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EMBROIDERERS' ASSOCIATION OF CANADA
90 East Gate
Winnipeg, Manitoba, R3C 2C3

SPRING 1974
Ch. 1 IV

The EMBROIDERERS' ASSOCIATION OF CANADA is a non-profit organization, founded in September 1973. Its purpose 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 and thereby work towards maintaining higher standards of design, color and workmanship - in all forms of embroidery and canvas work.

- * To function as the Parent body or Chapter for all;
Chapters, Guilds, Individuals
- * To serve as an informational source for individual
needlewomen throughout Canada. (Memberships extend
beyond our boundaries)
- * Hope to broaden educational resources in due course
through:
 - ** Study Boxes
 - ** Lending Library
 - ** Workshops
 - ** Seminars
 - ** Courses in Embroidery

YOUR BOARD:

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VICTORIA, B. C. REP.....	Mrs. Kathleen Cupples
B. C. MAINLAND REP.....	Mrs. Margaret Nordstrom

After almost a year of correspondence with Ottawa, to secure a permanent name for our Organization, it is now official! We are:

EMBROIDERERS' ASSOCIATION OF CANADA
90 East Gate
WINNIPEG, MANITOBA, R3C 2C3

We want to take this opportunity to welcome all the new members, and the interest and enthusiasm shown. Especially, we would like to encourage each one of you to send in any news, views or something to share by way of an Article, Book Review or Embroidery Experience. PLEASE, help us to make this Quarterly of interest to everyone.

We are now able to go ahead with plans for a Letterhead or identification in the form of a Crest. So, all you Designers, doodlers - get to work and send in something with the letters "EAC" and significant of all of Canada and Embroidery. We would like to have this in by the end of June to be able to make our selection so that we may start our second season with suitable insignia. In order to offer you some incentive, the winner will receive one year's membership and appropriate recognition. Send in as many designs as you like - but, EVERYONE SEND IN SOMETHING!

No Organization can function without a positive working capital and, therefore, we are offering the following types of membership:

Individual \$10.00
Chapter or Groups of no less
than 25 members \$ 5.00 per member

ENDOWMENT FUND: We would encourage contributions to an Endowment Fund to assist in organizational expenses, and to further future education:

LIBRARY: Anyone wishing to, may make a contribution of a book, or funds for the purchase of a book for the E.A.C. Library. These books, eventually, will be available upon request, through the mails, to assist Embroiderers in their study or those who are working alone. To date we have contributions as follows:

DONOR

DICTIONARY OF EMBROIDERY STITCHES by Mary Thomas Leonida Leatherdale
ENCYCLOPEDIA OF CANVAS EMBROIDERY STITCH PATTERNS
by Katharine Ireys Leonida Leatherdale
CAROLYN AMBUTER'S COMPLETE BOOK OF NEEDLEPOINT Leonida Leatherdale
BOOK OF NEEDLEPOINT (The New York Times)
by Elaine Slater Isobel Jefferies

* * * As our Library grows, book lists will be made available.

EMBROIDERY COLLECTION: Anyone having anything they wish to contribute towards a Permanent Collection for Study and Exhibit, is welcome to do so.

STUDY BOXES: Your Parent Chapter has started, and we would ask all members to assist by sending in STITCH SAMPLERS in the various embroidery media for use in our Study Boxes. We would like all samples to be on either fabric or canvas, no less than 5" x 7" - no larger than 7" x 9", so that they may be suitably mounted on a page for study books. They will be mounted so that they may be seen from both sides, when necessary to follow the thread direction. Because of current popularity

we would like to begin with Crewel, traditional & contemporary; and Canvas work (needlepoint). Let this be a summer works project! Suggested means of attacking this challenge would be to take one stitch and explore it to its fullest on one sample; either in a monochromatic study or, with best use of color or texture.

We would like to have you use any size canvas; this is where your oddments can be used up, as well as your scraps of yarn. For suggested stitch help you may refer to Katharine Ireys, "ENCYCLOPEDIA OF CANVAS EMBROIDERY STITCHES", Erica Wilson's "CREWEL EMBROIDERY" or Jacqueline Enthoven's, "THE STITCHES OF CREATIVE EMBROIDERY". Submit, with reference and stitch diagram and any helpful information you may have discovered when sampling. Do as many as you like. You will find it a great discovery for yourself as well. DON'T WAIT! START YOUR STUDY BOX HELP NOW!! Would like to have these in by NOVEMBER 1974.

FINISHING & MOUNTING WORKSHOP: This will be our next experience and one that is asked for more and more as, if we have the know-how, we should be able to work our pieces from beginning to end. Not only will it give you a sense of complete accomplishment, it will be a considerable saving in dollars. BEA ERICKSON, who does Custom Finishing for several Needlework shops in the Minneapolis area, has mastered all the little tricks and shortcuts to give your work a completely professional appearance. She is most willing and generous in sharing her techniques with one and all. EVERYONE should be able to complete their own work.

FINISHING & MOUNTING WORKSHOP: with Bea Erickson of Minneapolis, Minnesota

October 22nd, 23rd and 24th - 1974

Bea suggests that you have articles ready for finishing, such as:

- * Key Chain: Two pieces with straight sides, no less than 2 inches in size & bring 6 strands of yarn for binding stitch
- * Eye Glass Case: 6 1/2" x 6 or 6 1/2" - plus extra strands of yarn
- * Check Book Cover: Exactly 6 1/2" x 7 1/4" (Bigger is NOT better)
- * Pillow:
- * Door hanger or "Please Come In" type pillow, etc.

Bring anything with which you need help, over and above the small items mentioned.

These lessons will be in three, half-day sessions, as there can be only twelve, comfortably, around a sewing machine for instruction. Therefore, you will have either a morning class or an afternoon class.

If you are interested in taking part in this FINISHING WORKSHOP - register your intentions with E.A.C. and a form will be sent out to you.

OUR FIRST SEMINAR: Mark your calendar: MAY 5th through 9th, 1975

We have the "tops" in their fields scheduled to bring us their talents to share - and we expect to have all finalized and ready to send out to you by our January Quarterly.

So, RESERVE THE TIME and plan to come and experience all the "treats" that are in store for your benefit!!!

EXHIBITION: Plans are now under consideration for a Juried Exhibition of Embroideries for 1976. If you are planning a project - there will probably be a category for your work. More details later.

NEWS -- FROM NEAR & FAR:

VICTORIA, B. C. REPRESENTATIVE - Kathleen Cupples

The New Embroidery Guild of Victoria, founded in 1970, is in the process of selecting a new name for itself and reviewing the purpose of the Guild. So far, many names have been suggested and a vote will be held soon.

Last fall our meetings began in October with a "Show and Tell" of our summer projects and a short resume of the embroidery activities of some of our world-travelling members. There was an "Artists at Work" weekend at the Victoria Art Gallery in November in which three of our members took part. In January, the Guild sponsored a Workshop in design given by Carole Sabiston, well known in B. C. for her wall hangings. At our March meeting we will see the results of this Workshop.

Mrs. H. W. Bartholomew showed us her collection of old embroideries and spoke briefly on the history of each piece.

The New Embroidery Guild of Victoria has been invited to participate in the Annual Victoria Hobby Show. In June, the Victoria Public Library is planning an exhibit called "Stitchers in Today's World" and members have been asked to show their work along with the pertinent books available from the library.

Some of our stitchers will be taking part in the FIBRES FESTIVAL in April to be held at "Open Space" in downtown Victoria.

Last May we were each given a square of canvas and wools and asked to create in stitches, "My Idea of the Island". These pieces are now in and will be combined into a single wall hanging for display.

Our meetings are held the last Wednesday of each month, excluding July and August, at 7:45 p.m. at 536 Broughton Street, Victoria. Interested guests are always welcome.

WESTERN ONTARIO REPRESENTATIVE - Joan Black

If you are planning a trip East this summer: For your educational inspiration, the following Workshops are being sponsored by "FIRE, EARTH AND FIRE" and the ONTARIO ARTS COUNCIL, Thunder Bay, Ontario:

July 2 to July 12	INTRODUCTION TO WEAVING	\$20.00
	ADVANCED WEAVING	\$20.00
July 15 to July 26	BATIK	\$20.00
	STITCHERY	\$15.00 - Both for \$30.00
July 29 to August 9	INTRODUCTION TO WEAVING	\$20.00
	ADVANCED WEAVING	\$20.00

INSTRUCTOR - Monica Kelz, Honors Graduate 1972, Ontario College of Art

* Off-loom techniques and Natural Dyeing will be included in all weaving courses. Some materials are supplied.

FOR FURTHER INFORMATION CONTACT: Mrs. Marilyn Clarke, Director
Craftsman-in-Residence Program
471 Pineview Bay
THUNDER BAY, Ontario, P7C 1Y7

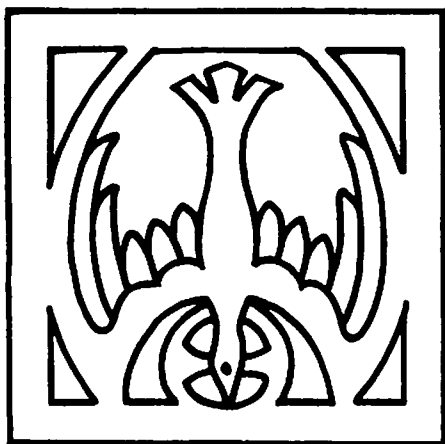
NEWS -- from Near and Far (cont.)

Thanks to all those who wrote to the Department of Industry, Trade & Commerce with regard to the omission of Needlepoint, Knitting from the Design Canada Craft Awards 1974. They have acknowledged the fact in a letter recently received by your President and stated that the reason for exclusion was that they did not wish to be avalanched with commercial patterns or kits, which is understandable; and they have assured us that they will keep in close touch and future plans will include the Fibre Arts - needlepoint, knitting, embroidery, etc.

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FROM MRS. H. W. HARDING - Kitchener, Ontario

"One day in September 1973, just before I was leaving Manitoba for home, my daughter-in-law, who lives in Birtle, Manitoba, asked a favor of me. It was this. "I would like you to do me a picture of the Holy Spirit, in crewel work. Can you?" Well, it was a challenge and I love a challenge and on my arrival home I started to think about this commission and now I am ready to start, having first done much searching for something suitable for the very old frame she has. The red linen is for the background and I have enlarged the design to 18 x 10 inches; most of the stitchery will be in white, heraldic gold and touches of red. This project has involved many people in my search; many have become interested inquirers about Crewel Work and some, more deeply interested in the Holy Spirit.



9. DESCENDING DOVE

The Holy Spirit. A Triradiant nimbus (circle of light) denotes divinity. See symbols 1, 3, 7.

Luke 3:22

The April Project, "Looking out my Window", sounds interesting. I cannot do anything for April this year. We are starting on new frontals for our altar anytime now. I have finally received my last books from England and plan to call a meeting next week before submitting designs to our Rector for approval. Thought you might be interested."

Am sure Grace Harding would be interested in corresponding with anyone else sharing her interest in Ecclesiastical Embroidery.

Mrs. H. W. Harding, 60 Church Street
Apt. "B", KITCHENER, Ont., N2G 2S2

ANN JOYNER - recently moved to Winnipeg from England and, since her arrival, has been a most energetic, prolific and enthusiastic needlewoman. She is a graduate of the Royal School of Needlework and specializes in Ecclesiastical Embroidery, having also worked on the Royal Robes in Britain. She has taught a class in Gold Work since her arrival, and her recent major project has been a banner commissioned by the University of Winnipeg. This banner measures some eight by ten feet and bears the coat-of-arms of the University. It was displayed at the Winnipeg Centenary Convocation on April 20th when ten Winnipeg Citizens were honored. We are very proud to have Ann Joyner as a member of the Embroiderers' Association of Canada and know that she will assist us on our knowledge of Metal Thread Work.

CANVAS WORK - by Helen Russell

"I do needlepoint". How dull that can make the Craft sound. And yet nothing could be further from the truth. First of all, call it "Canvas Work". Now try the same sentence again, "I do canvas work". Immediately it begins to sound more interesting. Canvas work is actually the more correct term for the craft of embroidering with any variety of materials on a mesh canvas.

I was first attracted to the craft by seeing the amazing range of gorgeous colors of tapestry wool available. Look the next time you are in a store's wool department. You cannot help but be inspired! The idea of working on canvas, which is more limiting than cloth due to its precise mesh counts, appealed to my basically scientific nature. I was fortunate at that point to know someone who patiently taught me how to do the classic tent or half cross stitch. With just this one stitch it is possible to accomplish all one's projects. Later I enjoyed trying many of the more than 200 stitches available to canvas workers.

At the beginning, with the knowledge of tent stitch and the availability of canvas and wool, the obvious question was, "What shall I make"? There was a wide choice of prepared designs. But I was totally turned off by the idea of spending hours filling in the background around an already-finished centre of flowers. As far as I was concerned, the only part of interest had already been done. Even now, I try to avoid having much background to do or else do it in stitches which cover the canvas quickly and more interestingly.

I also did not like any of the traditional designs which featured reproductions of old masters, cabbage roses or waterfront scenes, etc. In 1967 when I started to do canvas work, the great revival of interest in all crafts had not really begun. There was not the choice of vibrant designs that is found today. The only solution that I could see was to make my own design. Luckily I was too naive to realize how difficult it can be to have to execute a design, translate it onto canvas and choose all one's materials. Since I have a deep love for antique samplers, my first project was a classic alphabet sampler which I made as a Christmas present for a close friend. What a sense of accomplishment to see it finally hung! Even after four years it is still one of my favorite pieces, perhaps because I was so deeply involved in all stages of its development.

Having done this first piece, I was eager to learn more about the craft. There were many excellent books on the subject but it is not always completely satisfying to learn this way. As we lived in Winnipeg at the time, I signed up for a course in canvas work that was given at the Crafts Guild of Manitoba. Luckily I had an excellent teacher, Leonida Leatherdale, who is an exceptional craftswoman in all forms of stitchery. She has remained a valuable friend and a great source of information and inspiration. In this course I learned how to do some of the many different stitches. More important, we were taught an appreciation of how various stitches could be used alone or in combination with others for effective results. As Mary Rhodes says in her book, "Ideas for Canvas Work", "even when one is working abstract designs on to canvas, it is necessary to observe carefully the effect which is likely to be created by a change of stitch, with its accompanying change in texture, as otherwise the balance and unity of design can easily be destroyed."

In the last four years I have worked over 20 pieces, all of them wall hangings. I have never really been tempted to make any of the wide variety of "useful" objects such as book covers, purses and pillows that it is possible to do in canvas work. With hangings one does not have to worry about their being subjected to any wear and tear, particularly after so much work went into their execution.

I have done several kits but always feel confined at being restricted to someone else's choice of colors. One of these I finally finished last year after 18 months of intermittent stitching. It was a traditional picture titled "Basket of Poppies" that my

Canvas Work - by Helen Russell (cont.)

mother had always loved. Its intricately shaded design of 38 colors had to be translated onto canvas from graph paper. There were more than 78,000 stitches. Now that it is finished, I am glad to be able to say that I did it. But never again!

A more personal sort of kit to buy is one in which the design is painted or graphed and you are allowed to choose your own yarn. This has enabled me to pick colors that I like and also to buy enough yarn so that I can try a variety of stitches for more interesting details and backgrounds.

The ultimate expression, of course, is to do the entire piece, from designing to working to mounting, by oneself. At first I was intimidated by the fact that I cannot draw. It turned out not to be such a disadvantage. One hanging, "Lac Lu Autumn", came about as a result of a visit to the lake. My husband and I were captivated by the beauty of the fall leaves. We spent the day collecting them. Once pressed, they were arranged on a large sheet of brown paper. My husband first traced them onto the paper and then copied this onto the canvas. Since this first successful attempt, he now puts all my designs on canvas. He has also learned how to mount and frame the finished pieces. It has become a family affair.

The woven pattern in our bedspread had always intrigued me. The total effect was one of undulating lines. On close inspection, however, it could be observed that these were formed by a series of squares and rectangles. I carefully measured each of the basic squares and transferred them to graph paper. The rest of the design worked out easily from this. I chose four shades each of green and pink tapestry wool and made up several variations of satin stitch for each square or rectangle. My husband mounted the finished work on hardboard and backed it with another piece of board covered with green velvet, allowing two inches of velvet to show as a border. We hung the piece by a corner rather than a side. I was fortunate enough to have "Geometric #1" chosen for Manitoba Mainstream, a collection of handicrafts which has just come back from a year-long tour of Canada.

My most recently completed hanging is an adaptation of a brass rubbing. It measures four feet by 18 inches and took about four months of work. My husband and I saw Etherea in a book and immediately fell in love with her. She was the Lady of Meretune Manor, lived in the 1300's and her full-length brass is in a church in Surrey, England. The first step was to enlarge the design. After my husband had done this, he transferred it to canvas. I used approximately twelve different stitches in doing Etherea and for the first time experimented with metallic thread for crown and jewels. We just love the lady now that she is finished. Our only regret is that she is a wedding present.

Once bitten by the bug, you can find design ideas everywhere. A delightful drawing of Snoopy on the delivery bag of a local stationery store was translated into a hanging for our son's room. A full-page magazine photograph of various nuts is just begging to be worked in an abstract design of textures and rich brown tones. It has always been in the back of my mind to try my hand at making soft toys in canvas work; I have seen some examples of dolls and animals and they really are effective. The marvelous part of making anything for children is that you can let your imagination run wild. There are no restrictions on form, color or texture.

The Embroiderers' Association of Canada has as its spring project a 5" x 7" piece with the theme "Through the Window". What a challenge to try to capture something of our magnificent Lake of the Woods area! Meanwhile I have three projects already on the go!

If only my hands could work out ideas as fast as my brain can devise them!

BOOK REVIEW - by Ruth Horner

"DESIGNING IN STITCHING AND APPLIQUE" - Nancy Belfer - Davis Publications, Inc.
Worcester, Massachusetts

This book is written for anyone who has responded to the richly varied appeal of yarns, threads and cloth -- the medium of fibers - for the beginner, for more experienced students and artists, and for those of us who appreciate the medium and wish to collect books illustrating the work of textile artists.

The book is not lengthy or wordy. Of its 128 pages, only 50 are text; the rest is given over to good photography, illustrating the history of textile art, methods and techniques and the work of 80 contemporary artists; including the author. Some of these people are students of Author Nancy Belfer, Associate Professor of Textile Design, State University College at Buffalo, N. Y. One large applique hanging is done by Wendy Toogood, formerly of Regina and now working in Eastern Canada. While some of the work is decorative, only three pieces would be classed as functional. All are of expressive interest and some could find their way into the permanent collections of art galleries.

For the beginner, the author advises simple exercises or samples which allow the individual to become familiar with some embroidery stitches and realize their possibilities in ways that are conducive to the development of her own personal sense of growth.

For example - to begin, gather a random assortment of yarns and threads, needles of different sizes and background cloth, not too tightly woven, about two feet square and tack to a frame or stretcher or a large hoop. Simply begin, starting with a basic linear stitch (e.g. stem) and work a series of rows over the surface of the cloth, the needle functioning as a drawing tool. Place some rows of stitched lines close together, others farther apart - trying to sense the relationship of the space to the stitches as the work progresses. While working change the yarn, trying both fine and bulky varieties. Introduce other linear stitches to the sample - perhaps the running stitch, the back stitch and try couching some heavier yarns to the background cloth.

The author gives ideas for further samples and stresses that working directly with materials leads to discoveries about yarn and cloth, their color and texture.

Gradually the beginner learns to make choices and judgement - which is what design is all about. She can find images and ideas that lead to expression in fabric, everywhere. But the beginner must learn the habit of observing her world closely; an artist sees artistic potential in everything she encounters. A beginner must also consciously direct her awareness of the coloration to all that is around her. She will have her own individual response conditioned by her temperament and personality and will make a statement uniquely her own.

In a Chapter on Color and Texture in Yarns and Cloth, the author says that most textile artists are selective scavengers, always on the alert for intriguing finds - from cloth sausage casings, mop heads and coarse laces to silk and metallic and plastic yarns. Each bit of fabric or fiber has its own special tactile quality; each communicates in its own way. As well, a collection of yarns and fabrics in many different colors is necessary for anyone interested in textile work, even the beginner, who through direct experience can learn to build color relationships.

As the book title might suggest, a good part of the text describes Applique Methods, Applique Cut Work and Stitching with Applique. These, and the following chapters on Machine Stitching, Quilting and Sectional Padding, Hand Printed and Dyed Cloth,

Book Review - by Ruth Horner (cont.)

Hooking and Knotting, Soft Objects and Toys, Forms in Cloth Construction, give basic technical information and demonstrate how artists are using these traditional fiber techniques, formerly confined to functional expression, in new and imaginative ways.

It is interesting to note that 5 panels in this book are built up of a series of cloth layers, each serving as a frame for the centre. Each layer, gradually increasing in size, is attached by hand in either a blind stitch or running stitch. For example, on page 75, the background for a hand stitched centre section is heavy white cotton, cut in a circular shape. Bias tape was carefully blindstitched around the rim of the circle, which was then mounted applique-fashion onto a square of velour, surrounded by an outer shape of striped denim - giving impact of a framed painting.

A worthwhile book from beginning to end!

REPORT ON JEAN RAY LAURY WORKSHOP - by Kay Braid

The Monarch Life Building, Winnipeg, on April 22, 1974, was the setting for a memorable occasion and a "first" in the history of the Embroiderers' Association of Canada. This event, which was arranged by the founder and President, Mrs. Leonida Leatherdale, took the form of a slide lecture given by the renowned JEAN RAY LAURY of Fresno, California. Mrs. Laury was introduced, by Mrs. Betty Blick, to a large audience of interested craftsmen. Mrs. Laury graduated in Art Education from the University of Northern Iowa, Cedar Falls then obtained her Master's Degree from Stanford. She has combined the fruits of her experience and imagination in an original way to execute numerous commissions, including a stitchery mural for the United California Bank; a stitchery mural and wood applique mural for the California State University of Fresno; 36 banners for the Restaurant at Harrah's Club in Tahoe, 15 banners for a restaurant in Phoenix and an applique panel for a Los Angeles Restaurant. She has had many articles published in the Family Circle, Better Homes & Gardens and Cosmopolitan magazines and, also, is the author of several books. She is well known for her quilt designs, dolls, applique and wood applique, etc.

Mrs. Laury, who was attired in a lovely long appliqued gown which she said had been intended, originally, for a quilt, spoke about her work for a few moments, after which we were treated to a series of colored slides, accompanied by interesting commentary and anecdotes. She pointed out that hand-crafted articles are superior to those that are mass produced, in that they fill a human need for warmth and they provide a communication between the creator and the user that is vital and alive.

Mrs. Laury uses felt in many of her projects and recommends it as a time-saver to permit more emphasis on color and design. She also uses machine as well as hand sewing and stated that the hand stitchery gives life and vitality to the work. We saw many beautiful pictures of the banners in Fresno and those in the Phoenix Mall; the latter being double-sided as they hang free.

We then viewed the slides showing quilts. Mrs. Laury informed us that her first effort in quilting was done when her children were small, and at that time she said she had a very limited understanding of how the work should be done. The quilt was intricate and had many subjects all pertaining to children - it surely must have provided much entertainment for her youngsters. At this point Mrs. Laury stressed the need for one to have courage to try a project because even though one might not obtain absolute excellence in the workmanship, many very interesting and beautiful things can evolve.

Report on Jean Ray Laury Workshop - by Kay Braid (cont.)

Another slide showed a quilt done by women in an Organization in Oakland, California. It was made of blue denim - each contributor having done a square independently, and these were all very attractive and harmonious when assembled in the quilt.

Mrs. Laury suggested at this point that it is wise to do a small quilt - such as for a doll bed or crib - for a starter, to acquaint the doer with all the work that is involved from beginning to end. So many quilts are begun with great enthusiasm, but never reach the finish line because not all facets of the job appeal. Before beginning a quilt one should have a basic plan which should be kept simple. A checkerboard design is good, with blocks being about 2" x 3" and using only two colors. Working on repeat blocks is not monotonous if the overall design is appealing.

Quilts can be constructed without a frame, a method preferred by Mrs. Laury. One such design was featured in the Better Homes and Gardens, and another appeared in the Family Circle in the February 1974 issue. Mrs. Laury drew attention to the fact that in many of her designs the actual quilting, which is the tiny running stitch, is a secondary involvement, the main themes being color, design and applique.

It was suggested that such outlets as the Salvation Army Stores can sometimes provide items of interest in the way of scraps of laces and lace doilies, which can become the "heart" of an applique. We had the pleasure of viewing many pieces using such articles - in particular a shocking pink cotton velveteen quilt on which white laces and doilies were appliqued in an attractive design.

Mrs. Laury told us she had designed a luxurious red velvet quilt for Cosmopolitan, a commission which was questioned by her family. Their fears were not unfounded as, when the illustration appeared in the magazine, the art form of the quilt was almost overshadowed by the forms under the quilt. This slide and its story evoked hearty laughter from the audience.

The next group of slides was concerned with rugs. Mrs. Laury advised that these prove to be very durable, and had worn well in her own home. They were adorned with machine applique, satin stitch, couching, and used different techniques. She said it is not necessary to have a rug completely planned before starting the work - "it happens as you progress".

Continuing slides showed large murals done for offices, banks, restaurants, and various locations. It was pointed out that some of the hand work done on larger pieces does not always show from a distance but, when a mural, etc., is used in an area where the viewer will gradually come closer, the detailed handwork provides a continuing interest as one approaches. Double knits were used as a background in some of the projects.

The next slides were of dolls, which were most interesting and, sometimes, quite humorous. The simplest way to start doll construction is to use a pre-constructed form such as an old-fashioned clothespin. This enables you to get right on with the designing, as there is much pleasure in this procedure and in the animating. Pillows provide simple structures for art form dolls, and they may be constructed out of felts, stuffed stockings, etc. The faces are pinched and stitched, appliqued, and/or embroidered in whatever fashion is desired.

Then came slides concerned with wood applique, which Mrs. Laury termed "a logical step after working with fabrics". The shapes are cut out of wood (1 1/2" pine very often) with a small jig saw. Sometimes felt or other fabric is added, as well as wooden articles such as a rolling pin, butter paddle, etc., as illustrated in a series of panels used in a dining area. One slide showed doors done in wood applique. These were made of hardwood, and enamelled in brilliant shades of red, with gold picture-frame moulding around some areas.

Report on Jean Ray Laury Workshop - by Kay Braid (cont.)

Many more slides were seen of a variety of media - felt panel cut-throughs (reverse applique) using felt combined with lace - body coverings - a crocheted dress in sculptured effect - cape with paint and ink design - a sweater completely covered in embroidery - a vestment in velveteen - long dresses of hand-woven material combined with applique and San Blas embroidery - and to complete the coverage, a Watergate tapestry.

The concluding slides were of work done by Mr. Laury, who is also an artist. One showed a magnificent ceramic wall and another was of a large modern sculpture involving welded steel with fabric.

Mrs. Laura Taylor, a Charter Member of our Association who commutes to Winnipeg from Edmonton quite regularly to attend workshops and meetings, extended thanks to Mrs. Laury on behalf of the Embroiderers' Association for a most informative and stimulating evening."

* * * * *

We were happy to have some seven members from out of Winnipeg, representing Alberta, Manitoba and Ontario, attend our Workshop. It is always refreshing to meet and to better get to know members from near and far.

MEETING & WORKSHOP OBSERVATIONS - by Dot From

Winding up the exciting and creative week of Workshops, the Association's regular meeting, April 25th, provided a really thrilling educational experience with Miss Lillian Allan, retired professor in the Fine Arts Faculty of the University of Manitoba, giving individual critiques on the members' "LOOKING THROUGH THE WINDOW" projects.

A variety of inspirational pieces, ranging from white on white embroidery depicting hoar frost (which was mailed in from an Eastern location) to an outstanding three-dimensional canvas piece, were exhibited. Commenting that the projects, generally, displayed a high quality of workmanship, Miss Allan objectively discussed both the strong and weak details of each picture.

Two colorful crewel landscapes offered an interesting comparison with one featuring solid work; the other, creative stitchery that appeared to blend with, and become part of, the textured backing. In regard to another summer landscape crewel design, Miss Allan complimented the artist on her rainbow-sky effect but suggested that gold threads, to simulate raindrops, were not too effective with bright crewel yarns and threads.

Finely worked, the hoar frost presentation rated good appraisal, with Miss Allan cautioning embroiderers to have sufficient space for their designs, rather than the creative curves, especially, being somewhat squared-off or limited because of the frame. Better to work a smaller piece and maintain the natural curve "so beautifully started", she said.

Two black and white canvas pieces, one featuring gold threads, the other an exciting three-dimensional effect with a harvest moon and "vandyke" stitched evergreens in the background shadows while the foreground (on a separate canvas but in the same frame) featured beautiful birch exquisitely worked, suggested tremendous design appeal and educational value.

Meeting & Workshop Observations - by Dot From (cont.)

Another interesting canvas actually showed the window frame and a relaxing view of evergreens and blue jays in the snow outside. Intricate details in a smaller canvas illustrating "the house across the street", also brought top ratings from Miss Allan.

Finally, many artistic samples of shadow work, felt stacking and quilting blocks, designed and worked during the week's workshop, all indicated the special enthusiasm of the imaginative and responsive membership. A remarkable showing of talent for a first year -- CONGRATULATIONS ONE AND ALL!

* * * * *

The last meeting of the season for the PARENT CHAPTER will be held at the home of:

Mrs. "BOBBY" HULL - 401 BOWER BOULEVARD, WINNIPEG at 7:00 p.m. Thursday, May 23, 1974

COFFEE WILL BE SERVED

* * * * *

PLEASE NOTE THE NEW ADDRESS FOR EMBROIDERERS' ASSOCIATION OF CANADA:

90 East Gate

WINNIPEG, MANITOBA, R3C 2C3

TELEPHONE: 204 774-0217

**ANYONE PASSING THROUGH DURING THE SUMMER VACATION, PLEASE STOP IN OR, CALL AND SAY "HELLO"!

* * * * *

Beginning June 1, 1974 any person joining the E.A.C, up to and including August 31, 1974, will be considered a CHARTER MEMBER and such membership shall remain VALID up to and including August 31, 1975.

PASS THIS ON TO AN INTERESTED FRIEND!

TEAR OFF HERE

I wish to become a "CHARTER" member of EMBROIDERERS' ASSOCIATION OF CANADA:

"The purpose of the E.A.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' ASSOCIATION OF CANADA
90 East Gate
WINNIPEG, MANITOBA, R3C 2C3

ANNUAL DUES: \$10.00

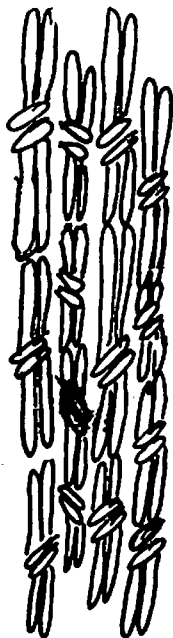
TELEPHONE: 204 774-0217

BARK STITCH: For Canvas or Fabric.

This is another stitch that is and can be used most effectively both on fabric or canvas. It can be used in solid colors, mixed shades. And to be most effective, to best resemble tree bark, vary the lengths of the two foundation stitches, and see that when laying each succeeding row, that the stitches are off/set from one another as well as the two tie down stitches.

Method: Take two stitches in same shole, then take two stitches crossing at an angle. Do not try to accomplish this by doubling the thread, is is not effective unless each stitch is done separately. You may proceed from bottom of stem or tree trunk, and work your way up, turn work upside down and return.

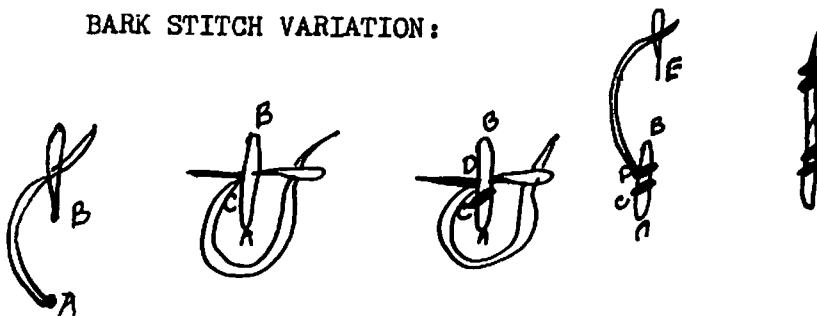
BARK STITCH:



This is another stitch that is and can be used most effectively, both on fabric or canvas. It can be used in solid colors, mixed shades; and to be most effective, to best resemble tree bark, vary the lengths of the two foundation stitches, and see that when laying each succeeding row, that the stitches are off-set from one another as well as the two tie down stitches.

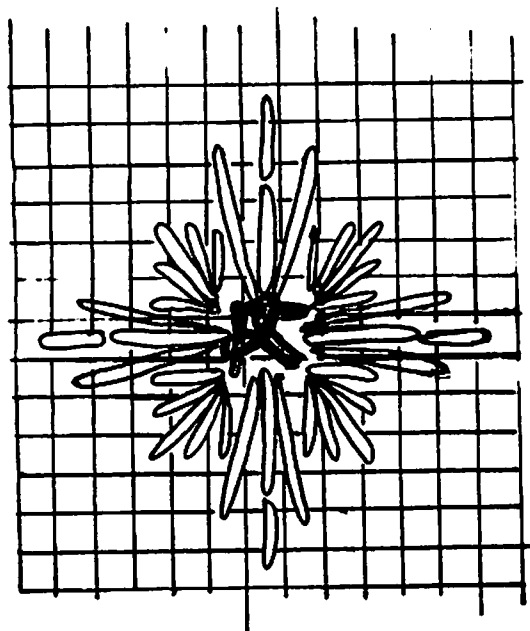
Method: Take two stitches in same whole, then take two stitches crossing at an angle. Do not try to accomplish this by doubling the thread, it is not effective uness each stitch is done separately. You may proceed from bottom of stem or tree trunk, and work your way up, turning work upside down and return. You may alternate the angle of the tie-down stitches as well.

BARK STITCH VARIATION:



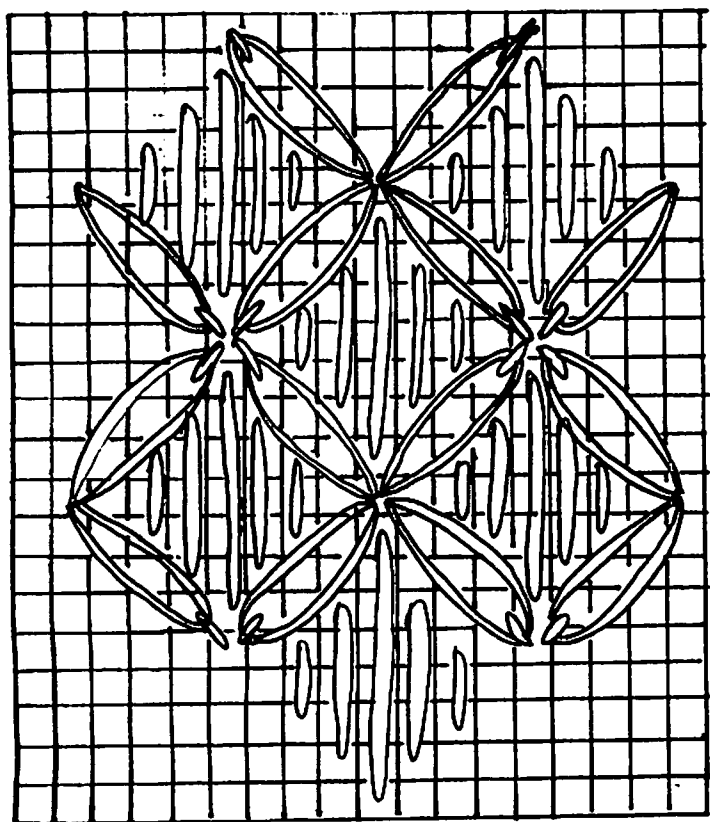
METHOD: Come up at A go down at B. ~~making a loop~~
Come up on C half-way between A and B. Slide under top half of A, B stitch.
Repeat. Pull yarn firmly.
Go down "length of stitch" higher at E. Repeat as at C. Pull yarn firmly each time.
More effective in stranded thread.

STITCHES: For Canvas or Evenweave Linen,



STAR FLOWER

Do variations of this stitch,
using different threads:
Wool/velvet, Wool/silk,
Wool/embroidery floss,
Wool/rayon. Use two colors,
or two shades on different parts
of Star.



LAZY DAISY

Use two colors that compliment
each other or:

Two different threads such as:
Wool/velvet; wool/rayon;
wool/silk; wool/embroidery
floss

Try shading; in values

OYSTER STITCH: For Fabric or Canvas

This stitch is applicable to both canvas and fabric. It is most effective used as a line stitch, border, for framing up, etc. It should be worked very softly as, if pulled too tight, it does not loft and, if too loose, the "pearl" or centre knot will flop. With a little bit of practice, the right tension will be reached, and is well worth the effort.

