

Dinsdale Embroideries

www.DinsdaleEmbroideries.co.uk

Issue 2

13 Castle Close, Middleton-St-George, Darlington, DL2 1DE UK

Happy New Year!

'How time flies' is a very common saying. Well the year 2000 flew past my window and I hardly noticed it! I am aghast that the year 2001 is already upon us. I wish you all a very happy New Year. May the year be the one in which we all actually manage to complete the unfinished projects that we have stuffed at the back of the cupboard as well as the exciting new ideas that we have in mind! Happy stitching!

Helen 



Community Projects

The year 2000 has been a time when many communities have got together and created an embroidery or textile. If you have been involved in such a project then let us know about it. Who worked on it. What it was to celebrate or commemorate. What it looks like. Where it hangs etc. Articles should be e-mailed to admin@DinsdaleEmbroideries.co.uk or posted to the address above.



Machine Embroidery Thread

Madeira Rayon 40 embroidery thread comes in a huge range of colours. 120 to be exact! 100 solid colours and 20 multi colours. Made from 100% viscose filament, its' tensile strength makes it ideal for use with today's sophisticated sewing machines. The reels have a special thread lock on both ends to stop it unravelling when not in use.



Thoughts About Sewing.

Born to Sew – I think I was! Some of my earliest memories are of happily sitting on the floor under a quilt frame (made by my father), with my Grandma and Aunties sewing away and chatting away. They made Durham quilts using cotton

What's in this Issue?

- Page 1 Happy New Year
Community projects
Machine Embroidery Thread
What's in this Issue?
- Page 1&2 Thoughts about sewing
- Page 3 Darlington 2000
Panel 1 – Darlington 2000
Panel 2 – Leisure and Tourism
- Page 4 Panel 3 - Religion

Have you tried hand embroidery with Madeira Rayon 40 embroidery thread? Use it as a single strand or put a few strands together like in stranded cottons.

A 200m reel costs just £1.72. Why not collect the full range over 6 months and save yourself on the cost at the same time? 20 reels a month cost £31.80 per month.

Look on the 'threads' page for the shade card. 

sateen and Grandma's treasured, thin paper patterns. My mother did not sew but would "nail" on the odd button and "cobble up" my fathers socks with any darning wool she could find, regardless of colour, much to Dad's dismay. One aunt lined fur coats for the local furrier and did alterations for a dress shop. I once asked her how she managed to match the colours when remaking a dress hem. She looked at me with great pity and said "Unpick and reuse"!

Grandma died when I was eleven and my sister twelve. She left us about £28 each. Our family policy was to save, or to spend half and save half. So, much against my father's better judgement, we bought a Singer hand machine between us and it cost £25 and, I think, about 9 pence. We never looked back! We made almost all our own clothes and still do. Material was scarce after the war and was treasured so there was no room for mistakes.

I had embroidered and knitted from being old enough to hold a needle but unfortunately I had a very serious squint and had four operations to try to cure it. That meant two weeks in hospital each time and 6 weeks of recovery time and a time of great trial for my mother, as she had to hide my knitting etc. as I would sew or knit, regardless of sore eyes! Several doctors have told me to forget sewing but that was and still is impossible.

I used to do everything and oh the joys of counting the threads for drawn thread work and Hardanger, hemstitching, pin stitching, Bargello work and tent stitch for church kneelers. I worked out that I sewed for five hours a day for a year on those kneelers! The little church looked beautiful with the efforts of the whole village and some people had never sewn before. I used to buy a remnant of material in Romford Market in the morning and go dancing in the dress in the evening and I was forever changing the style of that dress. Sequins around the neck line, a bit of swansdown with felt red berries and green holly for Christmas and once, yellow daisies with felt petals and orange centre, all around the hem of a charcoal grey skirt. Then I would see my ideas copied!

I told Helen that I was a rebel needlework teacher as I encouraged children and adults to "make" and enjoy the process. What did it matter if things fell apart very quickly in the wash or wear, as the lesson would be learnt - put in more effort next time. People usually do go on, once bitten by the bug of the joy of making. I read of ways to cut down on the time to put together the layers of a quilt without basting, but once you start basting you are transported as the third dimension becomes apparent and the quilt begins to be a quilt, instead of flat material. It also soothes and calms the mind. This is followed the joy of pulling out all those basting stitches.

It worries me now to see all the advertisements for used computerised sewing machines and I wonder why? Do people really believe the advertising that

with such a machine one can do wonders? Basic skills, I thin, are necessary too.

I have the latest computerised sewing machine and I love it. It even has a brilliant, built in, needle threader. For me it is a way of continuing to do



what I love as my eyesight is troublesome and I cannot do the things I used to do. I mix machine embroidery (using embroidery cards) with patchwork and make cards and lots of little Christmas gifts. Family and friends are only too willing to help me with the colours. I remember telling someone that I know why little old ladies wear purple and orange! To them the colours are navy and a tasteful dusky pink! My husband is an expert with my rotary wheel and cutting mat and also makes my templates and does most of my cutting out.

My sewing room is full of my "stock" and my head is full of ideas and while I am sewing my thoughts are always on the next project. Happy sewing to you all and never be put off by anything.

M.

Portugal



TIP

Rayon / viscose threads tend to be a little springy when using them for hand embroidery. Try running them over your tongue before stitching. The moisture takes enough of the springiness out to make stitching easier and the final effect is not altered at all.



Darlington 2000

A Celebration in Stitches

Background to the panels:

The Darlington Branch of the Embroiderers' Guild wished to present the town of Darlington with a major piece of embroidery to celebrate the Millennium, the year 2000, with the intention that the embroidery should be available for all to see and enjoy. The year 2000 also coincided with the 21st birthday of the Branch, celebrated in September. The 7 panels have been designed by 6 of the Branch members and the stitching has been worked by 47 members of the Branch. This has been a huge undertaking for the Branch and has taken almost two years from its inception to completion, the panels being presented to the Mayor of Darlington, as the representative of the people of Darlington, on 30th September 2000.

The panels reflect different aspects of the town and its environs. The panel topics are:

1. Darlington 2000
2. Leisure and Tourism
3. Industry and Commerce
4. Religion
5. Markets
6. Transport
7. Buildings

Some of the panels are described in this newsletter. The remaining panels will be featured in future issues of the newsletter. The panels are currently on display at the Arts Centre in Darlington, UK.



Panel 2

Leisure and Tourism



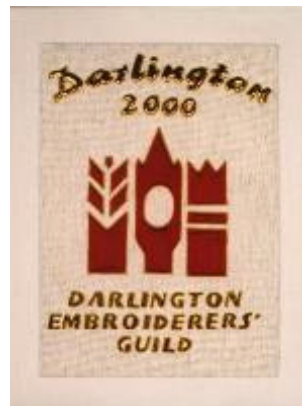
Panel 1 – Darlington 2000

Designer: Helen Winthorpe Kendrick

Interpretation and Techniques:

We originally conceived this piece as the frontispiece of a book, of which the other panels were to be the pages.

The lettering at the top gives the title of the series of



panels 'Darlington 2000'. It is of padded bronze kid edged with couched Jap gold.

The central section shows the logo of Darlington Borough Council. To the left is an ear of corn representing the agricultural nature of the surrounding area, the middle motif is of the town clock and the motif on the right is the chimney of George Stephenson's Rocket.

The motifs are in red padded silk dupion, which have been edged with copper pearl purl and gold coloured Jap thread.

The lettering at the bottom of the panel 'Darlington Embroiderers' Guild' is worked in bronze and gold beads, and edged with gold pearl purl.

Embroiderer: Helen W.Kendrick

Designer: Linda Edwards

Interpretation and Techniques:

The panel depicts some of the wide range of leisure interests undertaken by the residents of Darlington as well as the facilities and sights for tourists. The various interests are shown pictorially or in writing around the edges of the panel.

The individual cameos include:

The edge pattern is taken from the brickwork frieze of the Arts Centre and is worked in blackwork techniques with backstitch lettering.

The Town Hall clock, which is used by the Darlington branch of the Embroiderers' Guild as their logo, is worked in blackwork techniques.

Floral Locomotion. This design was used at the Chelsea Flower Show by the Town Council and is in appliqué and surface stitchery.

South Park Lodge shows the firework displays held there each year. Counted cross-stitch and backstitch.

Dolphin Centre Logo. A sports centre as well as a place for musical events. Applied kid with a couched edge and incorporating beads.

Civic Theatre represented by masks of comedy and tragedy worked in lazy daisy and stem stitch with couched cords.

Darlington Dog Show, an annual event, in long and short stitch.

Darlington Football Club, the 'Quakers', in applied felt with surface stitchery.

Darlington Rugby Football Club, the 'Bulls', in applied felt with surface stitchery.

Libraries represented by a seated figure reading a book in appliqué.

The logo for the Cornmill Centre for shopping built on the site of the old corn mill using gilt pearl purl, lazy daisy and straight stitches.

Line dancers in long and short stitch, french knots and stem stitch.

Scottish dancing shoes in half cross, back and stem stitches.

The 'Brick Train' emerging from an earthen tunnel alongside the A66 in painted quilted fabric with split stitch.

Sport England logo in applied kid with outlines in couched gold twist and beads.

Stitching Needs showing embroidery threads, scissors and thimble in applied kid and couching.

Pieced patchwork.

Trimmed Hat in felt with organza and beads.

List of embroiderers who stitched the panel:

Fiona Turnbull	Elizabeth Jarratt	Joan Bainbridge
Jean Morton	Eve McArdle	Anita Lumb
Patricia Battye	Barbara Clarke	Joy Bradshaw
Brenda Watson	Barbara Calton	Pat Camburn
Annette Jeavons	Linda Edwards	Kath Gaskarth
Margaret Sweet	Julia Lloyd	Helen W.Kendrick
Rozetta Dowson	Ann Millet	Christine Anderson
Clare Hercock	Nancy Fleming	



Panel 3 - Religion



Designer: Nancy Fleming and Elizabeth Jarratt

Interpretation:

There is a long history of religion in this area. The book of Revelation gives a reference to seven golden lamps or candles representing the seven churches and to seven stars representing the angels of those churches. The candles glow and throw light onto the symbols of religions, reflecting the faith and dedication seen and felt today in the year 2000. In this embroidery the candles illuminate the various symbols of religions present in the area in AD 2000.

Overseeing everything is the 'Eye of God', a symbol much used in painting and other forms of

visual art, e.g. stained glass windows in churches, to represent the idea of the presence of the all seeing, all knowing God, the source of all creation and all creatures. All Christian churches are represented symbolically by the various crosses as well as by the Chi-Rho, formed of the Greek letters Chi (X) and Rho (P) the first two letters of the Greek word for Christ, one of the oldest symbols for Jesus the Christ. There is also a simplified outline of a fish, a symbol used by early Christians to show their allegiance to Christ.

The six-pointed 'Star of David', formed by overlapping two equilateral triangles, is a symbol of Judaism. The Crescent Moon is a symbol much associated with Islam. Finally, white doves represent the message of peace, as they fly upwards toward the starry sky.

Techniques and stitches used: Appliqué, beadwork, goldwork, machine embroidery, ribbonwork, silk painting, surface embroidery french knots, seeding, detached chain stitch, fishbone stitch variation, and stem stitch.

List of embroiderers who stitched the panel: -

Christine Anderson	Pam Ayres	MaryBurns
Marjorie Brougham	Joan Bainbridge	Nancy Fleming
Rozetta Dowson	Julie Lloyd	Moraig Hyde
Sheena Simpson	Elizabeth Jarratt	