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

AUTUMN 1974
Ch. 1 VI

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:

- * Life Membership \$100.00
- * Contributing Membership Any amount over and above membership
- * Individual Membership \$ 10.00
- * Chapter Membership \$ 5.00 per person per year

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

BRODERA MERA - Ingers Leonida Leatherdale
HERITAGE EMBROIDERY - Elsa Williams Shirley Overed
KNITTING WITHOUT TEARS - Elizabeth Zimmermann Kay Wilson
THE MOUNTAIN ARTISANS QUILTING BOOK - Alfred Allan Lewis Penny Tallman

"OUR SINCERE THANKS"

*** NOTES FROM YOUR PRESIDENT ***

I am one of those strange people whose idea of a vacation is to become completely immersed in a Seminar Experience and have been doing this for about fifteen years, taking me all over the United States and Abroad; I have studied and explored the full fibre medium from preparing a fleece, spinning, dyeing, handweaving, stitching, sewing, knitting, knotting, netting, basketry, to name a few; and there is still ever so much to learn, and always the new innovations, neverending.

The most interesting people are to be met and they are those with "busy hands". They are usually vibrant, exciting, generous in sharing and colorful personally, as well as in the work they produce.

A Seminar brings everyone's talent to the fore in the learning experience with the best teachers. Seminars are "mind expanding", broadening your vision to help you reach higher levels of achievement. Seminars are for the novice as well as the experienced needlewoman, because of the sharing, for growth and enrichment.

My Seminar Vacation took me this year to Portsmouth, New Hampshire, with the Embroiderers' Guild of America to a beautiful old resort, Wentworth-by-the-Sea". The first week of October the colors of Autumn are truly spectacular and almost unbelievable. What an incentive to Needle Paint a picture!

Each registrant was entitled to two Workshops, and one of mine was with Moyra McNeill, from England, on "Canvaswork on other Fabrics". It was truly enlightening and another avenue to more fully explore on my own. Moyra made the Workshop most interesting and her suggestions for further uses was a challenge I intend to take up. A superb teacher!

The second Workshop was with Joan Petrakis of Connecticut on "Greek Embroidery". This is a counted thread technique, which I found hard put to do because I usually like to work freer. However, Joan made the total experience so enjoyable, with her History of Greece and the Embroideries of the different Islands and Peoples, along with all the visual embroideries that we were permitted to feel, study, enjoy; the colors, counts and the extremely fine quality of workmanship. Also, the slides and exquisite display, complete with Wine and Greek dainties, plus their recipes. I am now a convert to Counted Threads. You will hear more of this in a future Quarterly.

One of the requests, as a participator of the Seminar, was to bring along an embroidery of a Maple Leaf (size was specified), done in a medium of your choice. This theme being selected, I believe, because of the gorgeous Autumn leaves in Portsmouth in October. There were some four hundred sixty-seven women attending the Seminar and it was my pleasure to bring home to Canada the Second Prize for the Maple Leaf Competition. My Maple Leaf was done on white evenweave linen in Pulled Thread Work; was padded and appliqued on a backing of white evenweave linen; mounted in a blue velvet frame.

A Seminar is total immersion; every waking moment you are involved "in stitches" - while visiting, waiting for meals, for classes to begin, doing your homework, in your room, waiting for the elevator. Swapping stitches, techniques, do's and don'ts, new encounters with a related media in color, design, texture, books, threads and things. The pace is steady and concentrated, giving enough nourishment to last till next Seminar -- or longer.

Every Embroiderer needs to have a Seminar Experience to stir her latent talents and imagination in the medium currently being worked and, as well, it offers new vistas in other media. Be you a novice or an experienced embroiderer -- there is always something more to learn.

Our first Seminar with the Embroiderers' Association of Canada will be taking place May 5th through 9th, 1975 and is going to offer the "tops" in the Embroidery teachers for our education:

- * CONSTANCE HOWARD - Goldsmiths College, London, England
- * SALLY SCHREIBER - Director of Correspondence School, NSCAE, Pittsburgh, Penn.
- * JANE DAMS - Certified Teacher & Lecturer, City & Guilds of London Institutes, Terra Cotta, Ontario, Canada
- * BEA ERICKSON - Expert Finisher; Teacher; Lecturer - Minneapolis, Minn.
- * NELLIE BERGH - Expert Embroideress; Certified Teacher; Lecturer - Southbury, Conn.

We will now be taking deposits for advance registrations, which will assure you a place at the Seminar, and complete Workshop information will be offered in the Winter Quarterly at which time Workshop selections can be made and your early mailing date on envelope will confirm your Workshop registration at that time. See the last page of this Quarterly for Registration Deposit Form.

I want to take this opportunity to Welcome all new members. Our year end is August 31st and, therefore, DUES ARE DUE and, unless they are paid before January, no further Quarterlies can be sent. Don't miss out on any of the issues; they promise to bring you a taste of something new with each issue. Your renewal form is on the last page of this Quarterly.

Your Parent Chapter meets in Winnipeg at the Cornish Library on the Corner of Westgate and Cornish, the FOURTH Thursday of each month from 6:30 to 9:00 p.m. We would welcome any members visiting in Winnipeg to come and share a happy time of stitching at one of our Mini-workshop meetings.

Yours in good faith

Leonida Leatherdale

A REPEAT FROM LAST QUARTERLY - as the response was so sparse:

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 start out the New Year with our proper emblem - so we would ask that you have your designs in BY RETURN MAIL as it takes time to get it in print, etc., and we want to have a proper identification to start our Seminar mailings. DO IT TODAY!"

****Surely we have the talent out there to assist in this "most important" phase of our history. It should not be necessary to go to a professional designer when all that talent is within our membership. So, please, respond by RETURN MAIL. TIME IS AWASTING!!!

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? Have you a PROBLEM? or, have you solved one? SHARE WITH US!

***** FOR QUILTERS: Did you know that there is a publication on QUILTING that comes out five times per year? It is full of valuable helpful information for serious quilters as well as the novice. The cost is \$4.00 and is in off-set printing with photographs.

Write to: CANADA QUILTS - 360 Stewart Drive - SUDBURY, ONTARIO, P3E 2R8

From Mrs. Charles Wirrell, Kitchener, Ontario, comes the following:

PRESCOTT HOUSE:

"July 26, 1974 we went to Prescott House at Starrs Point, Nova Scotia. It is situated near Blomiden, not very far from Kentville or Wolfville. The write-up and card do not mention the beautiful needlework in this old home and since I was not doing a write-up on needlework when I visited there, I can't begin to do it justice, but if some member of our Association lived not too far away, I think the effort would be worth it. Though I imagine arrangements would have to be made other than visitors hours, if pictures were to be taken.

Evidently, three sisters, all needlework lovers, restored this old home. Each bed had a knitted or crocheted spread, some over 100 years old. The loveliest things I remember were five pairs of drapes in one room, I believe to be old and done in Crewel Work. I asked if it was Crewel and the answer was 'yes'. However, I didn't think the attendant quite knew what I meant and I could only get inside the door in a roped off space. Besides this, petit point chairs, ottomans, a cute little round stool in beadwork and a fine collection of old samplers, quite the nicest I've ever seen; at least a dozen all hanging around the rooms. One small one very well done by a girl eight years old. This home was a delight to see and I thought the embroidery work was outstanding."

If anyone has more information on PRESCOTT HOUSE, we would appreciate hearing about it and we thank Mrs. Wirrell for bringing this to our attention.

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50th ANNIVERSARY BANNER COMPETITION: An Exciting Project for YOU...

THEME: Simply - "CELEBRATE"
CLASSES: OPEN
 CHILDREN (12 and under)
SIZE: Appropriate for hanging in Church
 OPEN - up to 50 square feet
 CHILDREN - up to 20 square feet
PRIZES: \$50.00 each for top ten in OPEN class
 \$25.00 each for top ten in CHILDREN'S Class
DEADLINE: FOR ENTRY FORMS - March 31, 1975
 FOR BANNERS - April 30, 1975
MATERIAL: Any textile or combination of textiles, A wide range of techniques may be used
STYLE: In the banner form
JUDGING: Will take into account originality and imaginativeness in expressing the theme
ENTRY FORMS: Will be available in the December "OBSERVER" and on request

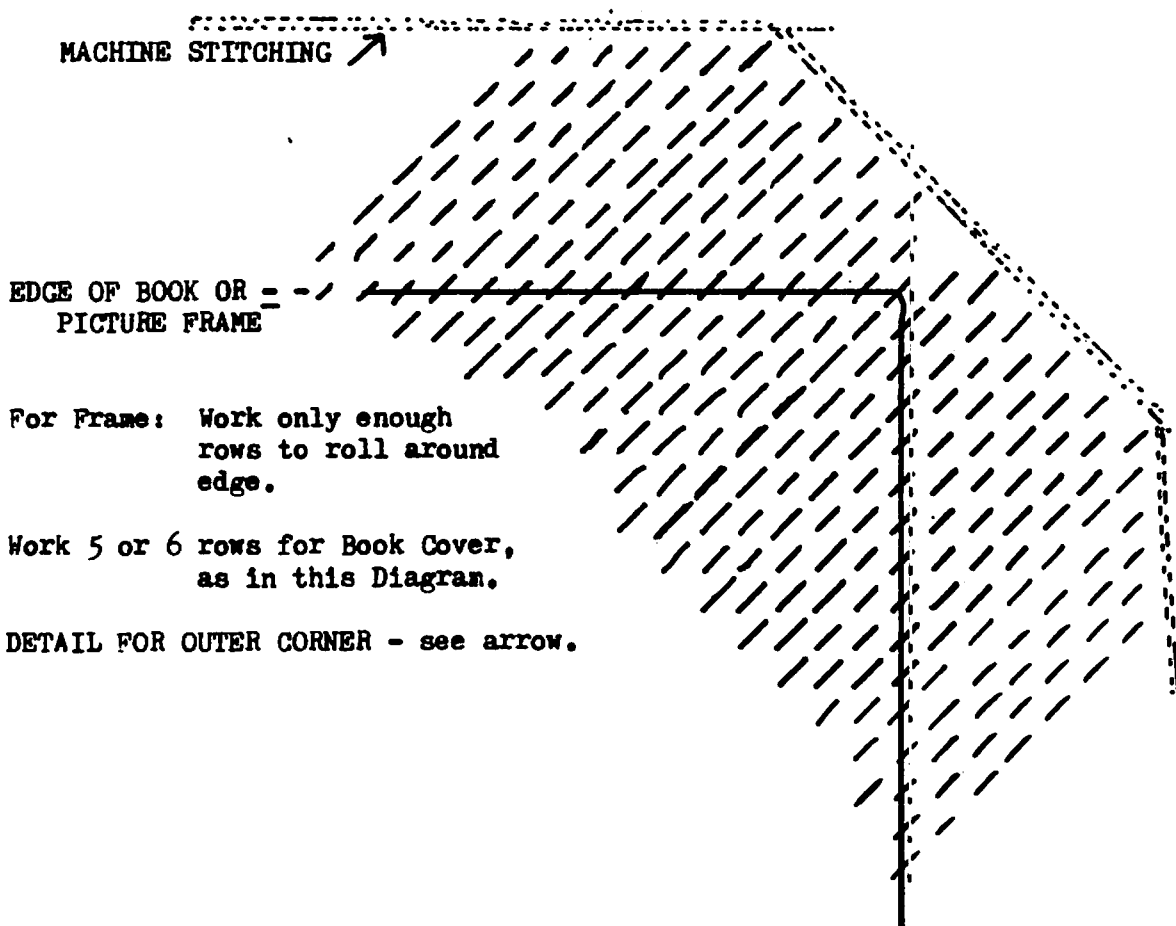
FOR FURTHER INFORMATION - WRITE: Mrs. Elizabeth Cowper-Smith, Co-ordinator
 BANNER COMPETITION
 50th Anniversary Committee
 Room 316, 85 St. Clair Ave. E.
 TORONTO, ONTARIO, M4T 1M8

FINISHING WORKSHOP - with Bea Erickson

A delightful teacher; most thorough in her approach and explanation while taking one through the steps to finish individual projects. The Workshop was mostly in the form of visual observation, and all the pitfalls were pointed out and ways to resolve them. Was most complete, taking from the blocking, types of blocking methods, washing methods; how to get good corners; professional welting; how to handle linings, interlinings; allowances to be made; and all this was done with the aid of a sewing machine.

Many questions were asked and Bea answered them with thoroughness, so that there could be no misunderstanding. And as she discovered, we Canadians are doing more personalized work than the Custom Shop Approach, therefore, were a challenge for her as well. She will have all the answers to those problems we wish handled, at a future Workshop, and at our Seminar.

One little trick to securing a good mitred corner on your Canvas Work; or where you are stitching all around the canvas just off the worked area, on the canvas; and when working your stitches, work across the corner, leaving the space vacant of stitches on which to make the fold as per the diagram below:



Bea brought many examples from which to examine types of finishes, as well as mock-ups of other common projects. It is the type of Workshop so essential to every Embroiderers' needs, and we, who were fortunate enough to take the Workshop, have benefitted greatly and will approach our finishing with more confidence in tackling finishes that seemed formidable before. We look forward to having her at our Seminar with more and more Finishing Aids.

HISTORY OF EMBROIDERY - Researched by Ruth Horner

BLACKWORK OF SIXTEENTH CENTURY ENGLAND:

Blackwork, in its widest sense, is embroidery in black silk on white linen, which became fashionable during the reign of Henry VIII continuing in use throughout the 16th century and dying out sometime between the years 1600 and 1630. In its initial phase, it was known as "Spanish Work" and for the first 50 years of its popularity seems to have been used, principally, for dress embroidery.

Remember, that by 1533, Henry VIII had completed the break with the Roman Church and the Reformation was accomplished in England. With this event, the Church lost its land and great wealth, its embroidery was severely limited, many of the beautiful church vestments were destroyed, converted to other uses or hidden away and forgotten. The emphasis turned to domestic embroidery and the technique of blackwork came into its own.

During the reign of Elizabeth I, blackwork was utilized for different styles of design, which produced variations in the working technique within the method. In this half of the century, its scope as a method of decoration increased, and it was worked not only on dress decoration but on a variety of household articles such as bed hangings and other soft furnishings.

But let us go back to the beginning of the century, when the Infanta Catharine, daughter of Ferdinand of Aragon and Isabella of Castille, who together comprised the most powerful new monarchy in Europe, was betrothed in 1489 to Arthur Tudor. In 1509, shortly after the death of Henry VII, the new king, Henry VIII, only eighteen, married the widowed Catharine, then 23 years of age. Until she reached the age of 38, she remained the mistress of Henry's affections and in her narrow way helped to guide public affairs and influence the style of the court.

Catharine of Aragon, as she came to be known, herself a skilled needlewoman, fostered the art of embroidery in England. It is probable that she encouraged the technique of blackwork, a linear monochrome embroidery, worked in the double running stitch and popular throughout Europe at this time. In Spain, it developed out of Moorish work, but its lineage is older yet. Spanish influence continued in England under Queen Mary Tudor, Catharine's daughter (her reign 1553-58) because she had married Phillip II of Spain. Blackwork gained further popularity.

The basic stitch of blackwork is the double running stitch, known also as the Holbein stitch. This thread-counted stitch was worked on white evenweave linen with a black silk thread, sometimes with a red thread, over an equal number of threads vertically, horizontally or diagonally. This stitch is worked in two journeys - first, from right to left, similar to a running stitch, with all stitches of equal length then, on the return journey, from left to right, filling in the spaces left by the first row.

In this "Spanish Work" the embroiderer emphasized main outlines. When fillings were needed, they were composed of diapering lines or block patterns, giving a lacy effect. The technique, when worked with the running stitch, makes the work reversible; perfect for trimming shirt collars and fronts, sleeve frills. Sometimes silver gilt stitchery or lace was added.

We are dependent on documentary evidence rather than actual evidence for information about the variety and abundance of embroidery done before the Reformation (in England, 1533). Portraits of the first half of the 16th century show richly embroidered garments. The most notable painter, Hans Holbein, the Younger, delineated the details of costume with exactness. Embroiderers must have been grateful for his recording, especially of the Spanish blackwork, and they named the Holbein stitch after him.

According to inventories of the time, much embroidery was produced during the first 30 years of the century, but very little has survived. To give an example: the records of the contents of Hampton Court, the palace of Cardinal Wolsey, first minister to Henry VIII, include 200 bed hangings, and all of these have now vanished. It is not surprising when domestic conditions are taken into account. Even in the great houses, the standard of cleanliness could be very low and the provision for storage poor, usually wooden pegs on the wall of a room, especially for hanging clothing. Fires burned on open hearths and chimneys were a rarity until mid-century; the resulting smoke and dampness being natural enemies to perishable fabrics. Another destructive factor must have been the crude soap used for laundering.

With the reign of Elizabeth I came a period of peace, prosperity and expanding trade. Wealth was more widely distributed and there was a general rise in living standards and material comfort. There was a richness and vanity in the national dress; Elizabethan upper class costume is acknowledged to be the most gorgeous and elaborate of all historic styles and it became more lavish as time went on. Elizabeth, herself a needlewoman with an appreciation for embroidery, is reputed to have possessed 3,000 dresses at the time of her death. Many fine specimens of all kinds of Elizabethan embroidery have survived and are found in museum collections today. The Royal Ontario Museum in Toronto has pieces from this period.

Blackwork now became an embroidery method for the decoration of outer garments as well as underlinen (by underlinen, we mean shirt or chemise); of sleeves, underskirts, stomachers, jackets, coifs - augmented with jewels, pearls, spangles, and metal threads. Blackwork, as well, was found on coverlets, cushions and curtains. Here, again, metal threads heightened the effect of the embroidery.

In Elizabeth's reign, the miracle of printing and the resulting revolution in the production of books, had a marked effect on embroidery. The embroiderer drew inspiration for designs in needlework from the familiar, the exotic and the mythical, found in pattern books, herbals, bestiaries, translations from Greek and Latin writers, and botanical studies. The 16th century bestiaries revealed the popular interest in strange and exotic fauna encountered by English traders and explorers venturing into new and foreign worlds.

The visual affinity of black and white embroidery and the printed illustrations could explain why a new style of blackwork developed, wherein the designs found in books were rendered faithfully in embroidery. Toward the end of the century engraved copper plates were produced for printing designs on fabric.

Within the blackwork method, during the second half of the 16th century, there developed a greater freedom in the use of stitchery, which was worked on the surface of the material and less often over counted threads. Typical stitches, still always with a black silk thread, were stem, chain, back stitch, coral, running, occasionally herringbone and buttonhole, braid stitch for heavy outlines, and plaited braid for metal threads. The design was arranged in isolated motifs or arranged freely but regularly to make a flat pattern or sometimes within some kind of pattern framework such as continuous scrolling stems, or else, the design was wholly pictorial taken from some book illustration. But, like all Tudor needlework, the work had a practical use and was not produced solely for decoration.

Four distinct ways of interpreting a design appeared at this time:

1. By using diaper fillings with heavy outlines.
2. A speckling style characterized by small running or back stitches spaced so as to create a shaded or mottled effect and by use of surface stitchery that accentuated curves and perspective.
3. An engraving style which imitated with thread the actual printed design.
4. A flecked style produced by working with two threads in the needle, a black and a white, twisted together to form a single thread, which imparted a greyish appearance to the work. This method often employed the long and short stitch.

The best silk embroidery thread was imported into Europe from the Levant, from there to England via the Netherlands. It was expensive and some of it was undyed. Home dye recipes were available though, of course, they were unable to emulate the brilliant Eastern colors. It may be due to the home dyeing, as well as age, that the black threads of some surviving pieces have faded to a rusty dark brown.

The gold embroidery thread used with blackwork, known as "silver gilt filé", consisted of a silver wire coated with a skin of gold, and then drawn out very fine and either hammered into strips which were wrapped around a silk core, or closely spiralled by winding on a special "perling whele" to make tubular silver gilt purl. It was also used in its plain wire form as a sewing thread.

Many kinds of embroidery, other than blackwork, were produced in 16th century - polychrome silk and silver gilt stitchery, cutwork, needlelace, bobbin lace, crewel work, tent stitch work on evenweave linen or on canvas in silk or wool, and applique work. However, the blackwork embroidery is notable because it acquired a completely English character and because its technique developed so fully.

Much of this view of blackwork was garnered from a slim volume - Blackwork Embroidery - by Moyra McNeill and Elizabeth Geddes. Other experts have taken a narrower explanation but in the opinion of this writer, the McNeill Geddes treatment is a worthy submission. This book, published by Mills & Boon Ltd. has a fine section on modern blackwork embroidery.

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***HOLIDAYS IN ENGLAND - 1974 - by Joyce Hunter

The day my husband announced we would be having a holiday in London, England I got out my notebook and began jotting down things to do and see of interest to an embroiderer. Among them was a trip to the Embroiderers' Guild Bookshop at 73 Wimpole Street, which turned out to carry a really comprehensive stock of books on all types of embroidery. I was very pleased to add to my own library a little volume published in Scandinavia containing alphabets and monograms suitable for canvaswork. (In case you decide to pay the bookshop a visit, let me tell you that it has no fancy front, but looks like any other Victorian Row house with a modest brass nameplate under a bell and a sign reading "Please Ring". Well worth a visit, though.)

From my research beforehand I knew that the Victoria and Albert Museum was famous for its collection of embroideries and had noted a few of particular interest to me. One drizzling morning we set off for what we had decided would be a day-long trip to the Museum.

Before going to the embroidery section we toured the costume display which contained many lavish and intricate examples of the embroiderer's art in ball gowns, court gowns, men's coats and vests, etc. It must, indeed, be a wonderful aid to designers for the theatre to have these authentic examples of clothing of past centuries for reference.

A bonus which one often enjoys in museums and art galleries is an opportunity to hear lectures on various subjects. Imagine my extreme pleasure when I discovered that on the day of our visit there was to be a lecture by Miss Joan Edwards of the Textile Department on the most magnificent known piece of embroidery from the time of Elizabeth I, the Bradford Table Carpet. I had seen black and white pictures of the carpet in several of my books on embroidery and was eager to learn more about it from an authority.

About a dozen of us assembled at the appointed spot and were taken to view the carpet. It is worked in silks on linen, all in tent stitch, and has 400 stitches to the square inch. As is so often the case with tent stitching, the carpet has pulled badly out of shape on the diagonal. It now hangs upright in the Museum, but at one time was displayed on a specially made irregular table.

We were told that during the reign of Elizabeth I (1558-1603) domestic embroidery, both by private needlewomen and by professionals, was a popular pastime. The Bradford Table Carpet belongs to the late 16th century. Twenty-three colors are used and although one realized it must have faded during the passing centuries, the work is still beautifully colored today. It measures 13 feet by 5 feet 9 inches. The size, along with the minute stitching, high standard of work and intricacy of the pattern, indicates the hand of professional embroiderers. There is nothing to tell us how many people did work on the carpet and whether it was done in the home or in a workroom outside the home. In any event, the stitching is so precise that one cannot detect any change in the embroidery when a different person set to work.

The centre of the carpet is a trellis with a bunch of grapes at each intersection and bunches of grapes in the squares formed by the trellis. While that much is obvious to the casual observer, closer examination reveals that no two bunches of grapes are the same, either in color or design, and that the brown trellis alternates in shading from dark to light and from light to dark.

The real interest of the piece, however, comes from the borders which are about 15 inches deep, and in which the designs are held together by long swimming lines on which numerous activities are carried out. The designs at the top and bottom are approximately the same, and the side sections roughly match each other.

A word picture of the intricate design is next to impossible, so a few highlights are all that could be given. There is a "stately home" at both centre top and bottom which is reminiscent of Henry VIII's Nonesuch Palace in Surrey (no longer in existence). The clothing on the figures is not necessarily that of the period. The design could have been taken from a book of graphed patterns, such as that of James Boler, described as a "strip cartoon". The figures in the upper border are working at different tasks than those in the lower, but all are engaged in hunting, fishing or farming. As with much of the embroidery from this period, little attention is given to proportion or perspective, so that the people are taller than the trees and yet the hazelnuts on one tree are larger than the heads of the people.

In a section no more than 18 inches long there are scenes of a stag hunt, a boar hunt and a man shooting ducks. (It was noted here that the gun was an excellent depiction of a fowling piece of the day). In one corner there is a dairy-maid carrying what looks like a church on her head but, in fact, it is a churn. On the opposite side a shepherd is shown with his sheep and a miller is bringing his corn to the mill. A lackadaisical shepherd is allowing a lamb to be carried off by a wolf. On a side panel is a sort of primitive man who has been treed by a wild beast. The sky is filled with puffy clouds and little trees are used as fillers; also small animals and wild flowers of the field are packed in together.

This is truly an amazing piece of embroidery and I was disappointed not to be able to purchase a colored picture of it. As a matter of interest, Erica Wilson in her beautiful "Embroidery Book", uses a section of the Bradford Table Carpet as the frontispiece and on Page 122 of the same book there is an enlargement of a section of the carpet.

In a brochure I picked up at the museum I noticed two lectures, also by Miss Edwards, were scheduled for November in the Textile Study Room, one on samplers, raised work and blackwork, and the other on canvas work and crewel work. How I envy the Londoners having this opportunity to enlarge their knowledge!

I could only quickly look through the Textile Study Room, which comprises wall displays of all types of embroidery and rows of pull-out panels under glass about a yard square, with examples of embroidery for study. Only repeated visits could possibly allow one to enjoy these displays to the fullest.

Since this wasn't our first visit to London, or to Britain, we kept our Cathedral viewing to a minimum, but we did return to Westminster Abbey where I was interested to find many canvaswork kneelers. A Tudor rose centre was the unifying design and each woman had used similar colors for the background, in greater or lesser degree on each piece, and also had used the surface stitches of her choice.

We also took a trip to the fascinating old city of St. Alban's, just north of London and in the Cathedral there found two chapels each with its own 25 or 30 kneelers. Here the boxing as well as the tops was in canvaswork. I thought one group particularly charming, as the designs showed the tools of some domestic pursuit such as cooking, sewing, gardening, caring for children, etc.

Our final stop on the "Embroiderer's Tour of Britain" was Foyle's Bookshop. We went there, primarily, for the sheer pleasure of browsing through all those thousands of books but as soon as I saw a notice that the School of Fashion Design was holding an embroidery exhibit in Foyle's Gallery, I was off to see it. The display was of many and varied embroidery techniques, together with sketches of how they could be used on clothing, as well as on more dimensional pieces such as dolls and even a black and white beaded chess set.

As a conclusion to this article I thought you might be interested in a poem reproduced in the catalogue of a travelling exhibition from the Victoria and Albert Museum. The exhibition was aptly titled, "The Needle's Excellency" and the Poem by John Taylor appeared in James Boler's pattern book, published in 1631.

THE PRAISE OF THE NEEDLE

Let not opinion be prejudicate,
But mend it, ere they dare to discommend.
So fare-thou-well my wel-deserving ooke,
(I meane, the workes deserts, and not my lines)
I much presume that all that on it looke,
Will like and laude the workeman's good designes,
Fooles play the fooles, but 'tis through want of wit,
Whilst I to wifedomes censure doe submit.

F I N I S

.....John Taylor

SEMINAR PROJECT:

"ENNY" AWARD

For those attending the SEMINAR

May 5th thru 9th, 1975

- * 1. Use "ENNY" medium; i.e. crewel, canvaswork, pulled thread, etc. "ENNY" thing!
- * 2. Use "ENNY" thread, yarn, etc.
- * 3. Use "ENNY" colors
- * 4. Use "ENNY" stitches
- * 5. But "ENNY" size will NOT do; IT MUST FIT THIS CIRCLE - 5 inches in diameter
- * 6. And "ENNY" one can compete

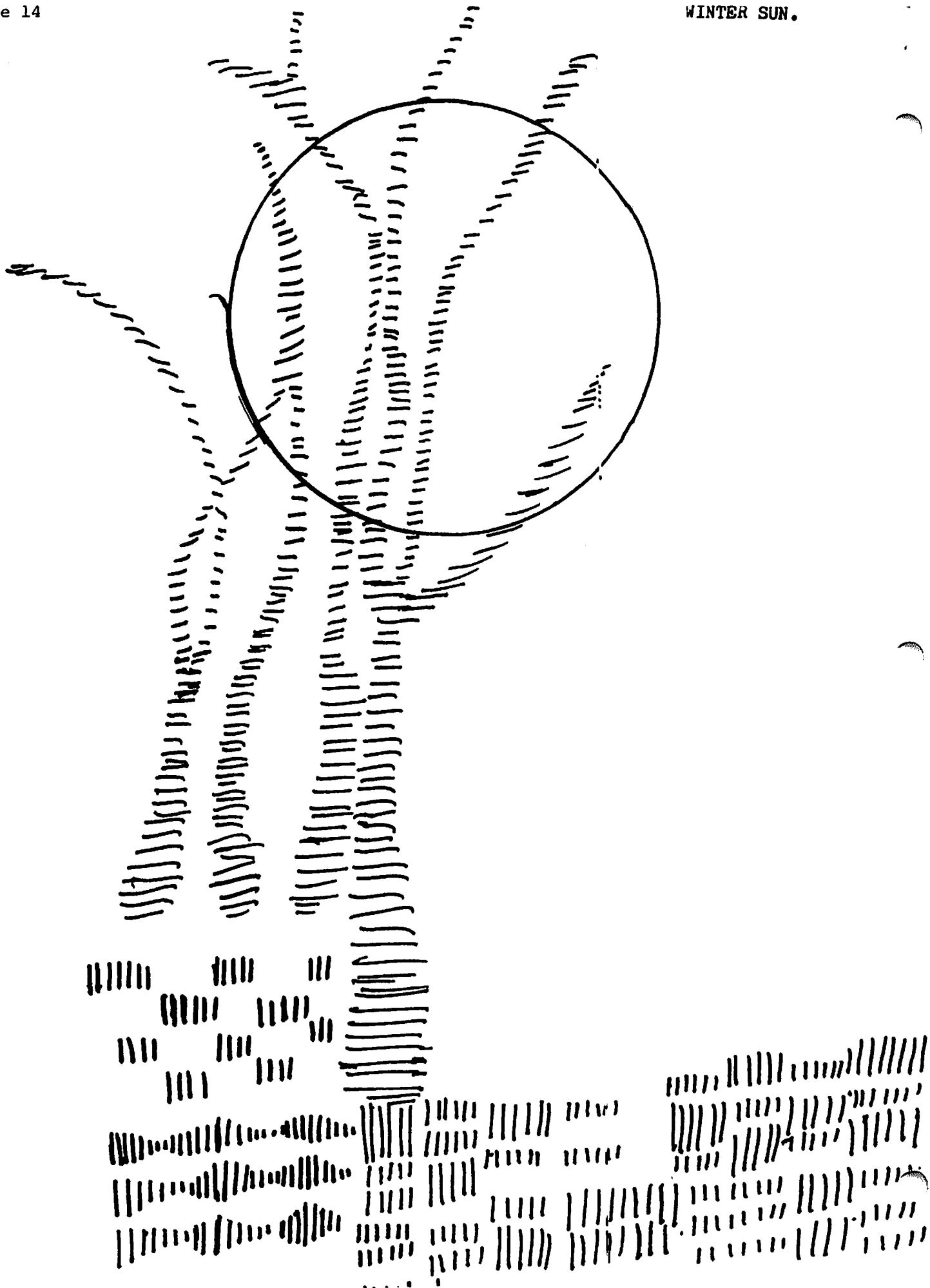
BE FIRST TO WIN AN "ENNY" AWARD!

TO COMPLETE YOUR LIST OF CHARTER MEMBERS:

GOSZ, Marjorie - 1081½ Magnolia Blvd., North Hollywood, Cal. U. S.A. 91601
 HOMAN, Miss Bonnie - Lot 38, Box 8 GP. 20A, R.R. 1., Hwy. Gardens Trailer Court
 St. Andrews, Man. R3C 2E4
 HUNT, Mrs. Dale - 347 Sharp Blvd., Winnipeg, Man. R3J 2K9
 JEFFERY, Barbara Quick - R. R. 1, Telkwa, B. C., VOJ 1X0
 KLEIN, Mrs. James (Ann) - 7261 Cirrus Way, Canoga Park, Cal. 91304 - U.S.A.
 OVERED, Shirley M. J. - 2313-47th Ave. S.W., Seattle, Washington, 98116 - U.S.A.
 SPEAR, Mrs. R. P. (Rae) - 66 Waterloo St. Winnipeg, Man. R3N 0S2
 STEARNS, Mrs. John C. (Elizabeth) - 3305 So. Newport St., Denver, Co. 80222 - U.S.A.
 REYNOLDS, Mrs. E. C. Jr. (Harriet A.) - 4320 Starlington Drive, Boise, Idaho, 83706

NEW MEMBERS

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 BAYLY, Mrs. G. (Gladys C.) - Bowser, B. C., VOR 1G0
 BROOKS, Mrs. M. N. (Mabs) - P. O. Box 158, Minden, Ontario, KOM 2K0
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 CONROY, Ms. Mary M. - 360 Stewart Drive, Sudbury, Ontario, P3E 2R8
 ESSEX, Mrs. Marjorie - 490 N. Court St., Thunder Bay, Ont. P7A 4X8
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 JONES, Kathleen M. - 70C 2350 Portage Ave. Winnipeg, Man. R3J 0M5
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 LAWSON, Mrs. L. (Joan) - 9 Sandburg Bay, Winnipeg, Man. R3K 1E2
 LUNT, Mrs. R. Gilman (Peg) - Meredith, New Hampshire, 03253 - U. S. A.
 McMURRAY, Mrs. Frances - 42 W. Fernwood Ave., Winnipeg, Man. R2M 1W6
 PADY, Sandra - 210 St. Leonards Ave., Toronto, Ont. M4N 1K7
 RIGBY, Judy - 151 McLaughlin Ave. Winnipeg, Man. R3J 2S5
 ROOKE, Fay L. - 842 Forest Glen Ave., Burlington, Ont. L7T 2L2
 SHADE, Mrs. Margaret - 259 Oxford St. Winnipeg, Man. R3M 3H8
 STRATTON, Joan - 448 Greene Ave., Winnipeg, Man. R2K 0M1
 TOWNSEND, Mrs. Margaret - 223 Dunrobin Ave. Winnipeg, Man. R2K 0T5



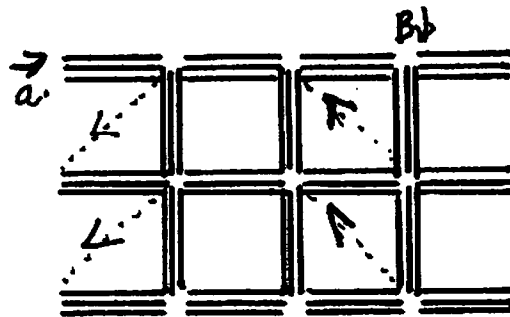
PROJECT: PULLED THREAD WORK - Shirley Tyderkie's "WINTER SUN"

There are only two main stitches used in this project and done in a random fashion of different lengths of Satin Stitch, over two, three, four or more threads in order to create the tree trunks; stitches going horizontally - and for the terrain the stitches go in vertical fashion, in clusters, and also in varied lengths.

This is most effective if done in only two colors on Evenweave fabric. The trees and terrain - in one hue and the sun - red/orange, of course.

Use a good hard twist thread, such as Pearl Cotton, Floss, Linen.

The sun is to be done in an all over even filling stitch such as the "Punch" Stitch which is done as follows:



Work three stitches over three threads as at (a); skip three threads - then work over another three threads, pulling firmly with each stitch to distort and pull the fabric to leave a hole. Continue down in a vertical row, then work each succeeding vertical row, in the hole of the previous stitch, until the total "Sun" area is covered.

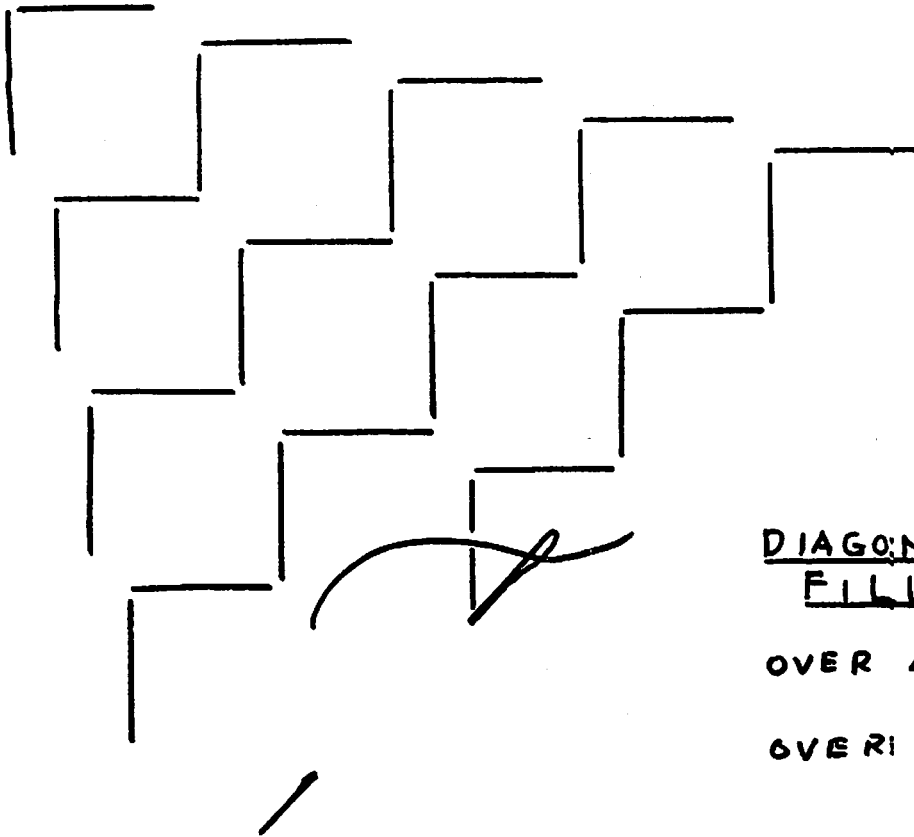
Then proceed by turning your work a half turn to the left, and work the three threads as at (B) between the rows, always pulling your stitches firmly to distort the fabric.

The total effect is an even lacy texture.

NOTE: USE OF AN EMBROIDERY HOOP FOR THIS PROJECT IS A "MUST"!

IF YOU DON'T GET THIS DONE FOR THE WINTER - YOU CAN ALWAYS PUT LEAVES ON IT AND MAKE IT A SPRING PROJECT!!!

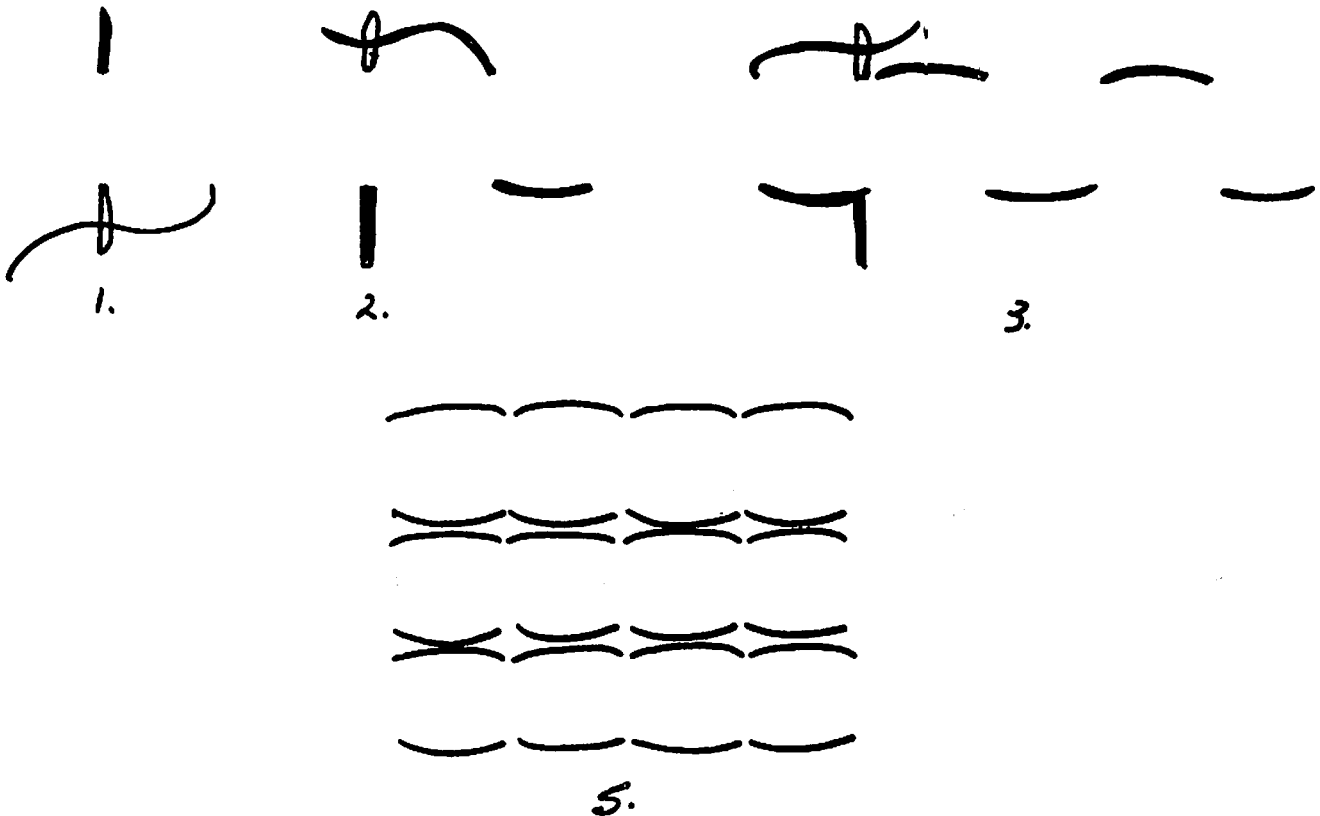
OTHER FILLINGS TO TRY FOR "SUN" PICTURE - Pages 16 & 17



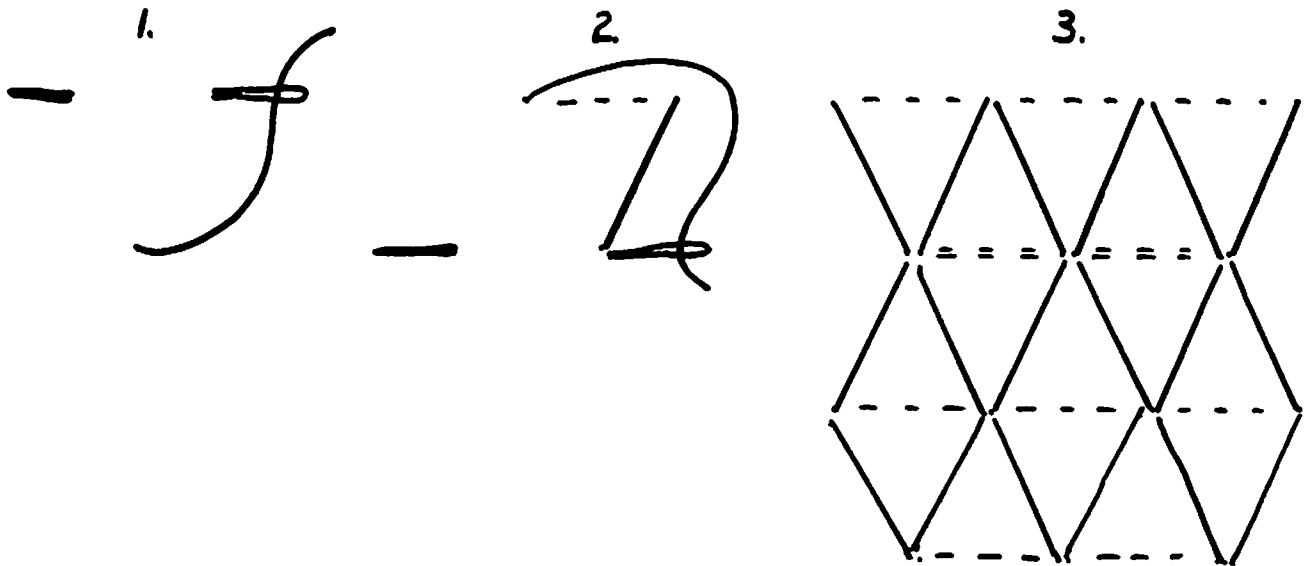
DIAGONAL DRAWN
FILLING.

OVER 4 THREADS
OR
OVER 2 THREADS.

PEBBLE FILLING. OVER 3 THREADS.



WAVE STITCH. DO OVER 4 THREADS OR
" " 2 " "



FRAMED CROSS FILLING.

