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

SUMMER 1974
Ch. 1 V

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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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 to help those who are working alone. Additional contributions as follows:

DONOR

ADVENTURES IN STITCHES - Mariska Karasz Bess Stowall
HOMESPUN & BLUE - M. G. Stearns Bess Stowall
Mary Thomas's DICTIONARY OF EMBROIDERY STITCHES Bess Stowall
Mary Thomas's EMBROIDERY BOOK Bess Stowall
THE ABC'S OF CANVAS EMBROIDERY - Muriel L. Baker Leonida Leatherdale
WOOL STITCHERY - Osma Gallinger Tod Leonida Leatherdale
DESIGN IN FABRIC & THREAD - Aileen Murray Leonida Leatherdale
YARN STITCHERY ON THE SEWING MACHINE - Verna Holt Leonida Leatherdale
HANDMADE RUGS from practically anything - Jean Ray Laury
& Joyce Aiken Leonida Leatherdale
NEEDLEPOINT DESIGNS FROM AMERICAN INDIAN ART -
Nora Cammann Leonida Leatherdale
QUILTS & COVERLETS - A Contemporary Approach -
Jean Ray Laury Eleanor Thomas
NEEDLE LACE & NEEDLEWEAVING - Jill Nordfors Peggy Walcott
Introducing MACHINE EMBROIDERY - Ira Lillow Mrs. H. Massey
ANCIENT PERUVIAN TEXTILE DESIGN IN MODERN STITCHERY -
Jessen Leonida Leatherdale

"OUR SINCERE THANKS"

NOTES FROM YOUR PRESIDENT

This has been a busy and fruitful and exciting year as we have taken great strides in making our existence known. However, we need the full cooperation of all the Members to see that we grow in the future. Therefore, we would ask that you pass on the application form to a friend, or send in names to EAC and we will send a sample Quarterly to all interested Needlewomen.

An Association such as this requires the involvement of each member, in that they make some small contribution of self, whether it be physical or verbal. We welcome contributions of news of personal experiences, discoveries, private needlework collections, a museum find or an outstanding work that comes to your attention. Send all information in, so that our Quarterly will become a source of inspiration to all who cherish the art of Embroidery.

Embroidery is experiencing a renaissance as never before, and through EAC we hope to assist in making your first effort not only a pleasurable experience but one to encourage a continuing interest to excel in the various media, and to look into the past, present and future of the art of needlework.

We have occasion to welcome many new members from the United States and know that they will help a great deal to enlarge our scope of knowledge with an inter-change of ideas and we look forward to hearing from them.

We have many plans for the future of the Association. These will come to you through the Quarterly. We look forward to meeting many of you at the first Seminar which is to take place in May 1975, the success of which will help to determine our future course of action.

Yours in good faith

Leonida Leathurdale

*** ATTENTION ALL YOU DESIGNERS OUT THERE: Response to our request for a design for our Letterhead was not as great as we had hoped for, and so - we appeal to you again to get your pencil stirring and help us to come up with a design that can be used on our Stationery and for future possible "jewellery" - thimble, etc. It must have the letters "EAC" for identification. It is only fair to you, and the Association as a whole, that we select from a larger number of designs, something fitting a growing group. Flood the mails with one or more - as many designs as you like. Remember - THE WINNER WILL RECEIVE ONE YEAR'S MEMBERSHIP!!!

Let us try to start out the New Year with a proper emblem - so we would ask that you have your designs in NO LATER THAN OCTOBER as it takes time to get it in print, etc., and we surely should have a proper identification to start our Seminar mailings. DO IT TODAY!

PLEASE help to make this Quarterly of interest to all by sending in an Article, an Experience; what you have seen in your travels that relates to NEEDLEWORK; a new TECHNIQUE; have you discovered a new or old BOOK? Let us hear about it!

*** WE HAVE A REQUEST FOR "HELP" - from a new Charter Member, Joyce Taylor Dawson, who is compiling a book on EARLY CANADIAN CREWEL - and she proposes to define 'crewel' as broadly as possible to include any embroideries done in 'wool'.

Have you anything in the attic, basement trunk, or bottom drawer, that you could loan her for this purpose, to photograph - and give the history of same? Perhaps you have a friend with some treasured piece that could be shared with Joyce. She promises to take excellent care and return all in good order.

It is very commendable that someone has finally taken an interest in searching out truly Canadian Embroideries and we should all get behind this effort to put Canadian Needlework into print so that all can see.

SEND OR WRITE TO: MRS. D. A. DAWSON - 14 Beulah Avenue, Hamilton, Ont. L8P 4G9
Or SEND TO: EAC HEADQUARTERS - and we will forward

DON'T WAIT - DO IT NOW!

NOTES ON THE HISTORY OF EMBROIDERY - Ruth Horner

During the 13th and 14th Centuries England surpassed all other European countries in the art of embroidery. The work of this period is called 'opus anglicanum' and it possessed a high quality of design and workmanship. The graphic arts flourished in Britain at this time; there were many fine illuminators, workers in wood and metal, stone and ivory. This may explain the high achievement of the embroiderers, who worked not only in convents but in secular workshops. These craftsmen did not sign their works but old records name many of them -- some women, some men.

'Opus anglicanum' appears at its best in the embroidery of church vestments and its fame was widespread. Many beautiful and interesting examples have been preserved in Continental collections. Old inventories and accounts show that much of the embroidery of medieval England was commissioned. Many pieces were ordered by successive Popes of Rome. Both Edward I and Edward II sent embroidered copes to reigning Popes. From these specimens historians have been able to trace a stylistic development and a progressive modification and enrichment of composition throughout the two centuries in which this work grew to maturity.

The early pieces, dating 1250 - 1275, show the figures of saints and representations of biblical events enclosed in circles or medallions and surrounded by garlands. The period 1275 - 1325 shows a greater freedom, with scenes set in Romanesque quatre-foils which are sometimes interlaced.

The best work was done during the last three-quarters of the fourteenth century. Here the designers used Gothic arches to form tabernacles for figures of saints set out in 2 or 3 concentric circles. The arches may be held by columns, or variations of them in the form of tree trunks, enlaced ribbons or stems of flowers. "The intervals are filled with flowering scrolls, a multitude of birds, beasts and horses, unparalleled elsewhere. The 'angel on horseback' is a particularly charming, very English conception." 1.

1. Marie Schette - A PICTORIAL HISTORY OF EMBROIDERY - (New York: Frederick A. Praeger, 1964) p. xv

In general, this work cannot be classified into local schools; for there is, throughout, a uniformity of design and technique. The work, however, was not without the influences of other countries. Craftsmen travelled abroad to carry out some commissions and the Church, as well as royal marriages, served to bring countries together.

The embroidery was worked over heavy silk twill with a linen lining or a double layer of linen. The design was carried out in gold, sometimes silver gilt threads and in silks in several shaded colors, pearls and beads; materials, indeed, of great beauty and sophistication.

There were two characteristic stitches used. Much of the silk work was done in the "split stitch". The stitches are even and of astonishing fineness and are arranged in such a way that an effect of relief is produced (most notably in the faces or figures). So well is this effect achieved that, for long, a theory prevailed that medieval embroiderers had been skilled in producing relief by resorting to the use of small hot irons which were pressed against certain surfaces of the face and body of embroidered figures. Close examination has shown that the embroiderers achieved the remarkable results by means of stitches only - and this, before the era of the steel needle.

To apply gold thread, another characteristic stitch was used. It is known variously as 'underside couching', 'couché rentré' or 'pulled couching'. In this method, the delicate gold thread is laid on the surface and couched, or fixed, with a strong

thread. The needle with the couching thread emerges from the underside of the ground material, the couching thread passes over the gold thread, and the needle re-emerges to the underside through the same hole. The couching thread is then pulled sharply, leaving the gold thread to appear as though it has been sewn through the background fabric. The intervals between the points of fixing, or couching, may be so arranged as to produce a kind of dotted or engraved pattern on the gold surface. "This technique is characteristic of Byzantine and Sicilian embroidery, as well as 'opus anglicanum'". 1.

In the fifteenth century, England was beset with domestic and foreign troubles and the art of embroidery declined - although for just a while. In the reign of the Tudors, the nation became peaceful and prosperous and its embroidery attained an excellence and a new expression.

1. Sigrid Müller-Christensen: A PICTORIAL HISTORY OF EMBROIDERY
(New York: Frederick A. Praeger, 1964) p. xl

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(New York: Frederick A. Praeger, 1964)
- Wilson, Erica: ERICA WILSON'S EMBROIDERY BOOK
(New York: Charles Scribner's Sons, 1973)

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For those who may have missed it, the following is taken from an article in WOMEN'S DAY -- and is worthy of our deepest consideration:

PAINTINGS IN YARN: The Colcha Stitch - by Rebecca James

THE BEGINNING: Jesusita Perrault lived in a small adobe house across the street from our own. She had come to Taos to spend the rest of her days, continuing her long years of serving her community and State well. She had been Secretary of State, she was a teacher, she had held many civic posts. I used to run across the street at night for a Spanish lesson. At the end of one of these lessons, she showed me an embroidery she was making with the Colcha stitch, massed bright flowers on white satin. "This", I thought with excitement, "this is for me. Here a form, color, skill. Just as in painting but it is different; not paint, not brushes, not glass. Instead, a piece of fabric, needle and thread, to make something, to make something." To make something with just one small stitch, the Colcha stitch, was not easy. It was baffling, it "came out wrong", it seemed monotonous to use the same stitch over and over again. It defied me. But Jesusita was patient with me. I was determined with myself. So as I began finally to understand it better and to practice more, the "something" began to emerge. I was on my way. On my way to where? To what? As in any high adventure, the end, or the "where", was shrouded. That did not matter, but the "what" did matter. If there were no "what" there could be no "where". What to make, then what to say with a tiny stitch that challenged me to make something big according to its own little laws. Today, the embroideries give the answer. The "what" that has gone into them is respect for tradition, the awareness and love of things and places about me that I could not see any other "where". The embroideries express the ambient in which I live. It has taken time to find out where I was going because I was not going, I was staying in the room where I now sit and letting the things I have loved and still love come into the room and say with a clear voice, "Please make me".

THE COLCHA STITCH

To learn a stitch by skeleton drawings does not indicate the imaginative and exciting uses to which it can be put, any more than knowledge of the human skeleton gives any idea of what it looks like when covered with flesh. To follow instructions, master the stitch and stop there is like learning the alphabet and never reading a book. This versatile stitch, provides a creative means to make a statement with stitches. The living world about one, the skies, the land, people, grasses, trees, can be imbued with immediate life in a way never achieved by the mere decoration of a doily, a pillow top, a skirt. However, the stitch can satisfy those who wish to embellish only. With it one can fill in, follow straight lines, negotiate curves. It holds firmly and proceeds rapidly. It is no good with stamped patterns, it craves original designs; if one cannot draw there is always a friend who can. The needlewomen of today, with an abundance of disparate and fascinating materials, a rich variety of threads and many different sizes and kinds of needles, can go far beyond the simple, primitive embroideries of her pioneer stitching sisters of the early Southwest.

HISTORY: There is no evidence before 1693 of embroidering by the earliest women colonizers since, in the Indian Revolt of 1680, all homes and possessions were completely destroyed. It was not until 1693, when colonization was successful under de Vargas, that women were free to embellish their persons, homes and churches. Research has not revealed the original name of the Colcha stitch but, it seems logical, that this stitch emerged because, in Spanish, 'Colcha' means coverlid, quilt or bedspread, and the stitch is found on embroidered bedspreads in areas of the Southwest where people of Spanish descent settled long ago, notably Southern Colorado and Northern New Mexico.

Colcha Embroidery began to degenerate after 1850 or 1860 due to the influence of new designs, store-bought patterns, commercially dyed yarns or threads. But this deterioration did not end that early; proved by the fact that embroideries have been found using flour-sacking as foundation material as late as 1910.

In recent years the art of Colcha Embroidery has been revived through the research of Miss Carmen Espinosa, Miss Lenora Curtin and Mrs. Nellie Dunton; through the teaching of Mrs. Dunton and Mrs. Jesusita Perrault, both of Taos, both deceased. Today there is a group of ladies in Espanola, New Mexico, "The Colcha Club", that meets regularly to keep alive the lovely art of Spanish-Colonial Embroidery by repairing old altar cloths or making new ones as the old ones lose their usefulness.

TRADITIONAL MATERIALS AND DYES: Foundation materials used were homespun cotton cloth with a diagonal weave like our modern twill, and unbleached muslin ('manta'). Home-spun woolen 'sabanilla' was used for heavy pieces such as table covers and small rugs. Homespun woolen yarn was dyed with native barks, herbs and vegetables. Colors, ranging from light café-au-lait to mahogany rose, were derived from the brazil tree, a tropical hardwood with reddish sap. The bark made a brew that provided other tones of red. Crushed wild cherries and imported cochineal provided still other sources of reds. Yellow was obtained from the flowers of the chamiso bush, from canaigre and palo amarillo, black from sumac or charcoal, while natural wools supplied deep browns and grays.

Old Colcha designs show flowers, flower sprays, birds, leaves, deer, lambs, goats, imaginary animals, baskets and vases. Sabanilla was filled with solid embroidery -- altar cloths showed the design only.

FOLLOWING IS THE WAY TO USE THE COLCHA STITCH:

1. Lightly woven linen is best, twill weave.
2. Light-weight wool yarn is best; crewel; single strand Persian could be used.
3. Use a long-eyed crewel embroidery needle having an eye large enough to allow the thread to pass through the material without bulking. Experiment with different sized needles until you find one that makes the smoothest going.

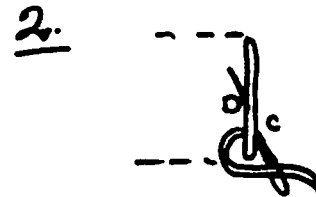
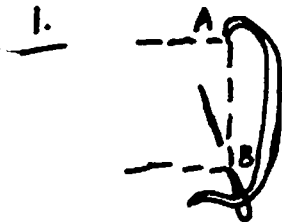
In time, with experience, one can use many different materials for a foundation - wool, cotton, silk, satin. Many kinds of threads - wool, cotton, silk, gold and silver. But, for the beginner, lightly woven linen, light weight yarn and a long-eyed needle are best. Embroidery Hoops are a 'must' to keep the work from puckering. Several conventional stitches can be used to support the Colcha stitch, such as French knots, outline, over and over, long and short, buttonhole. The Colcha stitch is not limited or stereotyped as in gros or petit point. It is basic; it is the most free-wheeling stitch known.

That it has a persistent history, mystery, and great vitality is substantiated by the finding of an example of it in Spain on work done in the 17th century. The stitch might have been taken to Spain by a colonist returning there from Old Mexico. It is believed that the stitch was copied from Chinese silk embroidery imported into Old Mexico, exported again into New Mexico to be used as altar frontals. There, perhaps some skilled New Mexican embroideress saw and adapted the stitch for her own special purposes, using wool instead of silk as thread.

NOW THE METHOD:

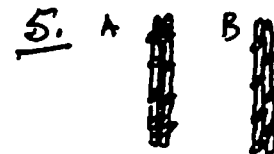
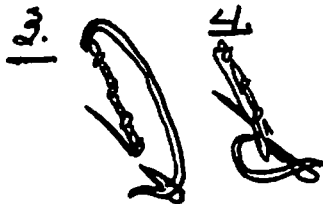
Make a few small running stitches in a place where they will later be covered, to anchor the thread. (no knots!)

Bring needle out at edge of area to be covered (A in Diagram 1). Insert at opposite edge (B) and bring out a short distance ahead as shown.



Insert needle at C and bring out at D (Diagram 2), making a small slightly slanted stitch across the long stitch. Repeat the whole procedure (See Diagram 3 & 4) until the whole field is filled.

The diagrams show how the stitch is used when starting at the top but you can start from the bottom, from the right or left sides, depending upon the design and particular situation to be coped with. There is no set rule.



To get a lovelier texture, space the small crossings, whenever possible, so they will not make a line of dots as in A, Diagram 5, but will alternate as in B. The crossings in the diagrams are evenly spaced but in actual work their placement is conditioned by the size of the long stitch and the general flow of the design. There is no fixed arrangement for the crossing stitches. Parallel long stitches should be laid about the thickness of the thread away from the preceding stitch.

Do not lap them, do not space them too far apart so that the material shows. However, if a small spot of material is left showing, just cover it with a small fill-in stitch.

TO FILL A CURVE: In filling a curve, if all the stitches were made parallel, the result would be bulky and rigid, as in A, Diagram 6. However, if a small crossed or uncrossed stitch is made between every two long stitches at the top of the curve, the forms will be fluid and natural as in B. Diagram 6.



If all parallel lines are used in a curve, as in Diagram 7, the direction of the stitches can be different in each petal to simulate shading and give a better texture. A beginner can draw in directional lines lightly with a pencil on the material to serve as a guide. With experience this will not be necessary.

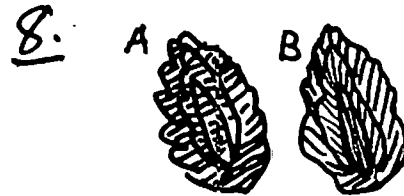
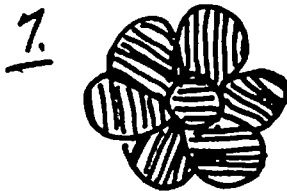
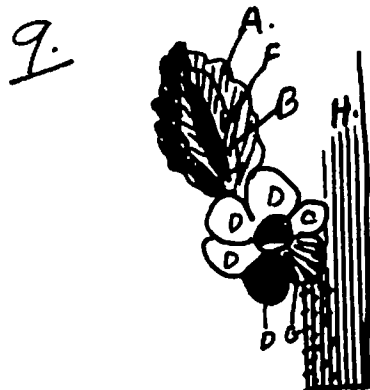


Diagram 8A shows the incorrect parallel direction, and B. the correct slanting directions for stitches on a curve. Diagram 9 shows flower and leaf combined with areas A.B.C.D. and E. filled in solidly. Spaces have been left between the stitches on petal G. and a section of the leaf, F. to show how they should be slanted when filling. The technique for filling the background is also shown H. Use three different colors for the leaf and two for the flower to differentiate the sections.



The job of the painter is to be creative with a very simple tool - a few hairs fastened to the end of a stick, and a piece of blank material on which to make his painting come alive.

The job of the embroideress is to be creative with a very simple tool -- a sliver of steel with a hole in one end, a length of thread through it and a piece of blank material on which to make an embroidery come alive.

Whether or not the handcraftsman is an artist in the sense that a painter is, has been, and still is, a never-ending topic for debate. But both the painter and the handstitcher start with equally simple, ordinary tools - and for both the responsibility is the same - to create something that lives, speaks and gives delight.

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HAVE YOU GOT 'SEMINAR FEVER? - HAVE YOU MARKED YOUR CALENDAR FOR May 5, 1975? January QUARTERLY will bring the full information and registration forms!

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FROM OUR EASTERN REPRESENTATIVE - Joan Black

MEET - EVA DOUGLAS

The arrival of young Kirsten in the Douglas home seems to have been the event most responsible for launching her mother, Eva, into the field of appliqué. When she found herself at home with her baby daughter, Eva looked about for a workable way to utilize her extensive background in the arts. Her chosen field of print-making was hard to pursue as it was difficult for her to get out to a studio to work. Painting was too smelly with a baby in the house. Eva remembered how much she had enjoyed sewing as a child and decided that working with fabrics was something that she could do easily at home.

Her first pieces of appliqué were relatively small. However, just over a year ago Eva decided to work seriously at larger pieces. Her first large piece, "Homage to Klee Wyck", consisting of three panels (85 sq. ft.), was the first piece of appliqué she ever entered in a show and it proved a winner. "Klee Wyck" won the appliqué prize at the Canadian Guild of Crafts show at the Canadian National Exhibition in Toronto in the summer of 1973. A photograph of "Homage to Klee Wyck" appears in Una Abrahamson's current book, CRAFTS CANADA: The Useful Arts.

Last fall Eva, and her husband Charles, and Kirsten, moved from Toronto to Thunder Bay. Possibly it is the expansiveness of the North that has motivated Eva to tackle even larger pieces of appliqué. Her "Sailing on Superior", (seven feet by twelve feet), covered the whole living room floor for weeks this spring. How Eva managed this giant project, working through many nights until five in the morning, sometimes sitting on the foot pedal of her faithful Husqvarna machine while pushing the material through with her feet, is a story in itself. At the moment Eva has two appliqués entered in the CNE in Toronto.

This spring at our regional craft conference Eva, along with many other Northwestern Ontario craftsmen, conducted a mini-workshop in her craft. Eva's group swelled from three people to nineteen overnight after participants caught some of the intensity and enthusiasm with which she works, from reading her article, seeing her work and from meeting her. Here are Eva's notes on appliqué from our Conference. Hopefully, her enthusiasm will encourage some of us to look once more into our boxes of fabrics and find new and exciting ways of putting them together.

APPLIQUE

HINTS TO REMEMBER WHEN DESIGNING:

- * Design is the key to a successful appliqué, though poor craftsmanship will definitely destroy it.
 - * Anything can suggest design for appliqué, from a banana to a toilet bowl! Just look around; though near-sighted people will have an easier time, as out-of-focus seeing is great for the imagination.
 - * Do stylize; simplify the shapes as much as possible. Too much 'naturalism', and too many details, leads to visual and technical confusion. Fabric is not a subtle medium, so shapes and color must be explicit and well defined.
 - * Don't sew on frills such as buttons, sea shells, swizzle sticks and other paraphernalia unless you want your appliqué to look like a barnacled boat bottom.
 - * If you want to add dimension to your hanging, do use objects over which you have some control (e.g. self-made), such as ceramic beads, metal, etc. Before you do, consider carefully whether the 'foreign object' adds dimension to the content of your design and is not a mere technical whim. Be discreet! When you have solid control and understanding of the dramatic effects (dramatic, not coy) you want to create, then you might consider things like appliquéd liquor glasses on a tuxedo top such as "Aphrodisiac Jacket" by Salvador Dali.
 - * In addition, be extremely careful in using factory patterned fabrics for hangings. They are very 'homey' looking and look great on appliquéd napkins, place mats, tote bags, etc. When used in hangings, they're best used 'disguised' - think of the fabrics entirely as color break-ups and mass them together (generally densely) so as to compliment each other in terms of areas of color. The effect should be one unit area of miniscule color blocks (like stained glass) where one is not conscious of each piece of material as having a commercial pattern.
 - * The same goes for stitchery - go easy on stitchery and yarn techniques unless a very specific effect is wanted. Stitchery tends to break up the surface, when what you want, generally, in appliqué is a feeling of surface unity with stress on color and design - much like a painting, yet with the additional warmth and natural texture that fabric has to offer.
 - * Color is the most N.B. factor in appliqué. Know the meaning of value, hue, intensity, complementary and analagous. Understand color relationships by making, yourself, or procuring a color wheel to use, at least at the beginning. Not understanding the visual functions of color relationships when you appliqué is like buying a car without a steering wheel - it might take you somewhere but what you'll look like when you get there is another question!
- *Do plan. It's very frustrating to work completely blind and to have to keep re-planning. You can have a full scale chart to vague outlines, but do have something. Children are the only ones who seem unintimidated enough to carry through successfully in a completely spontaneous fashion.

HINTS TO REMEMBER IN TECHNIQUE:

- Varieties of Appliqué:
1. One patch onto another.
 2. Cut-through work; sewing several layers together, each a different color; then cutting areas out exposing the layers beneath.
 3. Trapunto: decorative design of lines stitched $\frac{1}{4}$ inch apart through 2 layers; the channel is stuffed with yarn to form a relief pattern or outline.
 4. Stuffing: Appliquéd piece is sewn on $\frac{2}{3}$, leaving opening through which a batting is inserted. The opening is then hem-stitched. A whole piece may be sewn and stuffed separately like a pillow, then attached to the backing later.

- * Make sure background is heavier than pieces you are sewing on. Avoid textured or nubby weave for background, especially when hand sewing.
- * Cotton mercerized thread is best and can be waxed with paraffin to make it slide easier through heavy layers.
- * Wrapping a needle in a piece of balloon is helpful when pulling out of sticky situations.
- * To appliqué by hand use running, whip or button-hole stitch. Cross stitch is also firm, functional yet decorative.
- * If using a machine, use a tight satin stitch. Edge should be firm, clean like a drawn line.
- * Baste if machine sewing, as pins will fall out; edges fray and pieces will shift around, leaving you with a mess, if you don't.
- * Don't baste if hand sewing as edges will stretch so that hemming will be more difficult.
- * Hand stitching will make each piece puff out slightly, while machine stitching will make for a very flat appearance. Each technique is useful. Remember machine sewing is not necessarily faster as a good satin stitch goes very slowly.
- * If working on a large project, finish a section at a time through the machine, (assuming you do have a planned design). The appliqué will then continue to remain sturdy and neat as you work.
- * Also, use sub-backgrounds for different areas of a large hanging. Finish by sewing the smaller appliquéd backgrounds to the larger one. This is the only way to work on hangings larger than 6 or 7 square feet.
- * Putting a layer of quilted fabric between the background and the backing gives a good support to a densely appliquéd or heavy hanging.
- * Use medium to heavy weight wools for backing. Chinese unbleached heavy cotton is very good for hangings that aren't too heavy. Old bed spreads are good as are upholstery fabrics and denims. There should be no give or stretch to the fabric or the appliqué will droop.

POTENTIAL PROJECTS: Pillows, placemats, napkins, chair covers, rugs, coverlets, clothes, beach mats, ties, tote bags, dolls and toys, curtains, hangings are super great for kids to do! They design as they cut, pin; then you sew.

Most of all -- ENJOY IT!

BIBLIOGRAPHY:

Patchcraft - Elsie Svennas (Reinhold Craft Paperback - \$3.00)

Quilting & Patchwork - Sunset Books - \$3.00 (approx.)

Appliqué Stitchery - Jean Ray Laury - Reinhold Press

(ALL OF THE ABOVE ARE WORTH LOOKING AT)

Fun with Appliqué - Mira Silverstein - \$5.75

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(Last three can be ordered from "OTHER BOOKS", 483 Bloor St. W., Toronto, M5S 1Y2

Christmas in July

Christmas in July? Why?
Well, now you have time,
While you laze in the sun
To think about Christmas
and holiday fun!

While you lie on the beach
You can take time to plan
For that so-special gift
For that so-special man.

Embroider someone a pillow,
Or a picture for the wall,
Somebody'd like a sweater,
Or a gay, Victorian shawl,

So this is to remind you,
Get busy now as bees,
With all those presents made and wrapped,
Won't Christmas be a breeze!

-----Betty Wells

ISN'T IT A CREWEL WORLD?

The continuing problem of the stitchery group
can't be solved with an embroidery hoop.
It's the perennial problem of time and space:
Something we are all going to have to face.

The problem has nothing to do with tools,
We have yarn and needle, scissors and spools;
We have books on stitchery, creative design.
And we work at our stitches all the time.

We know pretty well just where we're at,
Most of the basics we've got down pat.
We can make a fine fern, a fin or a feather,
We can stitch a fine cross, zig zag or ladder.

All kinds of knots we tie to perfection,
There's an arrowhead stitch that's a pure confection.
Descriptive stitches like centipede and fishbone,
Buttonhole, sheaf, Van Dyke and herringbone.

There's dozens of countries where with stitches we go.
Breton and Bosnia and far-off Sorbello.
Portugese stem and Algerian eye.
Don't those beautiful names make you just want to cry?

When you do crewel work, you're a world explorer,
From an Eskimo laced edge to a Yugoslav border.
It's a magical world of texture and color,
And not one of our group would want any other.

The romance of the Renaissance is in our stitchery,
Some names of stitches evoke rare witchery,
Like Chevron, Bokhara, Bayou and Basque.
To give it all up would be too much to ask

But here's the hard fact of our strange paradox.
The men in our lives have holes in their socks.
Yes - holes in their socks, and that's the hitch,
We just haven't got time for that darning stitch.

-- Lillian Main

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PROBLEM CORNER

QUESTION: I have worked a Canvaswork (needlepoint) kit and it has slanted out of shape. Can this be corrected?

ANSWER: The use of the Continental stitch, combined with your stitch tension will pull the work out of shape. This is especially disastrous if used on a Bell Pull which is mounted soft and free, or on a handbag which has to be squared up for mounting. If your tension is not too tight it is sometimes possible to block it out. However, it is recommended to use at all times, the Basketweave or Diagonal Tent stitch, as this gives a good backing to your work and acts as a second weave to square up your work.

QUESTION: When using white canvas and a dark thread, the canvas shows through. Can this be prevented?

ANSWER: Yes. You may use thicker threads; this is where the Persian yarns are so convenient, as they can be added to, or taken away from, according to need. Another solution is to use ecru canvas, although this has a tendency to muddy very light colors. Or, you may paint your canvas and this takes care of all areas.

QUESTION: I have a Canvaswork Kit and want to know if I can change the stitch for the various areas.

ANSWER: This is not recommended as the yarns in kits are measured only for the tent stitch. Wherever possible, if you can buy just the canvas alone, then the threads in the quantities you desire, you may use any of the stitches you wish.

QUESTION: I have bought a piece of canvas and it is wearing the threads. Do you have an answer for this?

ANSWER: When doing Canvaswork, it is well to buy the best quality canvas you can find. It should feel smooth to touch and be well polished so that it will not irritate the threads and wear them while stitching. It should be strong and firm enough not to break down in the handling, and yet be able to take the fine washing for blocking when work is finished.

QUESTION: Can I use Burlap for Crewel Embroidery?

ANSWER: Burlap has no real use when doing Crewel. Firstly, it irritates the wools when stitching. It fades very quickly and has a tendency to break down in a very short time. For fun kiddies' experiments only, but not for any Embroidery which you wish to last for any length of time. It is recommended that you use the best of materials when you are going to take so many hours to do your best work.

QUESTION: Should needlework be glued?

ANSWER: Absolutely NO! Practically all needlework can be placed onto a rigid backing, preferably Masonite, as cardboard has a tendency to buckle; or your framer may sell you some Matt Board that is firm enough. Embroidery should always be mounted in such a way that it can be easily cleaned, or washed in future.

QUESTION: Should I put glass over my Embroidery?

ANSWER: Glass has a tendency to flatten your work; also the glare distorts the true image, while non-glare glass has a tendency to absorb color, thereby giving the wrong impression. It is best to leave off all glass and if concerned about soil - a regular brushing with your vacuum attachment while cleaning, takes care of it. And did you know that smoke seeps in behind glass and soils anyway, in time?

QUESTION: Can I wash my Needlework?

ANSWER: Yes - both Canvaswork and Crewel Embroidery can be gently washed as you would your finest woollens - using a cold water soap. You never soak, wring or squeeze. However, if it is a commercial kit, read the instructions. If it says 'dry clean' then do only that as the colors may run and materials shrink.

***** IF YOU HAVE ANY PROBLEMS, SEND IN YOUR QUESTIONS AND WE WILL TRY TO ANSWER THEM FULLY FOR YOU.

o o o o o o o o o

Attending Seminars is a wonderful place to learn just ever so many things, techniques and total immersion in a workshop. From one of these Seminars came this ideal way to make a soft and comfortable handle for your purse or tote bag. Have lost the name of the originator, but our thanks to her ingenuity for coming up with this handle that does not cut into the wrist or shoulder, while carrying some of the 'stuff' we gals usually have in our bags. TRY IT. YOU WILL LOVE IT!

CANVASWORKED HANDLES: Suitable for Tote or Handbag

SUPPLIES:

1. Two pieces of Penelope canvas 3" x 18".
2. Persian or tapestry yarn; number of strands to fit size count of canvas.
3. Rope - plastic, hemp or polypropylene type, 13" in length by 3/8" or size 12. This may be found in most hardware stores. Nylon or cotton cord is too soft.
4. Wooden beads (4) or one package of rivets, for fastening handles to bag. Most craft stores have the beads and the rivets are usually found in a leather store.

METHOD:

1. To prepare rope to prevent fraying it is best to wrap the hemp with thread and for the plastic or polypropylene, burn the ends so it melts the ends together. Set aside.
2. Start with one piece of canvas. Fold under on 18" side (see Ill. 1, 3 rows of canvas. This is now Side A.
3. On one end fold over 4 1/2 rows of canvas. (See Ill. 2) This is now Side B.
4. With full strand of yarn, start in about the middle of Side B, with folded edge A. on left side and Edge B. on top. Do the Continental stitch over B. almost to the end of the row. (At this point it does not look like needle-point).
5. As you work toward side edge A. overlap folded edge over raw edge. This now forms a tube. Hold in place with a large safety pin if needed. Now, continue working first row through all thicknesses. Continue until you meet the starting point.

6. Using a Continental stitch, drop down one row. Complete second row on around, going through all thicknesses of overlap as best you can. Just be sure to increase tension on stitch that covers overlap. Keep work in tubular form continuing working in round.
7. After $1\frac{1}{2}$ inches have been worked, insert rope into tube. Make sure $1\frac{1}{2}$ to $1\frac{1}{2}$ inches of handle is free from rope inset. (This area is for fastening to bag). Move pin down to hole in place as needed.
8. End of handle will be done in same manner as beginning. Fold into tube $4\frac{1}{2}$ rows of canvas. It will make for easier handling if this is done when handle is about $\frac{3}{4}$ completed.
9. Make second handle.

* * * * *

We are going to look to some FINISHING AIDS this Quarterly:

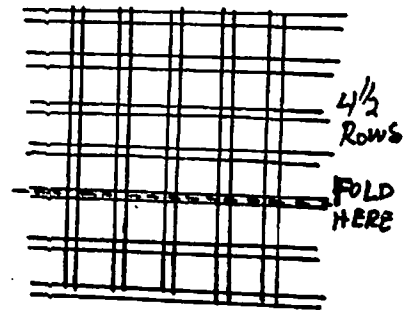
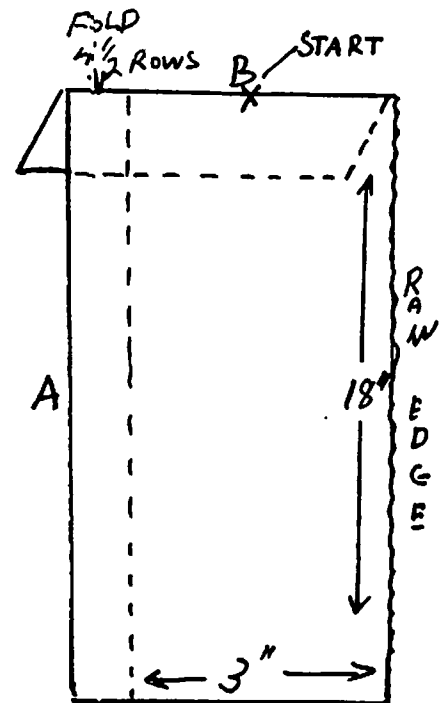
On finishing some articles, it is necessary to make a cord and, herewith, is the MONK'S CORD. It makes a lovely finished edge, especially, if your tension is uniform throughout. This can be used on small articles, such as needle cases, glasses cases, wallets and on larger articles such as pillows; finishing around framed pictures or wall hangings, to name a few. Can also be used to finish upholstered pieces, be they Canvaswork or Crewel; on Bell Pulls as well - and am sure you will think of many more uses.

It is always a good idea to have a ball of some yarn or thread with you, and time will not be wasted while waiting for a bus, an appointment or watching TV if you keep your hands busy preparing your cord for a future project.

HOW TO MAKE MONK'S CORD:



Calculate the length of cord desired and measure off nine times this amount. Fold in half and make a slip knot at the centre. Slip this loop over forefinger of left hand. The string that pulls easily should be in the left hand; the string that does not pull, in the right hand.*



Through the loop on the left hand, using right forefinger, draw right strand, making a loop. Slip out left forefinger, insert right thumb in the loop and draw up, pulling left strand tight.

2.



3.



The loop is on the right hand; insert left forefinger and draw left strand through, making a loop. Insert left thumb and pull up tight. Repeat from *, alternating from side to side. To finish, pull last strand all the way through; thread it on a needle and conceal in the cord.

4.



5.



TEAR OFF HERE

DUES FOR THE 1974-1975 SEASON ARE DUE AND PAYABLE SEPTEMBER 1, 1974

Please make check payable to: EMBROIDERERS' ASSOCIATION OF CANADA
Mail to: 90 East Gate
Winnipeg, Manitoba, R3C 2C3

(If you have paid your Charter Membership from June 1, 1974 - it is good until August 31, 1975)

MEMBERSHIP: \$10.00

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☐

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☐

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