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EMBROIDERERS' GUILD OF CANADA
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WINTER 1974
Ch. 1 III

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This will be your last Monthly Bulletin, as we are now going into the Quarterly publication and, with this, we hope to be able to gather and give more news, views and visual help. You are invited always to make your own contribution to the Quarterly by way of an Article, a helpful hint, a new stitch variation; or, if you are working on a new special project -- tell us about it.

Your Quarterlies will come out to you as SPRING, SUMMER, FALL and WINTER editions. The SPRING, will come to you this year following Jean Ray Laury's Workshop, early in May. It is hoped that many of you will be able to attend the Workshop, for which you will find a Registration form included in this Quarterly.

With conservation always uppermost, we are not issuing Memberships Cards and your receipt of the Quarterly will be your acknowledgement. Renewals will be annually, August being our year end, and your renewal forms will be in the SUMMER issue of the Quarterly.

Much correspondence is out with regard to the proposed SEMINAR in 1975 -- and when there is more positive information to give, it will be passed on to you for serious attendance consideration.

Always remember, your Parent Group meets at 7:00 p.m. on the FOURTH THURSDAY of each month at the CORNISH LIBRARY, 20 Westgate, Winnipeg, Manitoba. If you are visiting in Winnipeg, or just passing through, PLEASE JOIN US!

NOTES ON THE ORIGIN OF EMBROIDERY: By Sibyl L. Golden

The beginnings of the art of Embroidery date back to a very primitive stage in the history of all peoples. The discovery of needles among the relics of Swiss Lake dwellings implies that these primitive people were acquainted with stitching.

The earliest known pieces of Embroidery were found in the tomb of Tethmosis IV at Thebes, and are now on view at the Cairo Museum. The largest of the three linen fragments embroidered with lotus flowers bears the name of Amenhotep II in a cartouche (ca. 15th Century B.C.). Another has the name of Tethmosis III (16th Century B.C.).

The wall reliefs from Ninevah in the British Museum give some idea of the geometrical and flower patterns worn by the ancient Assyrians.

In Exodus, Chapter 28, the Lord tells Moses how the robes of Aaron for the priesthood should be made. "They shall receive gold, blue, purple and scarlet stuff and fine twined linen...and you shall make the robe of the ephod all in blue...on the skirt you shall make pomegranates of blue and purple and scarlet stuff...with bells of gold between them...

"And you shall make a plate of pure gold, and engrave on it..."Holy to the Lord". And you shall fasten it on the turban by a lace of blue.

"And you shall weave the coat in checkerwork of fine linen, and you shall make a girdle embroidered with fine needlework."

And in Exodus 26, the Lord tells Moses, "Moreover you shall make the tabernacle with ten curtains of fine twined linen and blue and purple and scarlet stuff, with cherubim skillfully worked shall you make them".

True embroidery was practiced by the ancient Greeks as demonstrated by some fragments of fabrics now in the Hermitage Museum at Leningrad. One, of the 4th Century B.C., is embroidered in different color wools, showing a man on horseback and honeysuckle tendrils.

The ancient Romans referred to embroidery as "painting with the needle".

By the time of Justinian (527-565) onwards, European and Byzantine embroidery flourished. By the 12th Century there were royal factories to produce Imperial coronation robes. During this time distinct national styles began to develop in different places. Many examples of Ecclesiastical work done during the middle ages have been preserved. The costumes of men and women, as well as curtains, bedspreads, and hangings were often richly embroidered. At the sacristy of St. Peter's, one can see the "Dalmatic of Charlemagne or of Leo II", Byzantine work of the 12th Century. Guilds of embroiderers existed far back in medieval times.

Many have seen the superb 11th Century Bayeux Tapestry embroidered with colored wools depicting the story of the Norman conquest of England.

In England, embroidery has been very popular for many centuries. The portraits of Queen Elizabeth show how magnificent the embroidery on her robes was. It was during Queen Elizabeth's reign that "Black Work" became popular.

China is the original home of the silkworm and the textile arts reached an advanced stage there long before any equally skillful work appeared in Europe. The Chinese used silk threads on silk. The designs include landscapes, buildings, figures, dragons, birds, animals, trees, flowers, streams and symbolic devices. The smoothness and subtle graduations of color truly suggest paintings.

Embroidery is an ancient and honored art.

BIBLIOGRAPHY: The Encyclopedia Britannica, 13th edition
The Holy Bible

It is with this thought "Embroidery is an ancient and honored art" that we must strive singularly or as a Group or Groups, to work towards recognition and proper placement of Embroidery as an Art Form.

***** In July 1974, the World Craftsmen Council are holding their meeting in Toronto, and Embroidery and Canvaswork (Needlepoint) have been excluded.

If we would all take pen in hand and write to:

DESIGN CANADA
Leisure Products and Crafts Division
Textile and Consumer Products Branch
Department of Industry, Trade and Commerce,
Ottawa, Ontario, K1A 0H5

and let them know our feelings for having been excluded in "Design Canada Craft Awards 1974", wherein:

Category 3 to quote: "Textiles including woven functional articles, tapestries, wall hangings, printed textiles, clothing, soft toys. NEEDLEPOINT AND KNITTING ARE EXCLUDED.

Category 8 to quote: "Decorative pieces - non-functional items in any material, including articles not eligible in the above categories", might possibly allow for embroideries -- but this does not give recognition where it truly belongs for so old an art form. There should be a special category for Embroidery and all forms of needlework, as much creative work is being done today and should have its place with other art forms. PLEASE DO WRITE TODAY to the above address and make your voice heard!

* * * * *

APRIL PROJECT: "LOOKING OUT MY WINDOW"

To be no less than 5" x 7" and may be done in any medium of Embroidery to depict something you see out your window. It may be realistic, surrealistic, geometric, magnified or just however you wish to interpret.

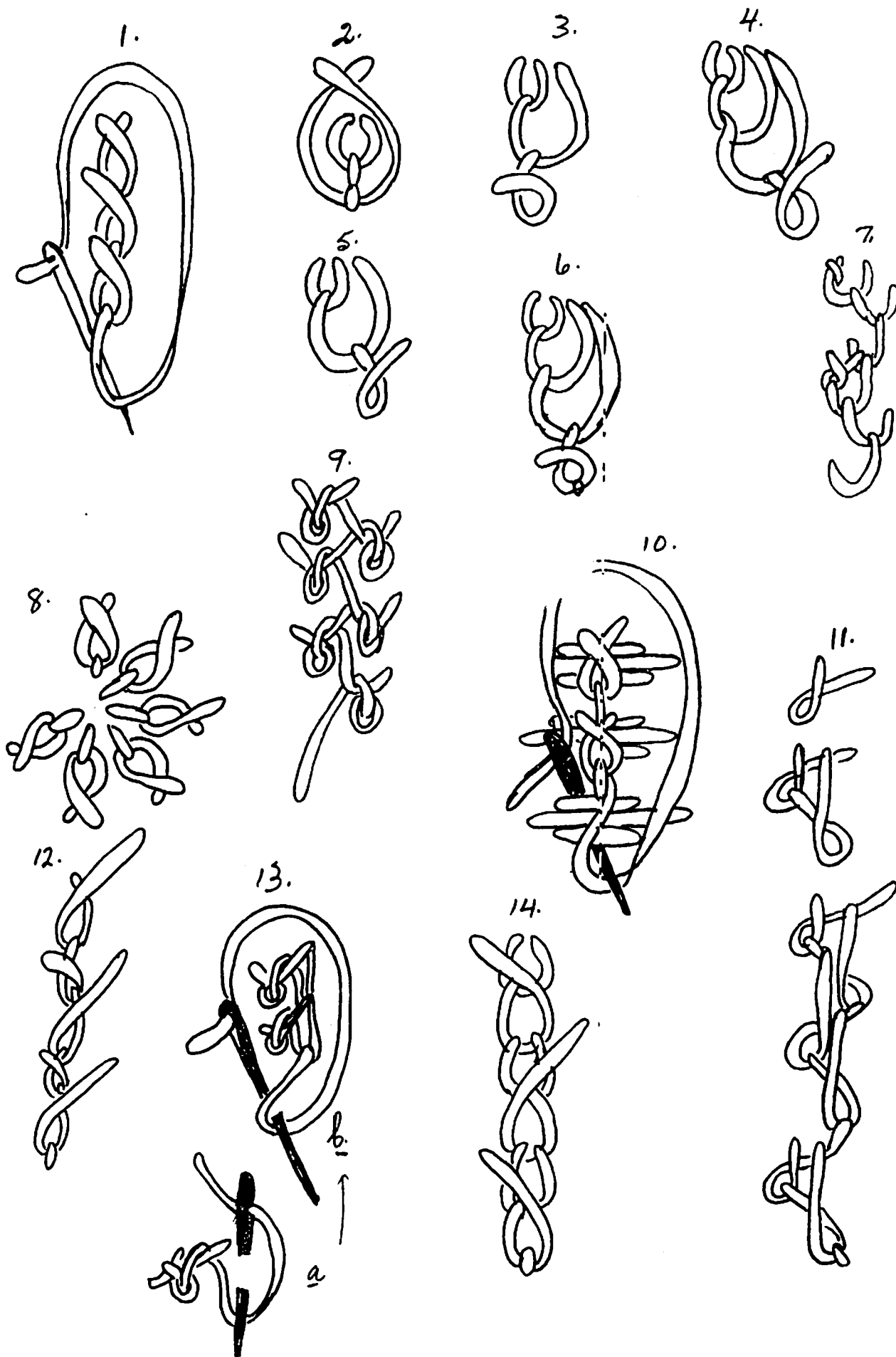
For those having to mail in, please send to Embroiderers' Guild Address, including return postage. Parent Group attenders will bring theirs in to the April meeting.

As previously mentioned, critique will be done by MISS LILLIAN ALLEN, Color and Design expert.

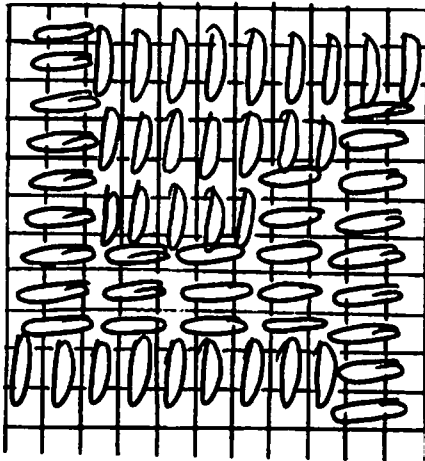
And to be of some help, here are some stitch variations for both Canvasworkers and Fabric Stitchers....

HAVE FUN!!!

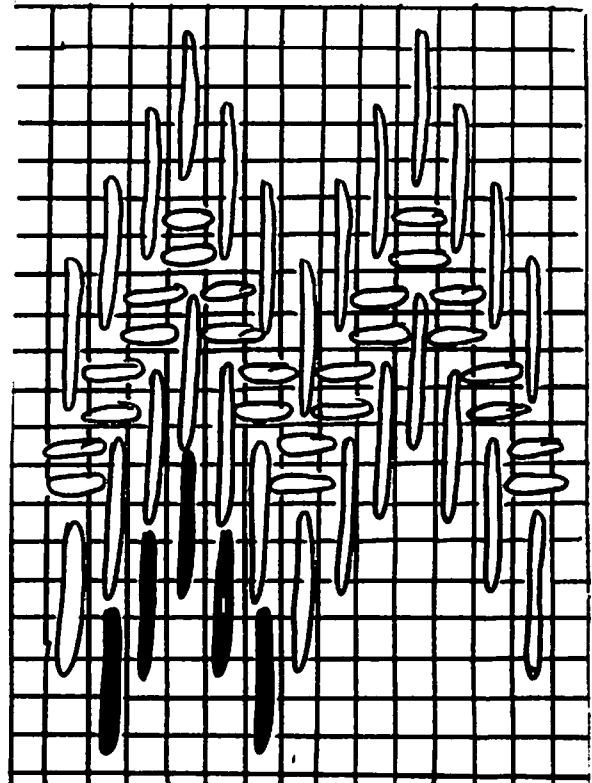
TWISTED CHAIN VARIATIONS - Try with different thickness threads for variety of effects.



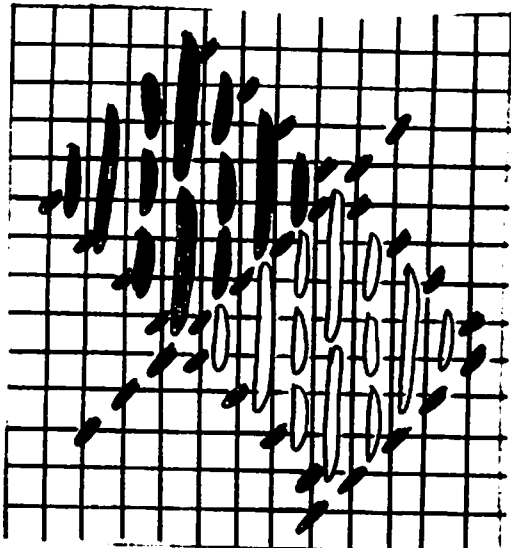
THREE DIAPER PATTERNS TO TRY:



GOBELIN DIAPER:

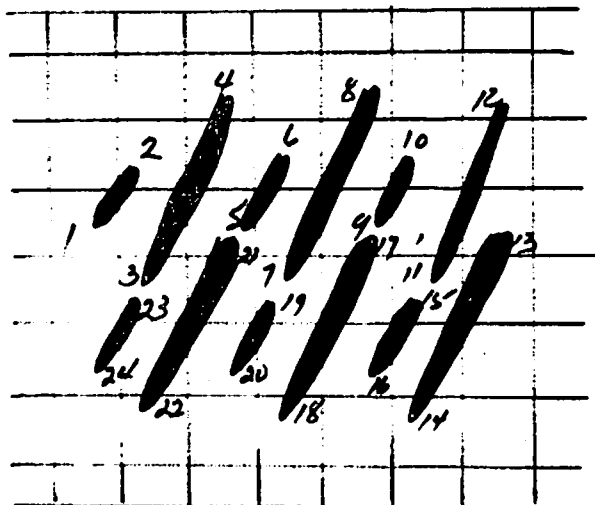


FLORENTINE DIAPER.



HUNGARIAN DIAPER

KENNAN STITCH DIAGRAM: For interesting background fill.



Use 3-ply persian on #10 Canvas
 2-ply persian on #14 canvas
 1 ply persian on #18 canvas

An intriguing book which may reveal to the reader new insight into the Queen of Scots' needlework, the political strife of her day and even a kind of liberal thinking that gave queens and mistresses alike, strength to pursue their interests, The Needlework of Mary Queen of Scots, easily read in an evening, will prompt further references.

If it rates any criticism at all, it would be only that the author, because of the condensed nature of her historical material in the opening chapters, appears to present an onslaught of royal members and their workers almost faster than the story lines, which can be confusing for those whose knowledge of history may be fading.

Nevertheless, it is for that very reason-- the seemingly concise recap of the key political people and events during the mid and latter part of the 1500's, particularly those influencing Mary's life, plus the detailed illustrations and discussions of all of the embroideries ever associated with the Queen of Scots -- that this account offers valuable documentation for both needleworkers and historians.

Specifically, the author presents substantial evidence, through personal records and letters, to question whether all pieces attributed to her were worked by her. In addition, it is pointed out that time and supplies, both wools and frames, were too limited for the ambitious projects previously thought to have been Mary's efforts during her 10-month stay at the Scottish castle, Lochleven. The author further emphasizes that Mary was not without her own professional embroiderers.

An ardent hunter and archer as well as horsewoman, the slim Roman Catholic beauty, who was even termed "pleasing to look at" by her enemy John Knox, leader of the Scottish Reformation, is described as struggling to grasp the many implications of Scottish politics upon her return home in 1561. To conceal her thoughts and emotions, the young Queen adopted a practice of working on her needlework while listening to her Council or conducting talks with Ambassadors and advisors.

Her interest in needlework, first acquired during those formative years at the luxurious French court where she was constantly surrounded by finery and exquisite embroideries, offered inspiration, if not therapy, during her 20 years of captivity. While "devising works" as a prisoner at Lochleven and later in England under the watchful Shrewsbury's eye, Mary was frequently described as studying emblem books for ideas that she could express in the Latin Mottos to provide a play on words and hidden meanings for those who knew the languages.

Finally, it must be pointed out that the author has skillfully blended the needlework and political colors of those battle-torn years into an exciting and creditable study from which the reader can learn considerable today.

Bonus features of the book include various inventories of the Queen's needlework and personal clothing, plus a family tree, a calendar of events from 1542 to 1587 and a list of plates as presented throughout the pages.

EMBROIDERY COMPETITION

For those who have not heard as yet, the Presbyterian Church in Canada, Centennial Committee, is sponsoring a Competition for: ECCLESIASTICAL BANNERS, STITCHERY & HANGINGS. This is an opportunity to truly express yourself, and you may get entry forms by writing to:

Mrs. Sheila Kirkland, Co-ordinator of the Banner Competition
Box 265, Postal Station "W"
Toronto, Ontario, M6M 4Z2

Entry forms are available until April 1, 1974 and the deadline for receipt of the finished hangings is May 1, 1974. Let us know if you are entering and what the results of your entry were.

WHY ATTEND WORKSHOPS?

Workshops open doors to new techniques, new approaches and new outlooks which greatly broaden your understanding and competence.

Even if the subject matter covered is not in your special field of interest, there are usually nuggets of design and fresh ideas which can be carried over to any field. The interaction of approaches and different techniques stimulates the imagination to see interesting new projects and ways of working out problems.

In addition to new knowledge, the expert leader also imparts a great deal of inspiration to help you "recharge your batteries". One gets inspiration, too, from seeing the many ways there are of tackling problems, represented by all the different individuals who are working together at the Workshop.

If you are an amateur, don't let that keep you from attending. Most leaders give special attention to those needing it. And a Workshop is not an endurance contest; techniques are learned and pieces are usually designed and started, to be finished in detail later, at your leisure.

Then there is the fellowship of working together with your peers; of learning about what is going on elsewhere in the country and the satisfaction and exhilaration of just plain "learning something new"!

MARK THESE DATES AND INFORMATION ON YOUR CALENDAR FOR 1974PROGRAMS FOR PARENT GROUP FOR BALANCE OF YEAR:

1974 JANUARY: SLIDES FROM SEMINAR OF EMBROIDERERS' GUILD OF AMERICA - held in Pasadena, California - Leonida Leatherdale
also - Learn to make a NEEDLEPOINT PURSE HANDLE

February: STITCH SESSION: Leonida Leatherdale YOU BRING: Scraps of yarn,
Shirley Tyderkie piece of doodle cloth or
doodle canvas

MARCH: STITCH SESSION: Leonida Leatherdale YOU BRING: Scraps of yarn,
Shirley Tyderkie piece of doodle cloth or
doodle canvas

APRIL: "LOOKING OUT MY WINDOW" - Critique - MISS LILLIAN ALLEN

MAY: Joanne Hull (Mrs. Robert Hull) has offered her home for the
viewing of her SAMPLER COLLECTION. She will give talk on same.
ADDRESS: 401 Bower Blvd., Tuxedo, Manitoba; TIME: 7:00 p.m.

JUNE: SHOW AND TELL - FINISHED & UNFINISHED WINTER WORKS. PROBLEMS?

PLEASE NOTE: BRING SCISSORS, YOUR NEEDLE CASE, THIMBLE, ETC. TO ALL
STITCH SESSIONS. When necessary, a small charge for
working materials, embroidery hoops.