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SPRING 1975

CH II - 3



Embroiderers' Association of Canada
inc.

90 East Gate, Winnipeg, Manitoba R3C 2C3 Telephone (204) 774-0217

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THE EMBROIDERERS' ASSOCIATION OF CANADA, INC. 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 craftspeople 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 Headquarters for: Chapters, Guilds, Individuals
- * To serve as an informational source for individual needlewomen throughout Canada. (Memberships extend beyond our boundaries)

** Lending Library

** Workshops

** Seminars

YOUR BOARD:

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***** WHEN ADDRESSING MAIL, PLEASE INDICATE ON ENVELOPE TO WHOM YOU WISH IT DIRECTED, e.g.
President; Membership; Quarterly Editor; Treasurer, etc.

This will assist in speedier handling.

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

You will appreciate knowing how we function as a National Association for your individual benefit. At this time in our young life, all work is being done voluntarily and we are maintaining one address for your Headquarters. Winnipeg is geographically located in the centre of Canada, easily accessible from East or West and almost the centre of the Continent to assist our neighbors and American members to visit us.

Main types of Membership are: INDIVIDUAL - which brings you the QUARTERLY that we hope to keep as educational in content as possible for those who are working alone. They are members who do not live within a radius of an Embroidery Group/Chapter.

LIFE - Are welcomed at any time and can also be a convenience to members, not having to worry about renewals.

CONTRIBUTING - Are over and above Individual Memberships but are a way of making a contribution to help further our work; also entitles you to receive the QUARTERLY with all full Membership benefits.

CHAPTER - Local Chapters are individual organizations with their own Officers and Rulings for their areas. They will function under the By-laws of the National Association and Dues will be payable through your Chapter to National. Dues may vary in each locale, although a set amount is set aside for each member to be sent in to National Headquarters, and you will receive, individually, a copy of the QUARTERLY.

Through the QUARTERLY we hope to keep you well endowed with educational material, projects, helpful assistance and resolve any questions you may have. We would welcome any articles, helpful tips, stitches, or articles that you would like to share with other members. Our QUARTERLY will be only as good as you help to make it. In time we expect to have travelling Study Boxes and should you have a contribution to make towards these boxes, they will be appreciated. We would like examples in various Embroidery media and, if working up a special piece it should be approximately 5" x 7" to fit into a page of a loose-leaf notebook. However, anything worthy of study will be graciously accepted.

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, 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:

EMBROIDERY DESIGNS, 1780 - 1820: Mildred J. Davis

APPLIQUE & PATCHWORK: Ilse Stroble-Wohlschlager Mrs. H. Massey

CREATIVE EMBROIDERY: Christine Risley Mrs. H. Massey

DONATION TO LIBRARY (10.00): Ida C. Neilson, 2034 East 32nd Ave. Vancouver, B.C.

***** THE FOUNDING CHAPTER OF EAC MEETS REGULARLY THE FOURTH THURSDAY OF EACH MONTH AT THE CORNISH LIBRARY, corner Cornish and Westgate, at 6:30 to 9:00 p.m. If visiting in Winnipeg, you are welcome to attend any of the meetings or telephone EAC Headquarters at 774-0217.

PRESIDENT'S MESSAGE:

SEMINAR '75 is over! The hours of planning, meetings and organizing for your pleasure and enjoyment by the Seminar Committee, was gratified in a most successful venture. I am most sincerely grateful and thankful to have had so fine a working team who made this all possible. It has meant a great sacrifice of hours and days from their "first love" of stitching time and all were thorough and efficient in their assignments. The glowing appreciation from all the Seminar participants, and their enthusiasm in all the activities, more than compensated! My sincere thanks to the Seminar Committee.

In planning our first Seminar so early in our formation as a National Association, it was thought it would be an excellent way to get to know our members; to talk with them and to present our plans for EAC, as well as listen to their suggestions. Although we were unable to present the By-laws in printed form, as they were held up in Ottawa pending minor word changes, we did hold an "informal" meeting and the contents of the By-laws were verbally discussed and the questions raised have been covered in the By-laws as they stand.

The future of the Association holds much promise for the Embroiderers and, by working together in close harmony as Individuals and Affiliated Chapters, we will continue to grow in the offerings that will accrue to the Membership for furthering education to the remote individual as well as to the Group Memberships.

Seminar '75 presented a sampling of what EAC can do to bring many of the best qualified teachers together to present a varied Educational Program. A Seminar is the best vehicle by which an Embroiderer may see and experience many forms of Needlework expression which may not only solve some problems but possibly whet the appetite for a new endeavor or new approach to a present involvement. It is a time to meet or make new friends sharing a common interest, and the place to share new ideas from different areas of the Country and from other Countries.

It is hoped that through this experience at Seminar '75, Groups will come to appreciate the benefits to be derived from closer affiliation with EAC and, in due course, invite the Seminar to their City so that we may all share in a varied environment of Embroidery.

Plans for Seminar '76 have begun! It will be held in Winnipeg in May 1976! A larger selection of Teachers is being considered and we hope to present an irresistible variety of Workshops for your selection. A pre-registration form is included in this Quarterly, so reserve your place early and send in by RETURN MAIL.

SEE YOU ALL IN MAY '76!!!!

Lionida Leatherdale

LOGO:

After many months of searching out help through the Membership for a design submission that would be suitable for all purposes such as: identification, letterhead, future possible jewellery in form of pendant, pin, thimble, etc., and trying to anticipate all future uses of the Logo, your Committee came to the conclusion that no one design submitted answered all these needs. Foremost in the suggestions of those submitted, however, was the use of the Maple Leaf, which presented a problem of sharp edges that could snag clothing; also, symbolically, the use of needle, thimble and scissors, as well as thread, was considered.

Keeping all this in mind, the aid of Designer/Teacher Lillian Allen was enlisted and several versions of the final choice were submitted. These were then sent off to Commercial Artist and painter of some note, Rolfe Pryne of Mississauga, Ontario, for final polishing.

The result - our LOGO - uncluttered, easily recognizable, and uniquely OURS!!!
We hope YOU like it!

Our sincere thanks to LILLIAN ALLEN for the many hours of deliberation and number of sketches submitted. To her goes one year's Membership in EAC.

*** LENDING LIBRARY ***

The following books are now available:

DICTIONARY OF EMBROIDERY STITCHES	Mary Thomas
EMBROIDERY BOOK	Mary Thomas
INTRODUCING MACHINE EMBROIDERY	Ira Lillow
YARN STITCHERY ON THE SEWING MACHINE	Hildy Paige Burns & Kathleen Thorne-Thomsen
HOMESPUN & BLUE	Martha Genung Stearns
HERITAGE EMBROIDERY	Elsa S. Williams
CREATIVE EMBROIDERY	Christine Risley
ANCIENT PERUVIAN TEXTILE DESIGN	Ellen Jessen
ADVENTURES IN STITCHES	Mariska Karasz
WOOL STITCHERY	Osma Gallinger Tod
BRODERA MERA	Ingers
COMPLETE BOOK OF NEEDLEPOINT	Carolyn Ambuter
THE NEW YORK TIMES BOOK OF NEEDLEPOINT	Elaine Slater
ENCYCLOPEDIA OF CANVAS EMBROIDERY STITCH PATTERNS	Katharine Ireys
NEEDLEPOINT DESIGNS FROM AMERICAN INDIAN ART	Nora Cammann
THE ABC's OF CANVAS EMBROIDERY	Muriel L. Baker
NEEDLE LACE AND NEEDLEWEAVING	Jil Nordfors
DESIGN IN FABRIC AND THREAD	Aileen Murray
EMBROIDERY DESIGNS 1780-1820	edited by Mildred J. Davis
EXOTIC FLORAL PATTERNS IN COLOR	E. A. Seguy
CREATIVE APPLIQUE	Beryl Dean
APPLIQUE STITCHERY	Jean Ray Laury
FUN WITH APPLIQUE & PATCHWORK	Ilse Stohl-Wohlschlager
HANDMADE RUGS FROM PRACTICALLY ANYTHING	Jean Ray Laury & Joyce Aiken
KNITTING WITHOUT TEARS	Elizabeth Zimmermann
QUILTS & COVERLETS - A CONTEMPORARY APPROACH	Jean Ray Laury
THE MOUNTAIN ARTISANS QUILTING BOOK	Alfred Allan Lewis
THE COMPLETE ENCYCLOPEDIA OF NEEDLEWORK	The. de Dillon

*** AN ASSESSMENT OF \$1.00 plus Mailing Charges is necessary to cover cost of packaging and processing of books. Book or Books (no more than three each time) may be out for one month's duration. When requesting a book or books, please address

LIBRARIAN

Embroiderers' Association of Canada, Inc.
90 East Gate

WINNIPEG, MANITOBA, R3C 2C3

LIFE MEMBERSHIPS:

CUNNINGHAM, Mrs. R. L. (Phyllis) - 118 Pine St., Thunder Bay, Ont. P7A 5X5
MASSEY, Mrs. H. (Melodie) - Durham House, R. R. #1, Port Hope, Ont. L1A 3U5

NEW MEMBERS:

ALLEN, Mrs. Sylvia - 675 Elm Street, Winnipeg, Man. R3M 3N8
AUN, Milja - R. R. #1, Kettleby, Ontario, L0G 1J0
BERGAN, Mrs. Leonard (Jacqueline) - 815 Memorial Dr., Crookston, Minn. U.S.A. 56716
BROWN, Mrs. Gina - 1230A - 17th Ave. S.W., Calgary, Alta. T2T 0B8
BURGRAF, MRS. Bernie (Nancy) - 401 River Oaks Drive, Roseau, Minn. U.S.A. 56751
BURNINGHAM, Mrs. R. C. - 1243 East 4th St. St. Paul, Minn. 55106
DAVIES, Mrs. Jean - 1B Flanders Pl., Ft. Henry Heights, Kingston, Ont. K7K 5N6
DUTKA, Mrs. Florence - 10702 Capilano St. Edmonton, Alta. T6A 3S2 - U.S.A.
EICKHOF, Mrs. J. K. (Audrey) - Box 599, Crookston, Minn. 56716
GANS, D. L. - Box 935, Westlock, Alta. J0G 2L0
GRANT, Mrs. Rosemary R. - 4355 Jericho Circle, Vancouver, B. C. 8
HAINES, Mrs. A. P. (Billie) - 4220 Vauxhall Cresc. N.W., Calgary, Alta. T3A 0H9
HARRIS, Mrs. M. K. (Kaye) - 603 Wellington Cresc. Winnipeg, Man. R3M 0A7
HIRSH, Mrs. S. A. (Sally) 901 Thorndale, Crookston, Minn. 56716 - U.S.A.
HOLMBERG, Ms. Linda - R. R. #2, Moorefield, Ontario
JEFFERIS, Jane E. - 712 Centre A. Street, N.W., Calgary, Alta. T2M 2R3
KELLEY, Mrs. Frank F. (Carol) - 110-8th Ave. So., Grand Forks, N.D., U.S.A. 58201
LANE, Mrs. R. E. (Elsie M.) - 3815 Windsor, Colorado Springs, Col. 80907 - U.S.A.
MACRAE, Alixe - 1317 Aldridge Cresc., Burlington, Ont. L7M 1C5
MCMILLIN, Valerie H. - 5 Birchwood Terrace, Dartmouth, N.S. B3A 3W1
MULDREW, Mrs. Marion - 510 Sprague St. Winnipeg, Man. R3G 2S1
NEWMAN, Mrs. James A. (Olive) - 618 Meadowview Place, Calgary, Alta. T2V 1W4
NEILSON, Ida C. - 2034 East 32nd Ave., Vancouver, B. C. V5N 3B8
PADMANATHAN, Mrs. Kamala - 20 Eastmore Drive, Truro, N. S. B2N 2X3
PERKINS, Mrs. Gwen - Main Street., St. George, Ont. N0E 1N0
RYK, June - 156 Spence St. Winnipeg, Man. R3C 1Y3
SCHREIBER, Mrs. Ray (Sally) - Standish Road, Rosslyn Farms, Carnegie, Pa. 15106 U.S.A.
SEIBERT, Sharyn - 135 Dorothy, Thunder Bay P., Ont.
SPACEK, Mrs. Marjorie - P. O. Box 549, Schreiber, Ont. P0T 2S0
STIVEN, Sheila - Handcraft Centre, P. O. Box 2147, Halifax, N.S.
SULLIVAN, Mrs. Wm. P. (Dee) - 901 Memorial Drive, Crookston, Minn. 56716 - U.S.A.
SWEENEY, Ms. Kathleen Orea - 2217 University Ave., Apt. 7, Madison, Wis. U.S.A. 53705
TAYLOR, Mrs. R. F. Bruce (Anna B.) - 4211 Pine Cresc., Vancouver, B.C. V6J 4K8
TREXLER, Pat (Mrs. Jack P.) - Rt. 1, Island Forest Drive, Davidson, N.C. U.S.A. 28036
TULLY, Mrs. J. A. - 183 Oakdean Blvd., Winnipeg, Man. R3J 3N6
TURNER, Mrs. J. H. (Marion) - 142 Ruskin St., Ottawa, Ont. K1Y 4C1
VANN, Mrs. Mark, R. R. #1, Petersfield, Man. R0C 2L0
WALTERS, Mrs. Hannelore - Craft School, St. Johns, Newfoundland, P.O. Box 4070
WILLOWS, Mrs. A. D. (Barbara) - 578 Queenston St. Winnipeg, Man. R3N 0X3
WOODEN, MRS. Marion - 3448 Caribou Dr., N.W., Calgary, Alta. T2L 0S5
WOOSTER, Mrs. H. K. (Elizabeth) - 26 Summit Ave., Thunder Bay 1, Ont. P7B 3N6
YOUNGSON, Lois A. (Mrs.) - #203 - 1847 Marine Dr., W. Vancouver, B. C.

CONSTANCE HOWARD'S CLASS AT SEMINAR '75

Impressions of CONSTANCE JAMES:

Constance Howard's approach to design on fabric demands an expansion of thought to accept whole new concepts of how to achieve original designs. Her workshop at our Seminar was built around the use of checked fabrics which, surprisingly enough, offered a wide scope for individual expression.

Miss Howard's method was threefold: she had samples of work displayed on the classroom walls; she gave a brief introductory lecture and another one at the conclusion of the course; she spent the rest of the time going from one student to another, giving individual instruction, helpful hints, and demonstrations of stitchery.

"Know your fabric", Miss Howard said. She recommended a careful search for just the right fabric to produce the desired results and also for a choice of embroidery threads and yarns, braids and other decorative materials.

The limitations imposed by the necessity of a Seminar (both the Teacher and many of the students having travelled long distances to get here) made it essential in this case to provide the students with pre-arranged kits having a limited supply of materials and braids. As the course was based on the theme of the infinite variety of effects which could be achieved from checked material, each kit included two squares of black and white gingham in two sizes of check. For contrast we were supplied with three squares in bold contrasting colors. Embroidery media we supplied ourselves.

The theory was advanced that we could achieve high-lights and sombre areas in our design by: tucking, smocking, applique and decorative stitchery. We were encouraged to begin by trying out ideas for design with cut paper shapes -- in different colors.

Each student set to work to develop her own individual design. The results showed no two alike! Some used tucks, combined with stitchery. Some folded the checks to achieve light and dark areas. Most used applique in one form or another. Some appliqued small checks on large, or vice versa. Some even appliqued checks on a white background. All drew on embroidery techniques to enhance the desired effect. Some achieved a third dimension by folding the material into fan-shaped or floral-shaped forms. One student even designed a face. Some used plain or rick-rack braid. Some stayed with geometric forms -- whether vertical, horizontal or diagonal. Some achieved curves and other familiar shapes.

I don't know that any were finished when the course was over, but I am sure that all students would go home with an enlarged concept of how interesting designs could be achieved with a most unlikely medium in fabric!

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□ □ □ TIP: Pin a plastic Sandwich bag to your Embroidery and put in all the clippings, rippings, short ends of wool. Soon you will have enough for stuffing a pin cushion - or some such project.

WASTE NOT - WANT NOT!

"CANVAS DIMENSIONS" (or "Sessions with Sally") - Impressions of JOYCE HUNTER

When we presented ourselves to the workshop on the first morning of Seminar '75, Sally Schreiber showed us some examples of the unusual treatment she has given to canvaswork -- on jewellery and picture frames, for instance; often incorporating fabric in the design. She suggested that we think of canvas, not as a series of holes to be filled but, as a piece of fabric on which to work. In her approach to canvaswork she told us we could work with any thread that will go through the eye of a needle.

After this brief introduction we were each given a piece of bound canvas and told to slash it to make an irregular hole, which was then to be finished by whipping the edges with gobelin or satin stitches. Our next step was to apply a piece of fabric so that it could be puffed and padded and then we were to choose coordinating colors of threads in which to work the stitches which would cover the remaining canvas. Sally pointed out that the best way to choose stitches is to decide which shapes will best complement the design of the fabric, i. e. a diamond, square, oblong or rounded. Each day she provided us with a sheet of diagrammed stitches to try.

Interspersed with the stitching was a constant exchange of tips on threads and other embroidery aids among the various members of the class, many of whom were teachers or owners of shops. Also, between times, we were shown how to make wool "beads" for texture on canvas and rings made of wool. The daily sessions seemed far too short to accomplish much at one class and it was always time to break for lunch just when I settled down to stitch.

We were so involved with our stitching there was no time to move around the room to see what other members of the class were doing so, on the last morning, Sally asked us to show the group our work in progress. There were several formally-trained embroiderers and it was interesting to me how a chorus of suggestions would be offered when the student asked for ideas for completing her project. As the pieces were held up for inspection it was evident to everyone that a number of talented people were well on their way to completing most original and attractive designs.

Sally was a never-ending source of inspiration whenever she was asked for advice and we all appreciated having an opportunity to participate in her workshop.

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SEMINAR '75 IMPRESSIONS by KAY SCAIFE

Seminar '75 was an exciting and stimulating experience. The organization and hard work of the committees, the enthusiasm of teachers and pupils, the exchange of ideas with other needleworkers and the opportunity to try new approaches to design and technique all combined to make it so.

The two classes which I attended offered a contrast of experience in that in Constance Howard's course ("Design in Fabric and Thread") we were required to work out a design using the fabric provided (an assortment of checks and colors) while in Jane Dams' course ("Experiments in Texture") the aim was to use the threads and objects supplied to create a variety of textures. It was fascinating to see what evolved in both classes. In the first, the materials were pleated, folded, appliqued, stitched and stuffed, embroidered and so on, and the effects of blocking out areas, balancing shapes against shapes, repetition of pattern, etc., were studied. Working with checked fabrics helped to emphasize what Constance called one of the main points -- using the fabric in the design, asking "What does the fabric do?"

Jane Dams provided us with an exciting array of threads which included mohair, chenille, raffia and slubbed yarns, and we noted the results of couching, making cords and tassels, making various thicknesses of pile, using Turkey work and spider webs, in each instance trying combinations of different threads. We also experimented with various methods of incorporating an assortment of beads, sequins, buttons, drapery rings, etc. into our surface embroidery. We are looking forward to using this new dimension in embroidery in the project suggested by Jane, designing a small panel based on what you imagine you would see looking through a microscope at the floor of a forest, a spray or foam of water or a stream bed.

It was a super Seminar!

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FINISHING - Impressions by ISOBEL K. JEFFERIES

It was my privilege to attend Bea Erickson's classes on finishing the needlework on which we had spent so many "working" hours.

Mrs. Erickson is an excellent instructor. Step by careful step she explained and executed the finishing of a beautiful cushion worked by one of our members. Since the class was fairly small, we could all see the progress of each step. We were encouraged to gather round and see for ourselves how carefully each step must be planned and executed.

Mrs. Erickson gave us printed notes, which should prove most helpful. Also, she mentioned two books: "Finishing" by Katherine Ireys; "Needlework Blocking and Finishing" by Dorothy Burghette. Both these books are excellent. The avid needlewoman would be well advised to purchase both.

The difficulties and/or pitfalls of giving a truly professional finish were emphasized and in some cases actually illustrated by Mrs. Erickson. Thus, we learned the "how-not-to's" as well as the "how-to's". The rapt attention, the note-taking and the pertinent questions showed how much the class entered into each demonstration lecture.

Each student came prepared to finish one article. Unfortunately, there was not sufficient time to do this nor were there enough sewing machines. It would seem to have been better to borrow or rent portable sewing machines so that each student could have had the experience of finishing her piece under the careful eye of this expert teacher.

I am sure that if it is possible for Mrs. Erickson to return, she would be welcomed enthusiastically and be deluged with the questions and problems which the ladies attending these too short workshops -- and other learners -- would have met in the interim.

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** IN THE GOOD OLD DAYS, CARELESS WORK WAS OFTEN DESCRIBED AS "STITCHING WITH A HOT NEEDLE".

THE NELLIE BERGH LECTURE - Impressions of LILLIAN ALLEN

The climax of the Embroidery workshop, held in Winnipeg, was Thursday evening when the wind-up banquet took place, followed by the main lecture of the session given by Mrs. Nellie Bergh.

Mrs. Bergh is a delightfully informal yet knowledgeable person to meet, and she and her photographer husband make a team that would be hard to beat. Mrs. Bergh's embroidered hangings were on display and showed her virtuosity with the needle and her ability in the field of design.

On film, so that out and out beginners could take hope, she explained the nature of stitchery and how it could complement design. Beginners could see that a great deal could be achieved by knowing even a minimum of stitches, and scale, color and fibers were experimented with. Those of us short on knowledge of stitches saw immediate possibilities and were encouraged to enlarge our embroidery vocabulary to gain greater achievement for ourselves.

Nellie Bergh proceeded thoroughly through the basic steps in design and stitches to complex challenges. She is indeed fortunate she has such an expert photographer always at hand to catch a layout on the living room floor or to follow through a piece of embroidery from its inception as a sketch to the finished piece. The lecturer faced a situation where there were both beginners in this discipline and accomplished needle artists and technicians. I think she had a message for everyone.

I feel it was a triumphant evening for the first gathering of the Embroiderers' Association of Canada.

REPORT ON "ENNY" AWARDS - Carol McCann

The 1975 Seminar "ENNY" competition was a real "fun" event. We had thirty-three entries with some individuals ambitious enough to enter more than one. The entries were quite varied, taking in many different embroidery techniques, fabrics and fibers. The entries were judged by our four guest instructors and after much deliberation the winners were selected.

1st - sterling silver thimble - Gina Brown, Calgary, Alberta

2nd - a pair of stork embroidery scissors - Jane Jefferis, Calgary, Alberta

3rd - china thimble - Shirley Overed, Seattle, Washington, U.S.A.

The entries were displayed at the banquet on Thursday evening so that all could see and admire the skills of other needlewomen.

*** DIFFICULTIES LIE IN OUR HABITS OF THOUGHT, RATHER THAN IN THE NATURE OF THINGS
-- Tardieu

BRING AND BRAG - Impressions by SELMA SIGESMUND

Our Association can be proud of the remarkable showing of talent in our Membership. As I think back on the Seminar, one of the highlights was the "Bring and Brag" session. It proved to be a truly thrilling and educational experience. A variety of inspirational pieces, representing many diligent hours or work, were exhibited. One marveled at the incredibly meticulous stitchery, originality in design and various media as a means of creative expression. It was truly a privilege to witness the display of embroideries which came from all regions of the country.

I particularly recall the regal beauty of "Etherea" a beautifully executed canvas work hanging; the charming dolls; the banner from Victoria; the nostalgic quilt; the delicate machine embroidery; the weaving with all types of animal hairs; the needlewoven pockets on a skirt; the elegant banquet cloths; the cross-stitched afghan, to name just a few.

Yes, our members can be proud of creating works of lasting beauty by using the simple tools of needle and thread.

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NEWS FROM OUR ONTARIO REPRESENTATIVE - Joan Black

The Spring meeting of the Thunder Bay Stitchery Guild was held at the home of Mrs. Margaret Petersen on May 12th with twelve members present. The program consisted of a report on the first Seminar of the Embroiderers' Association of Canada given by three of the five guild members who attended from Thunder Bay. Roberta Farrell, Marjorie Essex and Joan Black showed samples of work, threads, books and ideas from the Seminar and gave an enthusiastic account of Seminar activities. It was decided to write to the EAC and indicate support for the Association and also to offer any assistance we could for next year's Seminar which many of us hope to attend. We are a very young group and still loosely organized but we hope to grow and progress and we are most grateful for the leadership shown by the EAC.

The next meeting was set for September 22nd when we will try to bring a friend who might be interested in joining the guild. The program for the September meeting will consist of a "Show and Tell" about summer courses and summer projects. Two of our members have submitted banners to the United Church Banner Competition. The monthly Craft Market was announced as a place to display and sell work and also to meet other craftsmen. Several of our members are hoping to attend summer courses in stitchery so we look forward to an exciting fall term.

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NEEDLE-ART '75: The Needle-Art Guild of Duluth is planning a needlework exhibit at the Depot from October 17 - October 31. The exhibit is open to the public with a minimal entry fee to cover the cost of judges and insurance.

Articles acceptable are items surface stitched with a needle with an eye. Over the summer let's be stitching with the exhibit in mind.

CATEGORIES: I. Canvaswork - Needlepoint	IV. Quilts
II. Surface Stitchery - Embroidery & Crewel	V. Applique
III. Free Machine Embroidery	VI. Mixed Media - comb. of Techniques

For further information send a self-addressed stamped envelope with your name & address to: Needle-Art Guild, NEEDLE-ART '75, The Depot, 506 West Michigan St. Duluth, Minn. U.S.A. 55802. You will receive more information & registration forms in mid-summer.

History of Embroidery (cont.)

JACOBEOAN CREWEL - Researched by RUTH HORNER

Worsted or crewel yarns have long been used in many European countries to create lovely embroideries, some of which have been conserved in museum collections. Crewel embroidery, however, had its roots and owes its name, its motifs, its traditions and its technique to the life of sixteenth and seventeenth century England.

The initial period of development, lasting about one hundred years, and ending near the mid-seventeenth century, was succeeded by a period of full flowering which edged into the eighteenth century and is remembered as "Jacobean" and characterized by the development of exotic design in large scale patterns. "Jacobean" is derived from the Latin "Jacobus" referring to James the First of England, who reigned from 1603-1625. It is curious to note that "Jacobean", as a style of embroidering, did not attain a widespread popularity until four decades after James' death.

These Jacobean designs were worked in the most splendid way on the bed-hangings of the time, sometimes in colors but, more notably in monochrome, and they made a fine complement to the sturdy structure of the bed. Kendrick in his authoritative work "English Needlework" writes: "There is no European country in which more time and skill have been expended, than in England, over the working of panels for mounting as pictures or for hanging as bed valances and the like. Perhaps it was the lack in England, of a flourishing school of portrait and landscape painting, such as that of Holland, for example, which gave the needleworkers their opportunity".

At the beginning of the seventeenth century the family bed was still, as it had been for centuries, the most prized item of household furniture. Simple in form, often monumental in size, the four post bed had massive carved footposts of oak; it was canopied and provided with hangings so that it could be completely curtained.

Bed curtains were made from loom-width panels 18" - 20" wide. The foot of the bed, and portions of the sides toward the foot, required two curtains made of five breadths of cloth each. At the head of the bed were two curtains made up of 2½-3 breadths each. Base panels to hide the lower frame and valances were also embroidered, the valances often in canvas work.

The panels were woven in a firm 2/1 twill, initially of linen and later, having a linen warp and a cotton weft. This material of mixed yarns first appeared in England about the middle of the seventeenth century and coincides with the rise of the importation into Europe of cotton of many kinds, both yarns and fabrics (chintz) and raw cotton from the Levant. Its strength and firmness was ideal for embroidered furnishings.

Patterns for embroidery fall into three categories: the first consists of designs worked in the traditional Elizabethan framework of curling tendrils and tree branches. The second, those derived from woven fabrics, few and rare. The third, the oriental group, clearly based on the painted cottons or "pampalores" (coverlets) imported by the East India Company. This renowned body was founded in 1600 and its trade with the East helped make familiar in the West such oriental motifs as the "tree of life", the "scroll", the "wave" and the "hillock".

The painted cottons appealed to European buyers in the seventeenth and eighteenth centuries because of the brilliance and fastness of the colors. Even in the ancient and medieval world the skill of the Indian dyers was famous. Records kept by the East India Company show a small quantity of Indian textiles reaching London on the spice

ships from as early as 1613, and they were probably piece goods (chintz) left over from the barter trade and of coarse quality. Interest in these cottons grew and the Directors of the company, in an attempt to find a mass market in the West, sent patterns which conformed with the established taste to their Company's agents in India. By 1669 the Directors in London were sending patterns for hangings and coverlets. These designs, distorted into something fanciful by the Indian dyers to whom the plants were alien, were welcomed in England in their new form as an expression of exotic fantasy.

Often, in design, it is a case of assimilation of the fittest and the elimination of the unsuitable from existing examples; thus, it is not surprising that the interlacing stems of the work of the 14th century became grafted onto the oriental idea of the "tree of life". Another oriental image that seemed to be assimilated was seen in many Chinese patterns, that of the main motif springing out of a base of waves, formed exactly like the hillocks, mounds, "terra firma" which became such a distinctive feature of Jacobean design. Onto this stage, the embroiderers depicted their version of the legend of the pursuit of the human soul (typified by a hart) by evil personified by the huntsman, the hounds and various uncanny beasts, while rabbits, snails, and grubs of all kinds hinder the hart's progress. These are relics of the time when the Bestiary (symbolism of the beasts) was carefully studied.

By far, the dominant element of the designs worked on the bed-hangings was the leaf, some of them as long as 18". Bearing no resemblance to anything natural, they are, however, rarely angular in outline, showing rather, sweeping curves and drooping points, curling over to display the underside of the leaf; a device that gave opening for much ingenuity in the arrangement of stitches. Many experts link the development of this style with the Flemish verdure tapestries imported into England during the seventeenth century and featuring their curled and scroll-like leaf forms of Gothic origin. Moreover, the tapestries, woven in a monochrome of greens, were thought to have inspired a like use of color in the Jacobean designs though now the greens of the hangings have faded to blue. Green was an elusive color and was achieved by dyeing indigo over yellow or, more often, yellow over indigo. Indigo, the original fast dye and the only color that was lasting without a mordant in the dye process remains, while the yellow has faded and washed away, leaving the green foliage blue.

The embroiderers used many stitches in their work. The crewel or stem stitch was used for all but the largest stems, and for veining and outlining leaves and flowers. The satin stitch was used for all kinds of flowers and small foliage which often decorated, in veining fashion, the centre of leaves or for definite flat shading like block shading without the ridge caused by the carrying back of the wool into the past row of stitches. The long and short stitch is the distinctive stitch for crewel. The shading is nearly always gradual, the lines and tints merging into one another; the solid leaves and flowers are shaded from the edges inward; the stems from one side to the other. The buttonhole stitch, much used for leaves to render a broad outline or a lacy filling. Other typical stitches were the rope stitch, coral, cable herringbone, chain and French knots. Many fascinating filling stitches were devised and the embroiderer did not always follow a precise pattern of repetition.

Following is an illustration of a small leaf showing a typical design and use of stitches. In the original, blue and green were the colors used.

This writing has discussed one chapter in the history of crewel embroidery, the Jacobean period. Mildred J. Davis, in her estimable book, "The Art of Crewel Embroidery", outlines the whole story in a graceful composition titled "The Tides of History and the Course of Crewel", including the development in America. Her book is valuable for anyone interested in traditional crewel embroidery.



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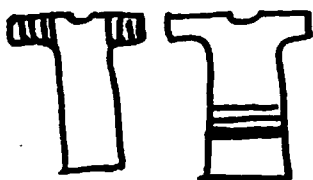
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DESIGN - A FEW IDEAS ON BEGINNING - Constance Howard

A design comprises the whole idea, including the overall shape. Design is for a particular purpose. This purpose will help in the choice of location and

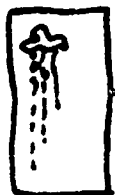


- (a) material and colors
- (b) shape or complete idea without which pattern cannot be built up
- (c) The method of work, e.g. canvas, surface stitching (crewel), quilting, etc.

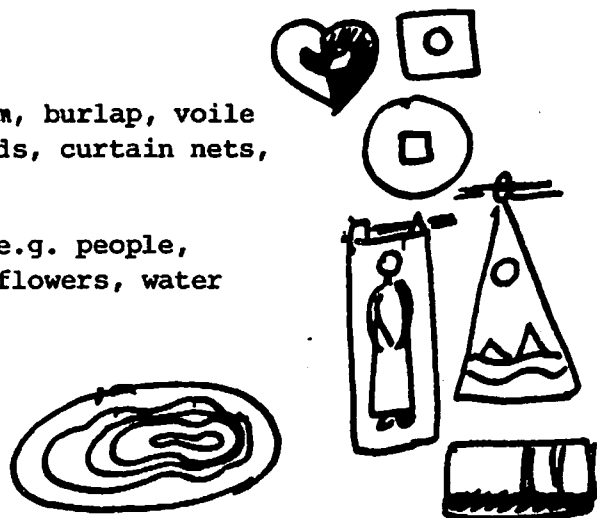
The idea may derive from:

- (a) the fabrics chosen such as linen, scrim, burlap, voile gingham plus plain fabrics, rough tweeds, curtain nets, etc.
- (b) looking at real things and locations, e.g. people, objects, natural forms such as trees, flowers, water clouds, landscape, buildings, etc.
- (c) geometric patterns

A DESIGN may be a repeating pattern, exactly alike each time. The pattern may be basically similar but vary in details. It may consist of a unit of different sizes. It may consist of a collection of shapes of different sizes and kinds. It may consist of unrelated shapes but with parts of shapes related. A design comprises many contrasting features if it is to be of interest, e.g. large shapes with small shapes, smooth shapes with



jagged shapes, straight lines with curved lines, geometric shapes with free shapes, wide stripes with narrow ones. Flat with padded areas. A design for embroidery must consider the CONTRAST OF TEXTURES in fibre and threads and in stitches, e.g. dull with shiny, rough with smooth, transparent with opaque; satin stitch with French knots, open stitches with closed stitches, thick slub threads with one strand of stranded cotton.



"Space versus
Pattern"

COLOR - is very important and is affected by texture. It should be an individual choice but tones of equal depth, such as all chosen from one color circle, are monotonous as compared with different tones, e.g. dark, medium and light tones. A scheme of mainly one kind is best, A warm one or a cool one with a lot of one kind and a little opposite color.

PROPORTION - of shapes to shapes, of shapes to space, of shapes to outside area are THE MOST IMPORTANT IN DESIGN. Today, space and negative shapes are as important as the positive shapes.

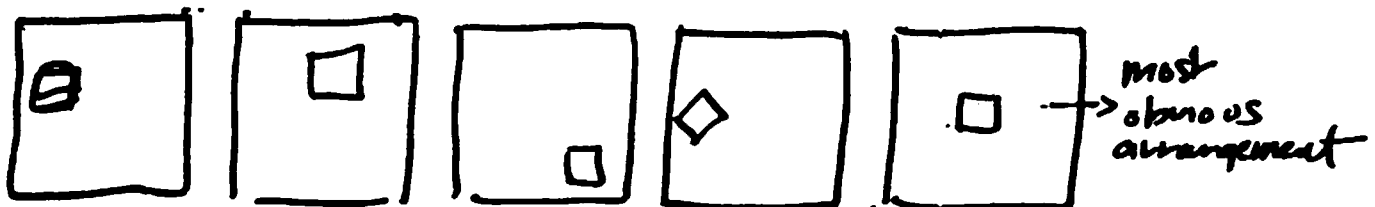
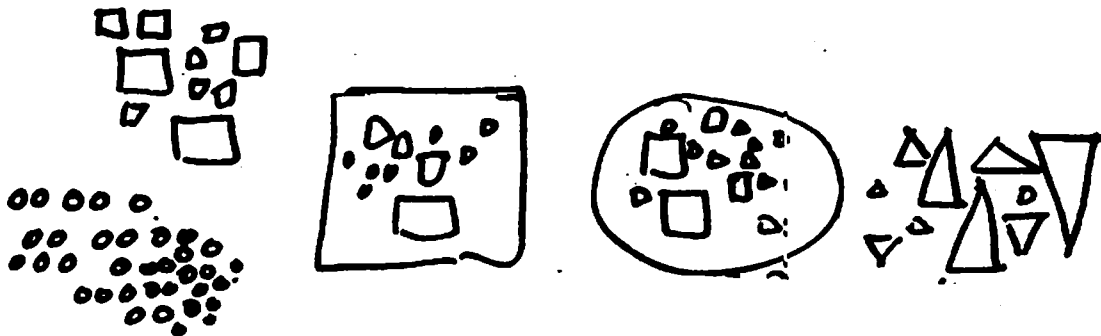
DESIGN - may be approached in a number of ways. There is no hard and fast rule, as long as the purpose is known, e.g. must the article wash? Is it going to have hard wear? Is it going to hang on a wall? Is it to be delicate in concept? Bold, rich and dark? Visible on both sides? etc.

- (a) Folding and manipulating materials without drawing
- (b) Cutting shapes in paper, or tearing in paper
- (c) Making a number of drawings - first from observation then modifying them; cutting up the drawings and rearranging.

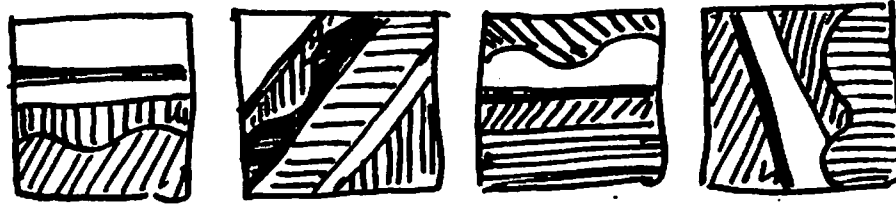
DESIGN FOR EMBROIDERY - is using materials and stitches in a way which can be done only with these - not imitating painting or illustration which is better done in other media.

TO START - when using materials without drawing it is often useful to cut proportions of areas in paper such as different widths of stripes. One stitch can be worked in different threads and colors, planning as the stitch is worked.

GEOMETRIC SHAPES - Take a geometric shape and cut various sizes. Arrange within a chosen area until you like the spacing. Keep arranging until the shapes fall right. The shapes may be crowded or scattered. One or more shapes may be used in a complete design.

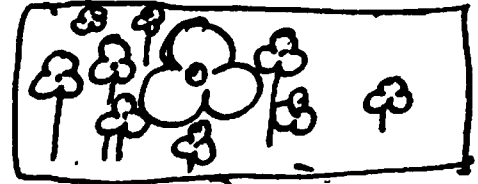


The placing of a shape within an area determines the weight of a design. Try spacing some shapes in different ways before starting to work out the design in stitches.

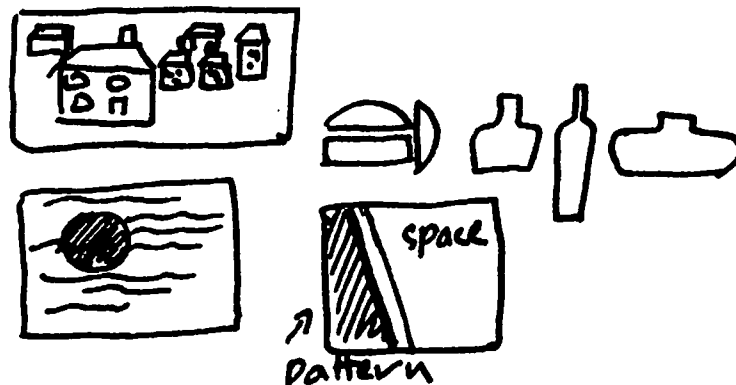


The above could have started with a landscape.

When working from nature, ELIMINATE REAL PERSPECTIVE and accidental qualities, such as leaves turning over to show under sides, details which do not help the general appearance.



EMPHASIS - a design should have a focal point - contrast of color, such as all dull with a bright spot; one large shape against many small ones; a curved shape against mainly straight ones; a solid shape against line patterns, etc.

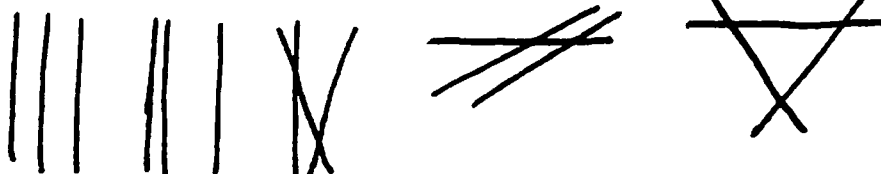


DISTORTION - A shape can be cut up and rearranged or stretched in any way that YOU like to change it.

SCALE - use the right weight of threads and stitches to suit the size of the embroidery.

SHAPES - should have connecting links; they may overlap, go from large to small; may be solid plus lines.

TAKE THREE LINES OF EQUAL LENGTH



Many different arrangements can be made with few ingredients.

FOR A SUMMER PROJECT:

Following Constance Howard's Design help - plan a summer project, using all Nature as your aid. Flowers in your garden, leaves - buds on trees, or even the lowly dandelion.

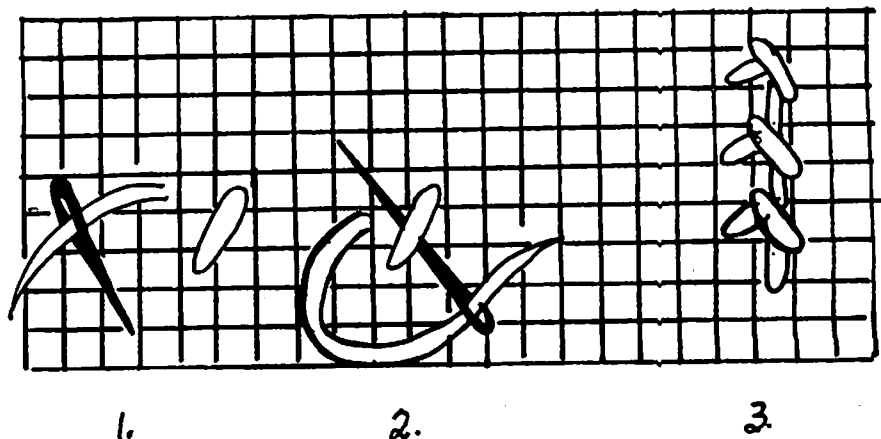
Whether you are a Surface Stitcher or a Canvasworker - some project can be developed. It need not be large - even a coaster or an eyeglass case will do; or perhaps you feel a bit of whimsy and would like a little charming picture for a child or grandchild's room.

Look all around you and ENJOY A HAPPY STITCHFUL SUMMER!!!

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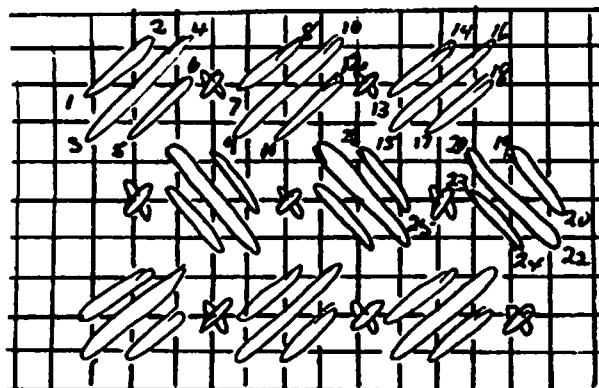
STITCH - from Leonida Leatherdale

Using a full strand of Persian on 14 Mono Canvas - try this stitch; using it as a border, either in a single row - or interlocking alternate rows for three or four rows, depending on how wide a border is required. It is very knobby and gives a nice textural effect.



PEARL STITCH

STITCH - from Chottie Alderson



CRISS-CROSS HUNGARIAN:

This is a beautiful texture and works up a lot easier than the diagram looks.

Try it in one color (2 ply on #14 Mono Canvas) and work the tiny fill-in cross stitches with one-ply in a second color.

THREAD FACTS - LINEN:

Linen - what is it? Does it have unusual characteristics? How do we use it?

Linen was probably the first textile fibre used by mankind and can be traced back to the use of flax in fishnets by the neolithic lake dwellers of the Stone Age, some 10,000 years ago. It is produced from the flax plant which grows from two to four feet high. After harvesting, the seeds and leaves are removed (rippling) and the bundles of plants are immersed in water. This allows the outside bark to decompose and loosens the hairlike flax fibre from the stem (retting). The stalks are then dried and crushed to remove the decomposed bark (scutching). Finally, a combing process (hackling) straightens the flax fibres, separates the short from the long fibres and leaves the longer ones lying parallel.

The long fibres are spun into "line" linen, which makes a strong thread for warp. The shorter fibres are put through a carding operation and, when spun, constitute the yarn commonly called "tow" linen. "Tow" linen is usually used for weft only because it is not as strong as "line" linen. "Line" linen is distinguishable from "tow" linen by untwisting and examining the length of the fibre. Among the natural fibres, linen is second only to silk in strength. Also, singles linen when ironed the first time, spreads and fills the spaces between the yarn, giving a better look. Plied yarn, when ironed, will not do this because the individual strands are twisted together. In this regard the use of a plied yarn would produce a harsher finish. Pure linen is lint free and the presence of lint indicates either the addition of cotton or possibly oversizing.

Linen is not elastic. Linen when stretched, stays stretched.

Linen fabrics usually have a balanced construction; therefore, any 50-50 weave is suitable.

Linen has a high absorbency factor and dries quickly. This has created its popularity for towels as well as table linen. Shrinkage is minimal but washing new articles is necessary to finish the yarn.

--- "FIBRE TO FABRIC" - Potter and Corbman.

Linen on linen embroideries are truly beautiful; used in pulled thread work, or counted thread work; used in various weights of threads for effective use of stitches be it for table linens, clothing or creative expression. Colors can be soft and delicate or clear and brilliant, depending on the thickness of the thread.

For a new Embroidery experience -- TRY LINEN THREADS!

* * * * *

IF THOU SEEST AUGHT AMISS IN ANOTHER, MEND IT IN THYSELF! - Burton

The following article is presented through the courtesy of SILHQUETTE - published by the Valentine Museum, Richmond, Virginia.

100% VIRGIN WOOL - FROM EWE TO YOU

Wool is one of the oldest natural fibers known to man, and used by him for centuries for clothing, shelter and decoration. Its natural advantages combine to give it a life and quality that no other fiber can match. Wool's tensile strength and wearability are extremely high. Add to this its ease of working and its soil-retardant qualities, and it is easy to see why it has been for centuries past and why it still remains so popular with the embroiderer today.

How then does it sometimes happen that a piece of wool embroidery (say, a pillow), after being worked only a couple of years begins to wear off, "go bald," and leave the stamped design showing underneath? How come some yarn can be taken in the hands and pulled apart piece by piece with little effort, while other yarn requires quite an effort to break? Why this disparity? This is something which concerns every needle-worker who does original and creative embroidery, and something she should know about. All yarn which states on the label that it is "100% virgin wool" is not necessarily good. This caption is no guarantee of its quality or wearing potential. To know the good from the inferior it is important to understand something of the raising and processing of wool.

Not all sheep are raised for wool. Of the many breeds perhaps less than a dozen are woolies, and of these, only a handful grow the type of wool suitable for making the special yarns for embroidery. Breeds such as Lincolns, Drysdale's, and Romneys have wonderful heavy fleeces, but they are used for the manufacture of high quality carpets, heavy tweeds and woolen upholstery fabrics. The "embroiderers sheep" are Merinos, Corriedales, Cheviots and Perendales -- but of these the Merinos (a breed of Spanish origin) is the ne plus ultra of the wool world. Because Merinos produce the best wool in the world they are raised solely for this purpose. Their fleece is very fine and very crimp and so is manufactured into excellent yarns and those haute couture 4 - ounce-to-the-yard woolen fabrics.

At shearing time the sheep are mustered from the high country and they are a beautiful sight to see coming in. They flow down the hills and valleys like thick, rich cream poured over a green dessert. The graceful choreography continues. In the shearing shed man and sheep perform together, moving easily in a smooth rhythmic coordination so the sheep is shorn like a peeled banana, without a nick or cut to its skin or any double-cuts to its fleece. A second or double-cut is when a shearer cuts the fleece, either by accident, incompetence or inexperience, high above the body of the sheep and then goes back over his work to shear off the short double-cut pieces of wool. This second-cut is of little value and is damaging to the wool trade. That is why a sheep rancher will pay almost astronomical money to secure the services of highly skilled and experienced shearers - (in New Zealand nearly always Maoris).

The fleece, when completely shorn falls away from the animal in one piece like a discarded coat. It is then picked up by the Fleeco (the worker whose job is to go around picking up the fleece as they fall on the shearing shed floor), who throws it with a graceful sweeping gesture to the slotted wooden table where the expert of experts, the woolclasser, takes over. His job is to sort the fleece. Wool classing is highly specialized work and takes almost a lifetime to learn.

The wool is assessed for various qualities, its yield, count, crimp, staple, soundness, luster and handle. The best parts of the fleece like the sides, back and shoulders are left, while wool from around the neck, head, tail and legs (crutch wool), double-cuts and other "fribby pieces" are removed. This is called skirting. These

100% Virgin Wool - From Ewe to Ewe - cont.

pieces are of no value in the manufacture of first-class wool, but can be used for felt, paddings and other purposes for which they are quite adequate.

After processing by the woolclasser, the fleeces are rolled up and pressed into big square bales, which are then branded with the name of the sheep ranch. They are sent from the ranch to the main wool buying centers where buyers from the important world markets gather to bid for the top quality wools. If the rancher has bred his sheep carefully, looked after them well and harvested his wool correctly, he can expect to get a premium price for it.

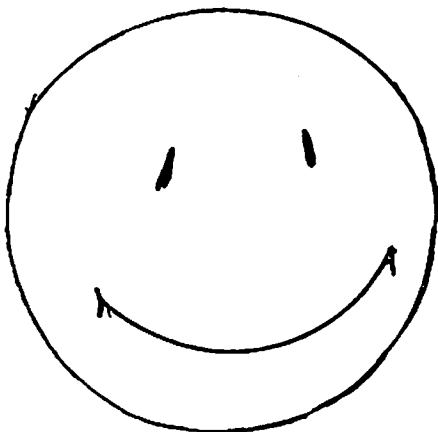
The highest quality wool, that with the highest count, the strongest crimp and softest handle will be manufactured eventually into superior fabrics and excellent, hard-wearing yarns for embroidery. The poorer quality wool (from sheep not bred for wool production) doggings and slipe wools have their uses, but because they are so much less expensive, unscrupulous manufacturers can use them for inferior yarn, the kind which is often packaged in kits, and so return a higher profit.

It's a wise (and educated) embroiderer who knows her yarns, and their specific brand names, and wastes not her time with the cheap and sleazy, which she knows can be found side by side in stores with the best. She also avoids, when possible, wool or silk, which are wound on cards, for she knows this is a damaging practice. The bigger and looser the skeins the better. She does not keep wool yarn unused for long periods, for she knows it will become matted and deteriorate, but if it is used it will last for centuries. If she inherits an attic full of grand-mother's leftovers she uses it as soon as possible, and if this is not feasible, she will give it away to other embroiderers to make immediate use of it.

So next time you see a 100% virgin wool label do not be misled. Remember that both the finest Merino back wool and crutchings are 100% virgin wool. Become familiar with the reliable brand names and the established and ethical manufacturers. Embroidery is too painstaking and time-consuming an occupation to allow of yarns unworthy of its dignity and elegance.

-- Rene Fell, Arlington, Mass.

* * * * *



A smile costs nothing, but gives much. It enriches those who receive, without making poorer those who give. It takes but a moment, but the memory of it sometimes lasts forever. None is so rich or so mighty that he can get along without it, and none is so poor but that he can be made rich by it. A smile creates happiness in the home, fosters goodwill in business, and is the countersign of friendship. It brings rest to the weary, cheer to the discouraged, sunshine to the sad, and it is nature's best antidote for trouble. Yet it cannot be bought, begged, borrowed, or stolen, for it is something that is of no value to anyone until it is given away. Some people are too tired to give you a smile, give them one of yours, as none needs a smile so much as he who has none to give.

SUMMER WORKSHOPS:

Camp at Haliburton and attend the HALIBURTON SCHOOL OF FINE ARTS
(Haliburton Village) - Creative Stitchery with Marie Aiken - August 4 - 8.
Fee: \$40.00 - write Box 339, Haliburton, Ont.

**** SHERIDAN COLLEGE** - Oakville Campus
Stitchery with Jane Dams (level 1)
August 5 - 9 (Tuesday to Saturday) \$30.00 for 30 hours.
Levels I and II to be offered next September

**** SHERIDAN COLLEGE** - LORNE PARK CAMPUS
Introductory Course with Jan Dams - July 13 - 26
Advanced course with Constance Howard - July 27 - Aug. 1
\$65.00 per week - accomodation available. Applications available

****MOHAWK COLLEGE** - HAMILTON _ FENNELL AVENUE CAMPUS
Ecclesiastical Wall Hangings - Phyllis Dukes
July 11, 12, 13 - a weekend course - \$23.00

Embroidery - An experimental Bead Workshop - JANE DAMS
July 25, 26, 27 - a weekend course - \$28.00

Celebrations in Fabric - Sas Colby
July 28 to August 1 - 9:30 to 4:30 - Fee \$40.00

APPLY: P. Norman, Continuing Education, Mohawk College
135 Fennell Avenue, West, Hamilton, Ontario

****LONDON:**

Intermediate Workshops - Brescia College, Western University
July 14 - 25 - \$75.00 for 2 weeks; \$104.00 Board for 2 weeks

CONSTANCE HOWARD - 3-Dimensional Stitchery with padding and stuffing

PAT RUSSELL - Modern Embroidery for Churches and for Interior decoration

APPLY: The Canadian Embroidery Guild, 434 Village Green Avenue, London Ont. N6J 1Y9

**** SUMMER SEMINARS WITH ERICA WILSON - Nantucket Island**

Group A; July 7 - 12: Crewelpoint, Bargello, Stumpwork, "Secrets of the Shop"
Gold and Jewel Embroidery, Shadow Work and White on White

Group B: July 21 - 26: Kaleidoscope Bargello, Advanced Crewel with English Wool & Silk,
Color and Design, Applique, Onlay and Inlay and Spanish Black
& Gold Embroidery

Group C: Sept. 22-27: Will repeat the curriculum of Group A.

WRITE: Mrs. Hampton Lynch, Erica Wilson Needleworks, 717 Madison Ave. New York, N.Y. 10021

FALL SEMINARS: Georgia Chapter of the EMBROIDERERS' GUILD OF AMERICA, INC., are hosts
for the Seminar to be held October 12 through 17, 1975. For full
brochure as to Classes & Teachers, write to:

Seminar '75, Box 445, Hamilton, Georgia, U. S. A. 31811

National Standards Council 1975 Annual Meeting will be hosted by the Creative Needlers'
Guild, DuPage Textile Arts Guild, Hinsdale Embroiderers' Guild and North Suburban
Embroiderers' Guild.

For full details write: Mrs. Joseph McMenamin, 606 North East Ave. Oak Park, Ill. 60302