

EMBROIDERERS' GUILD OF CANADA
Bag 1550
St. Norbert, Manitoba, R0G 2H0

E. V. Thomas
1211 Glen Avenue
Winnipeg, Man. R2X 1M9

November 1973
Ch. 1 2.

PARENT GROUP MEETS: Cornish Library every FOURTH THURSDAY of each month.
TIME: 7:30 p.m. PLEASE NOTE THIS TIME CHANGE

The first verse of Chapter 26 Exodus reads: "Thou shalt make the tabernacle with ten curtains of fine twined linen and blue and purple and scarlet with cherubims of cunning work thou shalt make them". (Cunning work is described as the work of a cunning workman or embroiderer). The 31st verse of the same chapter reads, "And thou shalt make a veil of blue and purple and scarlet and fine twined linen of cunning work", while the 36th verse specified that, "Thou shalt make a hanging for the door of the tent of blue and purple and scarlet & fine twined linen wrought with needlework".

For the priests' garments Verse 4 of Chapter 28 reads, " And these are the garments which they shall make, a breast plate and an ephod and a robe and a brodered coat, a mitre and a girdle..." while Verse 39 specified that, "...thou shalt embroider the coat of fine linen and thou shalt make for them girdles and thou shalt make the girdle of needlework....."

And so it is that since Biblical times people have been making their places of worship beautiful for the Glory of God. It is not only in the great cathedrals and tabernacles that this has been done. All over the country, groups of devoted needlewomen have been enhancing small country churches as well by the richness of their needles' work.

THEREFORE: The November program offers ANN JOYNER of London, England, a Graduate of the Royal School of Needlework, who will introduce us to her experience with Metal Thread work -- and Church Embroidery.

PROJECTS: Name Plates will be polled during November meeting. Hope you all have yours ready.

NEW PROJECTS: To be ready for Critique by MISS LILLIAN ALLEN, (Retired Professor - University of Manitoba) who is presently teaching a Color & Design Course at the Crafts Guild of Manitoba. DATE: APRIL 1974 MEETING.

You are to do a project measuring 5" x 7" in a medium of embroidery of your own choice, on any backing, Canvas, Linen, Cotton, Evenweave, etc., to represent something you see "THROUGH THE WINDOW". Completely original, of course!!

Out of towners may mail theirs to Guild Address above, enclosing return postage.

GUESTS: Mrs. Margaret Nordstrom of Salmon Arm, B.C. graced the meeting with her most enthusiastic presence, and was enthusiastically welcomed.

SOMETHING TO PLAN FOR: A WORKSHOP WITH "JEAN RAY LAURY"

Tentative Dates: April 22nd through 25th, 1974 -- plus a SLIDE LECTURE

This offers to be a most inspiring Workshop in that we will experience a whole new approach to traditional Stitch mediums, and a new insight to broaden our thinking in the needlework we are presently engaged in. This is an opportunity not to be missed.

Jean Ray Laury has written or co-authored the following books: APPLIQUE STITCHERY; DOLL MAKING: A creative approach; HANDMADE RUGS; WOOD APPLIQUE; NEW USES FOR OLD LACES; BODY COVERINGS; HANDMADE TOYS (underway).

Last April's Family Circle featured her stacked felt designs and if you will watch for next February's issue, her work in Transparent Applique will be featured, plus

another of her original quilts.

She has done commissions for: United California Bank .. a Stitchery Mural; California State University of Fresno .. a Stitchery Mural & Wood Applique Mural; Applique panel for entire wall of Harrah's Club .. Reno; Banners for restaurant at Harrah's Club .. Tahoe (36 in all); Currently working on 15' banners for a restaurant in Phoenix and an applique panel for a restaurant in Los Angeles. Completed numerous commissions for various home magazines; Exhibited in one and two man shows, as well as Groups throughout the country.

To quote Jean Ray Laury: "This sounds a bit imposing and academic. Actually, I like to ski, cook and garden. I'm really a home body, and what I enjoy most is staying home and sewing. Sharing it with others is next best".

She will offer: SLIDE LECTURE -- POTPOURRI: Transparent Applique -- Shadow Work; Stacked felt, cut-through applique; Quilt Design

There will be a limit of 25. So register your intentions early. More details later when costs are all finalized.

BOOK REVIEW: CAROLYN AMBUTER'S COMPLETE BOOK OF NEEDLEPOINT - World Publishing Co.Inc. New York. This book is in a handy coil-bound form, easy to use as it opens flat, although a little wide to hold on your lap.

The book gives a good description of types and sizes of canvas, kinds of yarns and their qualities. Gives excellent advice on working conditions which all should heed.

The charts relating type and size of canvas to needle size and number of plies to use for tent stitch are a good starting guide for a beginner. The author then takes one through choosing a first design, type of canvas to choose for this, enlarging designs and placing on your canvas. She discusses shading and blending colors, helpful to all.

I disagree with one part of her advice on blocking, as if you place your work face down you will flatten your textured stitches. ALWAYS BLOCK FACE UP!

Instructions for a few simple designs, mostly geometric, are included.

The Stitch Dictionary section starts with suggestions for the use of various stitches. Working instructions are clear, and a photograph of the completed stitch is shown for each one. This is particularly useful in giving one an idea of the finished appearance. The names of the stitches are somewhat different, as they always are from one book to another.

The last section of the book is on letters of the alphabet, worked in combinations of various stitches, giving detailed instructions for copying. Colored photographs of all designs in the book are included, and are good and clear.

An excellent book for the beginner, or a person hesitant about experimenting on her own.

REVIEWED BY: Shirley Tyderkie -- Teacher of Canvaswork

BOOK REVIEW: ERICA WILSON'S EMBROIDERY BOOK

This book covers nine different types of embroidery: Crewel, Needlepoint, Silk & Gold Thread, Black Work, White Work, Stump Work, Applique, Mixed Media, Color & Design.

CREWEL - Chap. 1: Gives history, uses, fabric choices, wools, needles, etc. Clear and concise information on applying designs and choice and use of frames. Stitch illustrations are excellent and enlarged for clarity in reading.. Instruction on washing, stretching and blocking.

NEEDLEPOINT - Chap. 2: Which is correctly called Canvas Embroidery, gives history from 13th Century to present day usage. Describes types of canvas, wools, needles, & points out that it may be combined with Crewel in a manner termed "crewelpoint". Information on beginning design, use of frames, gives good advice to beginner. Necessity of choosing correct thickness of wool is emphasized. List of "do's and don'ts" preclude costly and time-consuming errors. Blocking and washing well covered.

SILK & GOLD THREADS - Chap. 3: Excellent information as to choice of project, collecting threads, choosing fabrics, tools of the trade, beginning design, and applying pattern, plus a large number of illustrated stitches and methods. History of threads very ancient and interesting. Good blocking, washing and cleaning instructions on such fragile and costly work.

BLACK WORK - Chap. 4: Uses black silk and gold thread on cream linen. Interesting history. Contains detailed information regarding beginning, choosing fabrics, threads and needles, stitches, blocking and cleaning.

WHITE WORK - Chap. 5: Interesting history all through ages of every country. Well described in all its facets: Coarse, Fine, Chain stitch, Shadow Applique, Point Turc, Point de Paris, Darning on net, Tulle embroidery, Needle-made lace.

STUMP WORK - Chap. 6: Interesting history, well described information as to materials, threads, transferring designs, stitches and techniques.

MISCELLANY - Chap. 7: Deals with Monograms, Applique and ShiSha work, sufficiently well covered for the beginner to understand the methods.

MIXED MEDIA - Chap. 8: Deals with Gold, Silk and wool combined; Crewel stitches with Needlepoint on canvas, white work in rug wool, Black work on Canvas; Stump work combined with flat crewel; Three dimensional needle-made lace in linen thread pictures; Tent stitch in rug wool on coarse weave wool fabric, combined with crewel in various thicknesses of yarn. This chapter appears to be for the more advanced embroiderer who has explored and mastered the work in previous chapters. It is an encouragement for the embroideress to "do her own thing".

DESIGN & COLOR - Chap. 9: Substance seems to be very worthwhile and should be helpful.

SUMMARY: I would say that in my opinion it is the best book of its kind I've seen. Covers the spectrum of embroidery, offering a great deal of basic information, which seems to be correct in its presentation. Also, stresses application of traditional techniques to modern designs and uses. Histories of different media alone worth price of book, even for someone not actively engaged in embroidery. Excellent illustrations in clear black and white and gorgeous color plates. A delightful book in every respect!

REVIEWED BY: Kay Braid ..Teacher of Crewel

With the kind permission of JOAN BLACK of Thunder Bay, our Ontario EMBROIDERERS' GUILD representative, the following is a reprint from the NACC News:

"The only stitch I know is the running stitch, so I can't hope to do much in embroidery!" "Not so" says Constance Howard, Sheridan's Summer '73 Stitchery instructor. "It is not how many stitches you know, BUT WHAT YOU DO with a stitch that counts". And to make her point, Constance showed us an exquisite piece of embroidery consisting only of fine running stitches.

So, if up to now you have been intimidated by those glossy books showing hundreds of stitches -- take heart. Find a piece of material about a foot square, a needle and a few threads. Without planning what you are going to make, plunge in with your needle. Use one stitch that you know and vary it in every way that you can imagine. Try your stitch in fine and coarse threads, in slubs and mohairs. Try it in various colors. Make your one stitch longer, shorter, touching, separated, bunched up, spread out,

over-lapped, curved, loose, tight -- try to exhaust all possibilities. Keep at it, for Constance maintains "You could spend your whole life with one stitch and still not know everything about it". By concentrating your attention for even a short time on one stitch you will find out some of the things you can do with it and you will avoid the pitfall of trying to solve too many problems at once. You may find a pleasing pattern or an exciting design growing before your eyes. Many of the "one-stitch" pieces from our class of thirty turned out to be quite acceptable finished stitcheries. If you would like to try another variation then use different stitches but keep your threads in values of one color, -- for instance, use all green threads ranging from dark to light.

For a third variation try using a variety of stitches but in self-color, that is stitch on red material with one kind of red thread. By the angle and texture of your stitches you can create the illusion of using several values of red. Once you have made a start on stitchery in this way you'll likely be able to see endless possibilities for your needle and threads, even if you stay with the running stitch for life."

DOESN'T THIS GIVE YOU SOME IDEAS YOU MAY PERHAPS USE IN YOUR PROJECT FOR APRIL? THOSE WHO ENJOYED CONSTANCE HOWARD'S WORKSHOP IN WINNIPEG IN SEPTEMBER CAN ALSO ATTEST TO HER INSPIRATIONAL TEACHING.

EMBROIDERY TIPS:

When using wool, did you know that there is a definite up and down of the fibres? The wool should be drawn gently through the thumb and forefinger to determine which way it runs smooth. The wool fibres should stroke downward and away from the eye of the needle so that when pulled through the material it is being "smoothed". NEVER FOLD OR DOUBLE THREAD -- as this would have one running smooth and one rough. Leave only little more than the length of the needle doubled back. If you need to increase thickness of thread, make sure all strands are running the same way. This may serve true when using Rayons, Linens, or any "loose" type spin of yarn.

In selecting a needle, always use one with a large eye, and so prevent the wool or thread from being rubbed and worn thin, allowing plenty of room for the thread to pass through the fabric, and prevent wearing at the eye point.

FOR "LEFTIES": To interpret stitch diagram FOR WORKING WITH THE LEFT HAND, trace the diagram on tracing paper with a black ink felt tip pen. Flip the tracing over and add any tracking notations. The tracing can then be taped into the book as a permanent record and is easier to read than the mirror technique. For CANVAS WORKERS (Needle-pointers) when reading Right Hand directions --- when stitching; instead of bringing the stitch UP from the BOTTOM of the stitch to the TOP: REVERSE your approach to come UP from the TOP of the stitch and DOWN to the BOTTOM. This is no problem, especially when the Canvas is on a frame.

REMINDERS: You are invited to send in material for your Bulletin -- anything from a helpful embroidery tip to a full-length educational article. Or, perhaps you know of a happening coming up that should be passed on, whether it be an Exhibit, Workshop, etc. This is YOUR BULLETIN -- and we want you to SHARE in it! Or, do you have a PROBLEM? Let us help you solve it!

NO MEETING OR BULLETIN IN DECEMBER - and we wish you all a VERY MERRY CHRISTMAS AND A HAPPY NEW YEAR IN YOUR EMBROIDERY!

PLEASE MAKE A NOTE ON YOUR CALENDAR: --- January Parent Group Meeting will TAKE PLACE - THURSDAY, JANUARY 24th, 1974 at 7:30 pm

PROGRAM WILL CONSIST OF: Slides from Embroiderers' Seminar in Pasadena, California and examples of Workshop results, which was attended by Leonida Leatherdale. Time permitting - a Stitch Session.

Future Programs to be announced later. Please attend and bring an interested friend and prospective member. The ability to pursue our goals for the future, will depend on your faith, support and our growth!!

If you have not already sent in your membership form, please use the form below:

TEAR OFF HERE

I wish to become a "Charter" member of EMBROIDERERS' GUILD OF CANADA:

"The purpose of the E.G. of C. is to encourage and promote the practice and knowledge of the art of embroidery in all its forms; to have a fellowship of persons who enjoy Embroidery - not necessarily skilled craftswomen, but primarily those who enjoy needlework and wish to learn and share their knowledge."

NAME _____

ADDRESS: _____

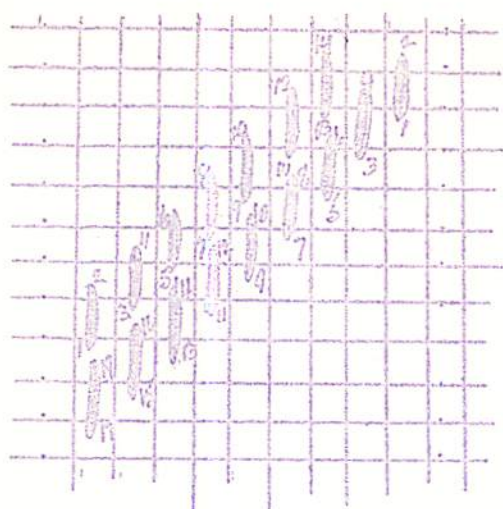
CITY: _____ ZIP _____

TELEPHONE: _____

Please make all cheques payable to: EMBROIDERERS' GUILD OF CANADA

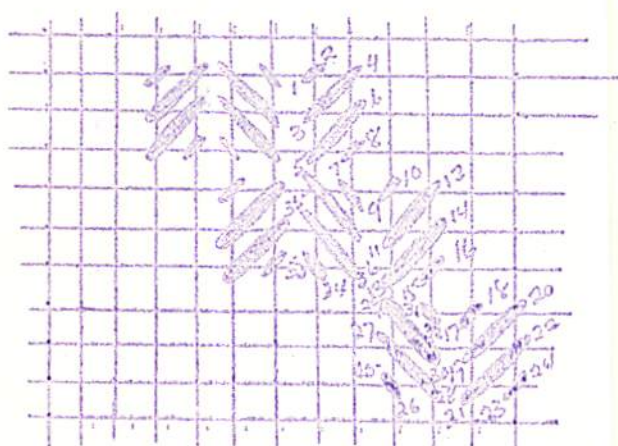
and MAIL TO: Bag 1550
St. Norbert, Manitoba

ANNUAL DUES: \$10.00



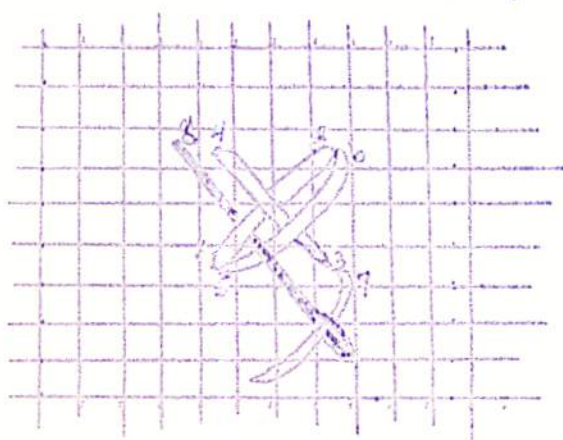
ERIN'S RIDGE

USE 3 PLY
PULL STITCHES!



ALTERNATING CASHMERE

USE 2-PLY



FLOWER CROSS

USE TWO PLY