the 7 Deadly Sins Challenge

Following on from the success of the Great Kiwi Icon Challenge, we have a brand new competition to put your creative skills to the test in 2012.

Create a wall hanging of The 7 Deadly Sins and be in to win a new Bernina 550QE sewing machine valued at \$4,699.

Plus there is a Peoples Choice Award for the most humorous design, with the winner taking home a Bernina 380 sewing machine valued at \$2,799.

Put your thinking cap on, let your creative juices flow and give us your interpretation of one or more of the 7 Deadly Sins. Your wall hanging can be a quilt, felt work, embroidery or other textile medium as long as it includes fabric and thread as a major component.

Collect your entry form from Nancy's or download it at www.bernina.co.nz.

Bring your entries into Nancys before 31 October 2012.

Sew Swiss by Martyn Smith

"I've been sewing for many years now and I've owned more machines than I care to admit, but owning a Bernina 830E has made my sewing more exciting than ever. I'm not a novice when it comes to Bernina and, like many, started with the 830 Record and had few further models up until the mid '90s. Working in the industry allowed me to experience and compare other brands, so coming back to Bernina was like coming home. I'd really missed the feet! They are made to do exactly what they promise and even after all these years, my favorites are still there and allow me to stitch with less effort."

This is the beginning of an article by Martyn in the latest Dressmaking with Stitches Annual Magazine.

The feet that he loves are:

Jeans Foot #8 - this is his straight-sewing foot and in conjunction straight stitch plate gives "the most perfect straight stitching possible."
Piping Foot #38 - this is a bi-level compensation foot he uses for thick hems, jeans, collars and neckbands.
Straight-stitch foot with sliding sole #53, these have teflon for sliding over sticky fabrics such as leather, plastic and vinyl.

Patchwork 1/4 inch feet #37 & #57 for top stitching and the blade of the #57 rides along the edge of a collar perfectly.

#4D Zipper Foot with Dual Feed - with the dual feed there is no unexpected movement of the fabric for the final row of stitching.

Lap-Seam Foot #71 (8mm finish) - this foot is perfect for flat felled seams and takes only a little mastery to get a perfect result.

All prices quoted in this newsletter are current at the time of going to print but may be subject to change at a later date.

We're open Saturday 10.00am-4.00pm & Sunday 1.00-4.00pm

NOTICES

Days our staff work

Alana	Friday & Saturday	Marilyn	Monday - Tuesday, Friday - Saturday
Anna	Thursday, Saturday and Sunday	Marjorie	Wednesday & Friday
Arna	Tuesday-Thursday	Mary	Saturday - Thursday
Caroline	Monday and Saturday	Sara	Monday - Tuesday
Connie	Thursday	Tess	Thursday
Denise	Monday - Friday		

FON Subscriptions

The subscription of \$25 per annum offers newsletter, FON monthly Stitching Club, 10% discount off stock and class enrolment fees, and other special discounts. Discounts do not apply to framing, cushion, bellpull and wallhanging construction, sewing machines and overlockers.

Note: Membership is limited.

If your Friends of Nancys subscription is due for renewal the newsletter will have a highlighted 'R' by your name on the address label and a renewal form enclosed. Please pay promptly as FONs with unpaid subs are removed from the list and their number reallocated.

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