

Eleanor V. Thomas
1208 Polson Avenue
Winnipeg, Man. R2X 1M9

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Embroiderers' Association of Canada

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

Flannery V. Thomas
2506 Pelton Avenue
Winnipeg, Man. R2X 1A9

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 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

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

This will assist in speedier handling.

**** THE WINNIPEG CHAPTER OF EAC MEETS REGULARLY THE FOURTH THURSDAY OF EACH MONTH. If visiting in Winnipeg, you are welcome to attend any of the meetings. Telephone EAC Headquarters at 774-0217 for time and place.

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 \$ 20.00
- * Individual Membership \$ 10.00

You will appreciate knowing how we function as a National Association for your individual benefit. 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 and for those 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, 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.

* * * * * NOW THAT THE MAIL STRIKE IS OVER!!!!

* * * MEMBERSHIPS ARE DUE ---- RENEWAL SLIP ON BACK PAGE!

* * * * *HELP US KEEP THE RECORDS UP-TO-DATE. RENEW WITHOUT DELAY!

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

DONOR

STITCHERY FOR CHILDREN - Jacqueline Enthoven Mrs. Peggy Shade
NORWEAVE EMBROIDERY - Coats Book No. 1098 Mrs. Kay Wilson
BASIC NEEDLERY STITCHES ON MESH FABRICS - Marie Anne
Beinecke Mrs. L. Leatherdale
IN PRAISE OF HANDS - Octavio Paz & World Crafts Council... Mrs. Penny Tallman
TEXTURE & COLOR IN NEEDLEPOINT - Michele Weale Mrs. Melodie Massey
NEEDLEPOINT - Hope Hanley Mrs. L. Leatherdale

PRESIDENT'S MESSAGE:

The Mail Strike in Canada has presented many problems for everyone and E.A.C., too, has suffered. The mailing of this QUARTERLY conflicts with the Christmas mail and the backlog of former mailings.

It is a time to be giving and may I ask that you give EAC your consideration now, whether it be to renew your Membership, give a Membership as a gift to an interested friend or relative, or write in with that article, tip or question that you have been prevented from doing in the past few weeks. We need to hear from you NOW!!!

May you have a JOYOUS and HAPPY CHRISTMAS and many fulfilling hours of Stitching enjoyment in 1976!

Sincerely

Lionida Leatherdale

MESSAGE FROM OUR SEMINAR CHAIRPERSON:

Dear Friends:

As you must already know, the second Seminar of the Embroiderers' Association of Canada is going to be held in Winnipeg during the week of May 10th to 14th 1976. It looks as if this Seminar will be even more exciting than that of last year.

The Seminar will again be held at the Hotel Fort Garry but, this year, we will have a lot more room. We have reserved the Vice-Regal Suite, where, following the suggestions of many of last year's participants, a hospitality room will be open at all hours. There will also be six large, well-lit rooms for workshops.

Speaking of workshops, we are indeed fortunate in having some excellent teachers. They are:

PAT RUSSELL - from England who, along with her workshop, will give us an illustrated lecture

JILL NORDFORS and CHOTTIE ALDERSON - from U. S. A.

FRAN OAKLEY and MARIE AIKEN - from Canada

ANN DYER - from England

These women are all extremely qualified and exciting craftswomen and you can be sure that they will be anxious to share their knowledge with us. In our next QUARTERLY I will give you more details on their particular qualifications.

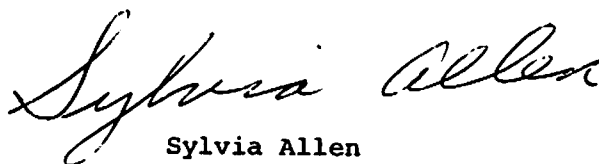
Once again we will be having a Boutique, which will be stocked with needle-work supplies, books and many interesting items. The Boutique, also, will be open during Seminar hours.

There will be another "ENNY" Award Contest in which everyone is invited to participate. This year the design should have a "Prairie" theme and the work should measure 5" x 7". You can use "ENNY" thread, yarn, etc; "ENNY" media, i.e. crewel, canvaswork, etc.; "ENNY" stitch. Absolutely "ENNY"thing!!

As you can see, SEMINAR '76 is rapidly shaping up and looks very promising but, naturally, the vital ingredient is YOU!!! In all areas of craft work, growth is nurtured by the sharing of learning and experience. We hope that you will come and share in this experience with us.

Please send in your enclosed applications as soon as possible to ensure your place at the Seminar.

Sincerely



Sylvia Allen
Seminar '76 Chairperson

ORIGINS OF CHINTZ - Researched by RUTH HORNER (Part II)

Gathered from "The Origins of Chintz" by John Irwin and Katharine B. Brett.

This writing will deal with the contents of the third chapter, "Technique and Condition of Manufacture", from which I will quote extensively and which tells the story of the Indian craftsman and his mastery of the process known as "mordant-and-resist dyeing". Those of you with a background of knowledge in this area ought easily to comprehend the processes discussed but all of us are concerned with color and should find the story compelling.

The centres famed for this kind of work were concentrated within two main regions of India: Western India (especially Burhanpur and Sironj) and the Coromandel Coast on the East, stretching from the Kistna delta to Point Calimere. The precise location of these centres within the two areas was largely determined by local properties of soil and water, often of decisive importance in producing the best results with dyes. Sometimes these advantages were so localised that one particular village could be relied upon to produce better color effects than another in the same neighborhood.

To produce a large chintz hanging or bedspread of elaborate design, in five colors, was a complicated and exacting operation involving many separate processes and sometimes taking months to complete. The Dutch agent, Daniel Havart, gives us a picture of the manufacture going on 'very slowly like snails which creep on and appear not to advance. Yes, he who would wish to depict Patience would seek no other object than such a painter of Palakollu'. The equipment was of the simplest kind, and all work was done in the open and usually on the bank or dried-up bed of a river. Most operations were therefore limited to the 'dry' season and had to stop with the monsoons. From accounts of merchants and travellers we know that in South India (and probably also in Western India) the cotton-painters were low-caste Hindus working on a joint-family basis, usually in conditions of extreme poverty and indebtedness. They were so poor that the merchant or broker was sometimes required to advance essential materials in the form of cloth and wax and even rice, needed for subsistence. There was considerable division of labor among joint-families within a particular community, and it seems that each joint-family may have specialised in one part of the manufacturing process. Havart, describing conditions among cotton-painters at Palakollu in Golconda in the 1680's, said that there were "four kinds of painters who each have, according to their family, a special name. Between these is divided the demand, and they put out the work again to those of lower rank who do the work".

Here, he seems to be describing a procedure common even today among Indian handicraft workers, whereby one family, having undertaken to supply a finished article, sub-contracts for certain specialized operations in the manufacture. For instance, in this case, one family might have done the initial drawing of the design, another the mordanting, a third the waxing and so on. Indigo-dyeing in South India seems to have been the specialized occupation of a separate caste. Rarely were there families occupied in creating designs. The impression we have is that "new" designs were more often modified versions or re-combinations of old ones rather than new inventions in their own right.

The art of painting cottons with mordants is certainly very old in India. The earliest documentary evidence did not appear until the eighteenth century and it relates, curiously enough, only to the Coromandel Coast. In three appendices in this book are eye-witness accounts of the Indian dyer's method written by a French Naval Officer, a Jesuit Father (also French) and an English botanist. These reports make somewhat tedious reading and all differ in some phase of the method, creating

confusion for the reader and testifying to the difficulty experienced by scholars in investigating accurately traditional techniques of cotton-painting in India.

We now know that natural dyeing is a chemical process. A mordant is needed to develop certain colors and to hold the colors fast so they won't wash out or fade. The word "mordant" comes from the Latin word "mordere", which means "to bite". Dyeing cannot be done hurriedly. Generally, two processes are involved: mordanting and dyeing. Fastness of color depends on mordanting so that process is quite as important as the dyeing itself.

May I give you the authors' general summary of the procedure followed by cotton painters. It omits the interminable washings, bleachings, beetlings, the pre-preparation of the cloth for some of these ten steps and the concocting of the dye itself.

1. Preparation of the half-bleached cloth with an aqueous solution of fat and astringent (buffalo's milk mixed with tannin), followed by 'beetling', i.e. laying the cloth on one piece of wood and beating it with another, which gave the smooth surface needed for painting.
2. 'Pouncing' the pattern of design, drawn on paper or glazed calico, by dusting powdered charcoal through the perforated outlines.
3. Drawing over the charcoal-traced outlines with a kind of pen made of two reeds pressed together and dipped in mordants: (for black, acetate of iron; for red, a solution of alum tinted with a sappan wood).
4. First dipping of the cloth in a vat filled with red dye (derived from chay, a plant of the madder family), the effect being to further blacken the lines already black and to develop the red outlines.
5. Covering the whole cloth with beeswax, except those parts wanted to appear blue and green. A bamboo "brush", fitted with metal points, was used for this purpose, the fluid wax being released from a ball of hair and twisted hemp wound around the stem.
6. Dipping the cloth in a vat of indigo.
7. Removing the wax in boiling water.
8. Waxing of the lines required to appear as white within areas of red, followed by painting of mordants (consisting of a solution of alum). The composition of the mordant varies according to the tones required in the next stage: a weak solution of alum gave pink; a stronger one, deep red; while the addition of iron gave violet.
9. Second dipping in the vat of red dye.
10. Application by brush of a decoction of a yellow dye of vegetable origin, mixed sometimes with tannin and chay, to produce local yellow or (when superimposed on blue) green.

From analysis of surviving pieces, it can be concluded that the cloth used as a basis for painting was usually of fine quality and of one of three widths: the narrowest, measuring just over a yard; the second, varying in width from about 39" to 45"; and the third 5½' to 10½'. In the seventeenth century the

latter widths are the exception rather than the rule, whereas by the middle of the eighteenth century they had become fairly common. There is no contemporary description of the loom used for weaving the very wide widths but the pit-treadle loom, traditionally used in Madras and other parts of South India, manipulated by two or more weavers, could have been used for this purpose. However, the practice of joining one or more widths prior to painting was never entirely superseded. The majority of cottons used for chintz may be described as "tabby-woven" with yarn in 2-singles, with simple selvages of between two and five pairs of warps.

The very high reputation of "Masulipatam" chintz or "Golconda" chintz, as it was otherwise known, was commonly attributed to the superiority of the red dye. The "chay" ("madder" of Golconda used to produce this red dye) was choice because it grew wild on the tidal flats of the Kistna delta, where there was said to be a rich proportion of 'broken or rotten shells' in the estuarine soil. Early writers knew there was a connection between the superiority of the dye and these particular conditions of growth but the connection was not understood scientifically. Only a trained dye-chemist of a later era could explain that the 'broken or rotten shells' were a rich source of calcium, now recognized as a unique fixing-agent for madder-type dyes. Contemporary records show that East India Company agents sometimes took trouble to supply their cotton-painters in the Madras region with what they called the 'Northern' or 'Golconda' chay, in preference to the locally cultivated plant.

As we have explained, madder-dying was done at two separate stages: the first followed the drawing of outlines; and the second was done at a later stage when it was required to produce gradations of color especially for elaborate designs. At this latter stage, wax was used to reserve the fine filler patterns within areas of red and violet. The cloth thus could be immersed several times in a chay-root bath, which would be brought to boiling and the cloth dipped for only a few hours if painted with mordants, but which would be cooled and the cloth allowed to rest there two days if a wax-resist had been applied. After several maddering, you can imagine the task of whitening the unmordanted places. The Indian craftsman used dung baths and sunshine and, as ever, patience.

Analysis of the indigo-blue used in chintz raised certain questions which cannot at present be answered with any degree of certainty. For instance, it will be noticed in the few surviving seventeenth-century pieces, that blue is used only in very limited areas and that it is always light in hue. Most eighteenth-century chintzes, on the other hand, feature a deep, rich blue which, since the disappearance of fugitive yellows, often appears as the dominant color. How can we explain the difference between the indigo-blues of the seventeenth and eighteenth centuries? The answer may have some connection with the fact that indigo-dyeing under conditions of large-scale manufacture was an independent and specialized craft, its practitioners being exclusively engaged in this activity. By the late seventeenth century, when the chintz industry was well organized and at its peak, it seems to have been a normal custom that at a certain stage of manufacture the chintz cloth was handed over to the indigo-dyers (presumably after waxing) who worked under sub-contract, returning the cloth to the cotton-painter for completion.

It is quite possible that in the earlier years cotton-painters applied their own indigo-blue without the intervention of the specialist. This would help to explain why indigo-blue played a much smaller part in color schemes, and it may further lead us to question whether the blue of these earlier chintzes was invariably vat-dyed or whether it was sometimes applied by brush. Indigo, unlike madder-type dyes, adheres mechanically and forms no lake on the fibres: therefore, it is not fast to rubbing. However, when a cloth is vat-dyed at the indigo-white stage, this greatly enhances its fixing-quality. The difficulties concerned with brush-application, as opposed to vat-dyeing, stem from the fact that once in contact with air the indigo-white rapidly loses its fixing quality.

Apart from the rare exception, however, there is little doubt that the normal practice in the eighteenth century was for indigo to be vat-dyed by specialist craftsmen. Those parts of the cloth not intended to be blue, green or a certain red-violet were first waxed and then immersed in an indigo vat. The lines, dottings and fillings drawn in with liquid wax are, in many chintzes, extraordinarily fine and intricate and are witness to a remarkable control of a medium, the natural inclination of which, in liquid form, is to spread. This would have been controlled by the rice starch with which the cotton was impregnated before this step in the process was begun.

The handling of the cloth after waxing, and its folding for immersion in the dye-bath, required especial care. Evidence of cracking, except at the edges, is rare and one can only suppose that the climate and perhaps the additions of suitable ingredients helped to keep the wax in pliable condition throughout the operation. Can you imagine the task of handling a waxed cloth measuring five by ten feet long, or more (the large palampore) through this operation?

In some chintzes there are two shades of blue. This would have been achieved by a repetition of the waxing and dyeing operation and meant unfolding and repleating the chintz.

This resist process relates to batik printing, an art form practiced continuously on the Island of Java from the twelfth century and even now an important part of Indonesian culture and economy. K. A. Loeber in his book on batik, argues that this technique likely originated in the Indian Archipelago.

Many chintzes survive with a glazed finish and it is possible that all were once like this. The processes which prepared the chintz for market were starching, beetling and chanking. Rice starch was used for this, being made to impregnate the fabric very thoroughly, and traces are still found in most of the surviving chintzes. After beetling, the cotton was then "chanked"; or, burnished to a satin-like sheen, the instrument being a "chank-shell". More than one seventeenth-century observer remarked on the similarity between chintz and satin.

A final touch of richness was sometimes added by outlining the design with gold and silver leaf.

The accompanying illustration is drawn from Plate 117. It is one of the main motifs in the design, reproduced here twice as large but estimated to be three times as large in the actual textile. The catalogue entry read thus:

132 - Plate 117

Fragment: painted and dyed cotton. Made for the European (probably Dutch) market. Coromandel Coast (southern region) 18th century, first quarter.

Victoria and Albert Museum, acc. no. IM56-1919 (neg. nos. Z1192 and FD878)

2 ft. 6½ in. (77.5cm) x 1 ft. 5½ in. (44.5cm)

Repeat 1 ft. 6 in. (44.7cm) x 1 ft. 2½ in. (36 cm)

Colors: 3 rds, violet (?), blue, yellow (faded), and black. Outlines black and red. Overpainting for green, violet, and orange (?)

A design of flowers, foliage and ornament in the style of European 'bizarre' silks. The intervening spaces are filled with flower sprays extending from the

principal motifs. A small piece of the same design, but with differences in filler patterns, has been sewn across the top.

Many of the filler patterns in flowers and foliage resemble those found in English crewelwork embroidery of the late seventeenth and early eighteenth centuries (particularly the striped and dotted effects).



CORRESPONDENCE COURSES - By Helen Russell

Have you ever considered taking a correspondence course in some aspect of Embroidery? I have almost completed an Intermediate course in Canvas Work with the National Standards Council of American Embroiderers and heartily recommend such a learning experience, particularly if you live, as I do, in a small town where there are not the opportunities of classes and workshops.

There are three levels of courses offered by N.S.C.; Basic, Intermediate and Advanced. Basic courses are offered in Applique, Canvas Work, Color, Creative Stitchery, Drawn Fabric and Metal Threads. There are five lessons which the student has twelve months to complete. At the end of the course there is an optional 1½ hour test to qualify one for a Merit Award. Basic courses cost \$60 although, from October 1, 1975 to March 1, 1976, the school is offering all basic courses to N.S.C. members only for a reduced fee of \$50.

Intermediate courses in Canvas Work, Design, Surface Stitchery and Creative Stitchery consist of eight lessons which are to be completed in fifteen months and cost \$80. At the Advanced level, which qualifies one for a teacher's certificate, courses are offered in Applique, Canvas Work, Drawn Fabric, Metal Threads, Surface Stitchery and Color & Design. There are ten lessons which cost \$100. A teacher must renew her certificate every five years by working a refresher test piece.

DIRECT INQUIRIES TO: Mrs. Ray Schreiber, Standish Road; Rosslyn Farms;
Carnegie, Pa. 15106, U. S. A.

Correspondence courses are also offered by the Embroiderers' Guild of America. Each one consists of six lessons, the fee for which is \$50. Courses are offered in the following subjects: Crewel, Canvas Work, Metal Threads, Creative Stitchery, Pulled Work or Drawn Fabric, Black Work, White Work and Advanced Crewel or Canvas Work.

Their Teachers Certification program, for any member who has had a teaching experience - Fee \$100 for first course and a Certificate in a second area may be added after completion of the first, for a fee of \$50.

DIRECT INQUIRIES TO: Mrs. Raymond L. Tribehorn; 13 Pippin Drive;
Glastonbury, Connecticut, 06033, U. S. A.

As I said at the beginning, I have almost completed an Intermediate course in Canvas Work. It has been a fascinating experience. I was fortunate enough to be assigned Sally Schreiber as a counsellor. It was an added bonus to work with someone I knew. How well I remember thinking last April, when the first lesson arrived, that it was going to be very easy to work eight lessons in fifteen months. But I found that I needed all the time allowed. I sent in the last lesson this July!

Each lesson covered some aspect of canvas work; stitch variations, designing, color, lettering, diaper patterns and adaptations from other media. There was a discussion of the subject to be covered and a description of the project to be completed, along with a list of about four stitches which could be used (as well as others) to work the project. I thought that all the project ideas were well chosen. They included a needlecase and pin cushion, coasters, a belt, a pillow and three small wall hangings, all of which I was able to design to have some use in my home. When a lesson was complete, I sent it in to my counsellor. She returned it to me with a critique. I certainly learned a lot from her constructive criticism and further suggestions. I have just had my

final lesson returned by Sally. Now I have to get my notebook in order, redoing some sections and trying to complete, as far as possible, all the projects. All of this will then be sent in for a final grading by the correspondence school staff.

The course has been very worthwhile. I experimented with many stitches that I had never really used before and discovered several interesting variations. It was always a challenge to design a project that I really liked which was not just a piece that could be sent in for the lesson. If you would like to expand your knowledge in some facet of Embroidery, a correspondence course is a good way to do it.

QUOTES FROM LETTER FROM MARY M. CONROY OF CANADA QUILTS

"In June of 1975 we formed the SUDBURY AND DISTRICT QUILTING AND STITCHERY GUILD and our first project was a large quilt; alternate blocks pieced and appliqued -- the pieced block, a stylized maple leaf; the applique, an appliqued naturalistic maple leaf in a tiny red and white and blue print. The pieced block is bright red on white. It is a copy of an antique quilt that I bought at the Canadian Antique Dealers' Show in Toronto and was made in Montreal about 100 years ago. Quilting was popular in Quebec but few examples have made their way to museums and so I was pleased to get this lovely quilt.

The one we are making for the museum will be quilted by demonstrators (members of the Guild) during the showing of "Patchwork Quilts of Southeastern Ontario" which is to be at our local Art Gallery and Museum during the month of November. The Women's Committee of the Museum will be raffling the quilt to raise funds for acquisitions. As well, we are undertaking a hanging for the quilt batt firm, Stearns and Foster, Canada, Ltd. (Dominion Wadding) and a hanging on the history of Sudbury for the Museum's permanent collection. So you see, we will be busy.

Within the Guild, one of the interest groups will be Stitchery and if there are sufficient numbers of people interested, this will be further sub-divided into Canvas Work, Crewel and Creative Stitchery. We are looking forward to an interesting year and are happy to have to help us along, a graduate in textile arts, Mrs. Sylvia Naylor of Sudbury. She was one of the recent winners in the United Church Banner contest and is interested in acting as a resource person for us.

Our second meeting will be held near the end of this month (September). We have been fortunate in obtaining the use of a schoolroom in a school near the centre of the city and we can keep it locked; thereby making it easier to keep our supplies and work-in-progress ready for use at any time. It is a policy of our local schoolboard to make unused classrooms available to community groups."

I awoke this morning with devout thanksgiving for my friends, the old and the new
Shall I not call God the Beautiful, who daily showeth himself so to me in his gifts?
I chide society, I embrace solitude, and yet I am not so ungrateful

as not to see the wise, the lovely and the noble-minded as from time to time they
pass my gate.

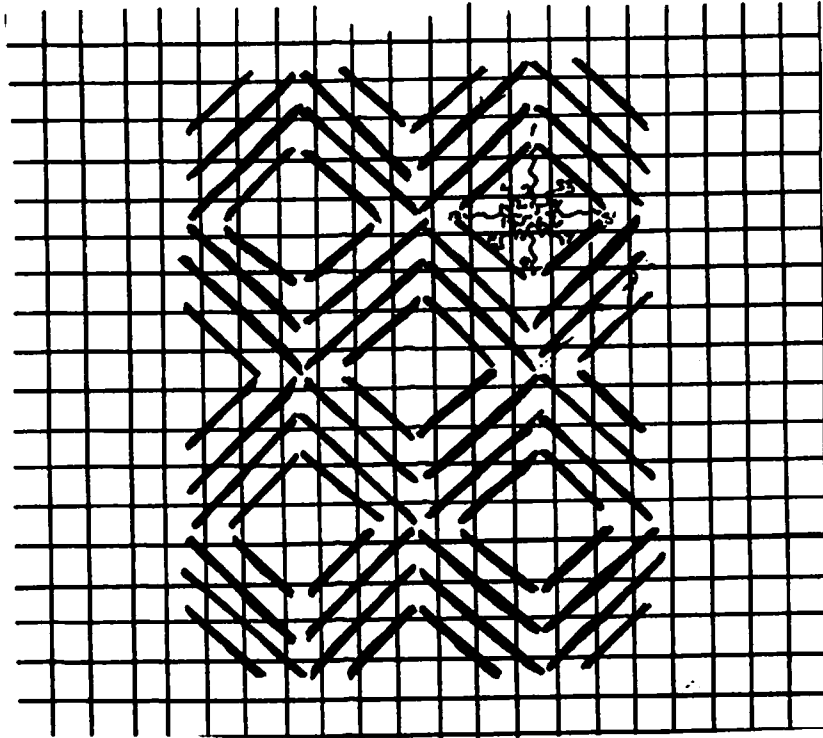
Who hears me, who understands me, becomes mine -- a possession for all time.

-- EMERSON ON FRIENDSHIP

CANVAS STITCHES FROM CHOTTIE ALDERSON

ASHLEY STITCH: Using 2 ply on #14 canvas

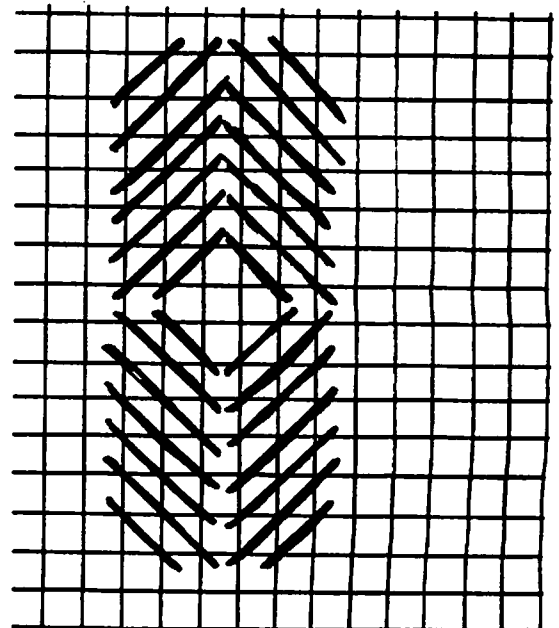
Lay the slanted stitches first to fill your area. Then go back and work the small "Eye" stitch in the open spaces using 1 ply. It's quite pretty worked in one color and becomes even prettier if you use a darker shade for the "Eye" stitch; or, you might try a metal thread or a shiny thread for the "Eye" stitch.



A pretty variation for large areas develops if you lengthen the blocks.

Or, to vary it further, try backstitching vertically between the blocks, using the same shade of yarn you used to work the "Eye" stitch; or, try variegated 6-thread Embroidery Floss on #18 canvas to work the blocks and solid color 3-thread floss for the "Eye" stitch.

HAVE FUN!!!



FROM CHOTTIE ALDERSON:

This is a very old Bargello pattern but a very exciting one I came across on a chair at Elsa Williams Needlework School in Massachusetts when I taught there last Fall. I sat down and worked a sample off the chair the minute I saw it. Then I started tracing it. All I can tell you is that Muriel Baker saw it in a very old book and is trying to "refind" it for us. When I get any history on it, I'll print it for you.

ROLLING RIBBONS BARGELLO: (Pattern - Page 13)

You will need 5 closely related shades of one color for the ribbon and a different color for the edge of the ribbon (or, maybe the lightest or darkest shade of 6 shades). The graph has 2½ ribbons graphed (be sure to notice that ribbon #2 alternates space with ribbon #1.)

First work all the ribbon edge stitches and then go back and work the ribbons following the shading:

▬ = darkest shade
} = medium dark shade
{} = medium shade
| | = medium light shade
| | | = lightest shade
| = edge of ribbon color

(Or you can use a darker or lighter than the above shades with which to edge your ribbons. Just make sure you don't repeat color in the ribbon. It is just for the edge of the ribbons)

When the ribbons have all been worked, work your background in either a Bargello stitch or use Basketweave (continental/tent) in an entirely different color.

* * * * *

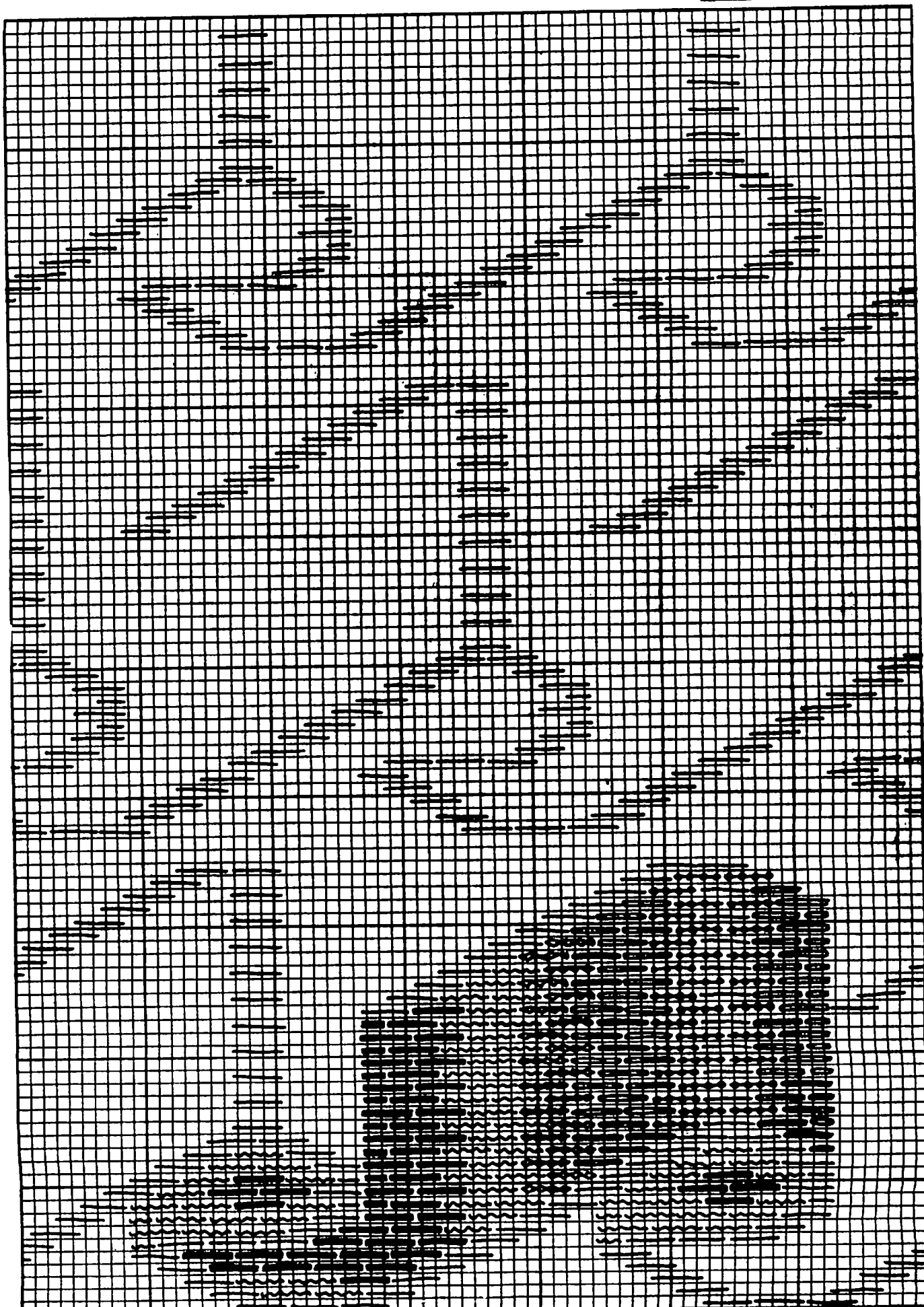
ANNOUNCEMENT:

The first E.G.A. Regional Seminar, sponsored by the Southern California Chapter of the EMBROIDERERS' GUILD OF AMERICA is to be held at the Santa Barbara Biltmore Hotel, Santa Barbara, California, March 7 to 11, 1976. Members, in good standing, of any California Chapter are eligible.

* * * * *

If you would sense the past touch a stone;
If you would capture a moment touch a rose;
If you would glimpse the eternal touch a life.

TOP



AYRSHIRE NEEDLEWORK - "THE FLOO'ERIN'" - by Margaret H. Swain

On a trip to Canada, I was proudly shown an Ayrshire christening gown, carefully folded and lovingly interleaved with blue tissue paper. In the box was a list of the infants who had worn it, from the first in 1847 to the last member of the family, now rising three. For a garment still in use after 130 years, it was in surprisingly good condition, needing only a stitch or two at the waist, and a small darn at the back to make it ready for the next arrival.

There must be many of these gowns on both sides of the Atlantic, family heirlooms, in which the baby is proudly carried to church, and then, thankfully, disrobed and put into something easier on his return home. To the modern mother, they are most impractical garments, with their tiny puff sleeves, off the shoulder neckline, and enormously long skirt, taking an hour to iron, and creasing rapidly when worn by an active infant.

Only strong family sentiment carries on the tradition or, as in Canada, the link with Scotland. For the making of these gowns, and the lacy caps that often go with them, is an almost forgotten story of Scottish enterprise and craftsmanship.

The story was first told by the late James A. Morris, F.R.I.B.A. in "The Art of Ayrshire White Needlework", written in 1916. This booklet, published in the dark days of the First World War, is a tribute to Mr. Morris's perception, written as it was when white embroidery had become distinctly unfashionable. But, he labored under several misconceptions, chief of which was that Ayrshire needlework was worked on fine linen. He seems to have been unaware that this fine lace-work was always an integral part of the Scottish cotton manufacture.

The cotton trade in Scotland, oddly enough, owed its origins to the American War of Independence, when the lucrative tobacco trade with the colonies was halted. The merchants of Glasgow, the wealthy "Tobacco Lords", were deprived of this outlet and began instead to invest their capital in the erection of spinning mills for cotton, powered by water.

The first cotton mill in Scotland, it is said, was built in Rothesay in 1778, and others quickly followed. The same year saw the perfecting of Crompton's spinning mule, which enabled fine cotton yarn, strong enough for warp as well as weft, to be spun. This yarn was given out to handloom weavers; and the fine cotton muslin, in which Scottish weavers came to excel, was able to compete with the fashionable sheer Indian muslin, which carried an import duty of 18 to 44 per cent.

The Scottish muslin trade was highly organized. Its centre was Glasgow - John Galt's "opulent metropolis of the muslin manufacturers" - and the spun yarn was distributed to agents, mostly in Renfrewshire, Lanarkshire and Ayrshire, but as far north also as Crieff and Perth. These agents distributed the yarn to local handloom weavers, and collected the woven lengths -- the webs -- of muslin, usually returning them to Glasgow to be bleached and marketed.

Workshops were set up for the decoration of the muslin, where a web, stretched on a large frame with a roller at either end, could accommodate as many as four girls at a time, covering the designs traced on the muslin with a continuous line of chain stitch worked with a tambour hook. One of these heavy frames can still be seen at the David Livingstone Memorial, Blantyre. Tamboured muslin was made up into ladies dresses, aprons, handkerchiefs and fishus, but not generally into baby clothes.

Tamboured muslin was already becoming old-fashioned by the end of the war with Napoleon, when the industry was given a tremendous fillip by the enterprise of two Ayrshire women of widely differing social rank: Mrs. Jamieson, the wife of a cotton agent in Ayr, and Lady Mary Montgomerie, of Eglinton Castle.

Lady Mary, the wealthy heiress of the 11th Earl of Eglinton, had dutifully married her cousin, the son and heir of the 12th Earl. She accompanied him when, as A.D.C. to the Duke of Wellington, he was posted to the court of the King of Naples at Palermo.

There, in 1812, her second son Archibald, was born, who was later to be remembered as the 13th Earl of Eglinton, originator of the lavish, extravagant, flooded-out Eglinton Tournament. When her husband died in Palermo in 1814, Lady Mary returned home to Ayrshire, bringing her two infant sons (the elder died aged six) and some baby clothes made for her by a French woman.

Mrs. Jamieson whose face, framed in a delicately flowered frilled mutch, suggests an extremely competent organizer, carried on a business employing many women. They embroidered the muslin supplied by her husband, whose portrait, with flowered shirt-frill and stock, has unfortunately been lost.

Lady Mary lent Mrs. Jamieson one of the French baby dresses, and this was studied so carefully by the acute Mrs. Jamieson, that a new type of embroidery in Scotland -- and a successful new industry -- was launched.

The designs for tamboured muslin had always been drawn out by professional designers. Mrs. Jamieson persuaded them now to change from Regency stripes and sprays to more floral patterns, with cut-out spaces to enclose the delicate point-lace fillings, copied from the French example.

She wrote letters to the Board of Trustees in Edinburgh, sending samples of her work, and persuaded that staid and canny body of judges and public men to offer annual prizes for "Sewed Muslin" or, as it later (and with justice to her) became known, "Ayrshire Needlework"; 'though to the workers themselves it was always "the floo'erin'".

Her two daughters carried on her business; one married John Dalzell, another cotton agent, whose office stood at one end of the Auld Brig of Ayr. When her first child was born, the "floowerers" made for her a baby robe, said to be a copy of one presented to Queen Victoria. For although ladies' wear continued to be made and embroidered, elaborate baby robes and caps now became the backbone of the manufacture.

Others copied Mrs. Jamieson's lead. The designs were drawn out in Glasgow, stamped on muslin, and given to women working in their own homes all over the West of Scotland and in Ireland as well.

The cumbersome frame was no longer needed. For the yards of flouncing, such as decorate Mrs. Jamieson's mutch, wooden blocks, on carved wooden rollers, transferred the scrolls and circles rapidly and could be used by the agents themselves. Raised tin strips were often set into these blocks, giving a finer more precise line.

The work had to reach a high standard and be finished in a set time and the rewards for such superlative craftsmanship seem pitifully small by present-day standards; about a shilling a day full time. It must be remembered, however, that a shilling could then buy far more - two pounds of beef or mutton, for

instance, four young chickens, or two and half hundredweight of coal.

The minister of Auchinleck wrote in 1843: "A number of women, both older and younger, throughout the parish are engaged in flowering muslin. This is not confined to those residing in the village, but many of the farmers' daughters and others find it a profitable employment. The cloth is sent out by Glasgow houses to their agents in the country, who take the charge of getting it flowered and returning it. The whole of the work is done by the needle, and it is therefore very tedious, but so expert have those occupied with it become, that Ayrshire work is considered superior and brings a higher price on the market. The wages earned this way are from 5s to 8s weekly, and even considerably more."

The Eglinton family continued to take an interest in the industry. Lady Mary Montgomerie's son, the 13th Earl, became Viceroy of Ireland and three enormous bedspreads made for him in Ayrshire needlework still survive, two with flower patterns, and one with the Eglinton arms surrounded with shamrocks and thistles. In 1863, the Countess of Eglinton ordered, from an embroidery warehouse in Irvine, a bedspread as a wedding present for the Prince of Wales and Princess Alexandra of Denmark.

At its best, Ayrshire needlework displays a great variety of lace-stitch fillings in one design. A worker's sampler, yellowed with age, shows some eighty varieties and it is this contrast which gives the work its lightness and brilliance, shown especially in the baby caps with their circular crowns. These were, of course, day caps, worn by infants in arms before the days of perambulators. Night caps were plain.

The Scottish muslin trade was established as a result of the American War of Independence. It was destroyed by the American Civil War. The blockade imposed by the North prevented the export of cotton from the Southern States so effectively that imports of raw cotton into Glasgow fell from 172,055 cwt. in 1861 to a mere 7,616 cwt. in 1864.

In addition, Swiss machine embroidery, which at first copied Ayrshire patterns, began to undersell the fine handwork, though beautiful pieces continued to be made to order 'till the 1880's. Fashion changed, whitework went out of fashion, and the Ayrshire christening gowns and caps that remain are the cherished mementos of a flourishing and exquisite Scottish craft.

-- From: "THE SCOT" MAGAZINE

ROUND TUIT

I'll invite someone to join EAC - when I get ROUND TUIT,
I'll extend EAC to a new area - when I get ROUND TUIT,
I'll help on a project - when I get ROUND TUIT,
I'll introduce a friend to Embroidery - when I get ROUND TUIT,
I always wanted to help out - I never got ROUND TUIT,
I don't have time now, but I'll help - when I get ROUND TUIT,
I'll offer to promote the growth of EAC - when I get ROUND TUIT,
I'll volunteer my services - when I get ROUND TUIT.

***Criticism should not be querulous and wasting, all knife and root-puller, but guiding, instructive, inspiring, a south wind, not an east wind.

-- Ralph Waldo Emerson

NOTE FROM MARGARET NORDSTROM

About 75 years ago Weldon's Co., of London, England, published a 25-volume set of books on all types of Needlework. It encompassed embroidery of all types, crocheting, knitting, netting, drawn work, crewel work. Each volume consists of five or six sections, each one devoted to a certain phase of needlework which might be continued in a later volume.

We might not find it too practical now but, as an historical development of needlework, it has a wealth of information. Much of it, of course, we would find amusing; embroidered "hair receivers", elaborately decorated cases for a comb and brush; much emphasis on containers for toilet articles; cases heavily embroidered for nightgown, shoes; wall cases for books, and so on.

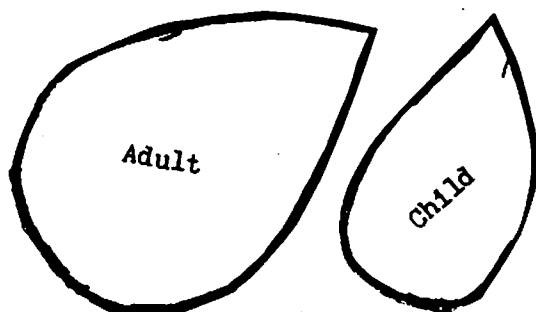
Knitting and crocheting take up much space - garments we would not consider practical by any means.

As members of an Association interested in embroidery we owe a debt to some of these early writers who endeavored to keep a record of their work. We do not associate needlework as a man's work but, according to records, they too helped to preserve patterns and design new ones. No doubt it was at the insistence of some devoted needlewoman that practical transfers were developed by an equally interested husband.

Old designs provide a wealth of ideas to adapt for our present life style. Most of us, no doubt, are ever alert and constantly looking for something new springing forth from something old.

* * * * *

MARGARET NORDSTROM sends in this suggestion for creating your own Family Tree:



Using the two sizes of leaves to represent the family.

Overlapping leaves denote a marriage.

Small leaves are Grandchildren.

Three examples follow (Pages 18 & 19)

These may be worked in your own choice of stitching or colors & made any size you wish.

DESIGN YOUR OWN - USING THIS SIMPLE IDEA AS A STARTING POINT!!!

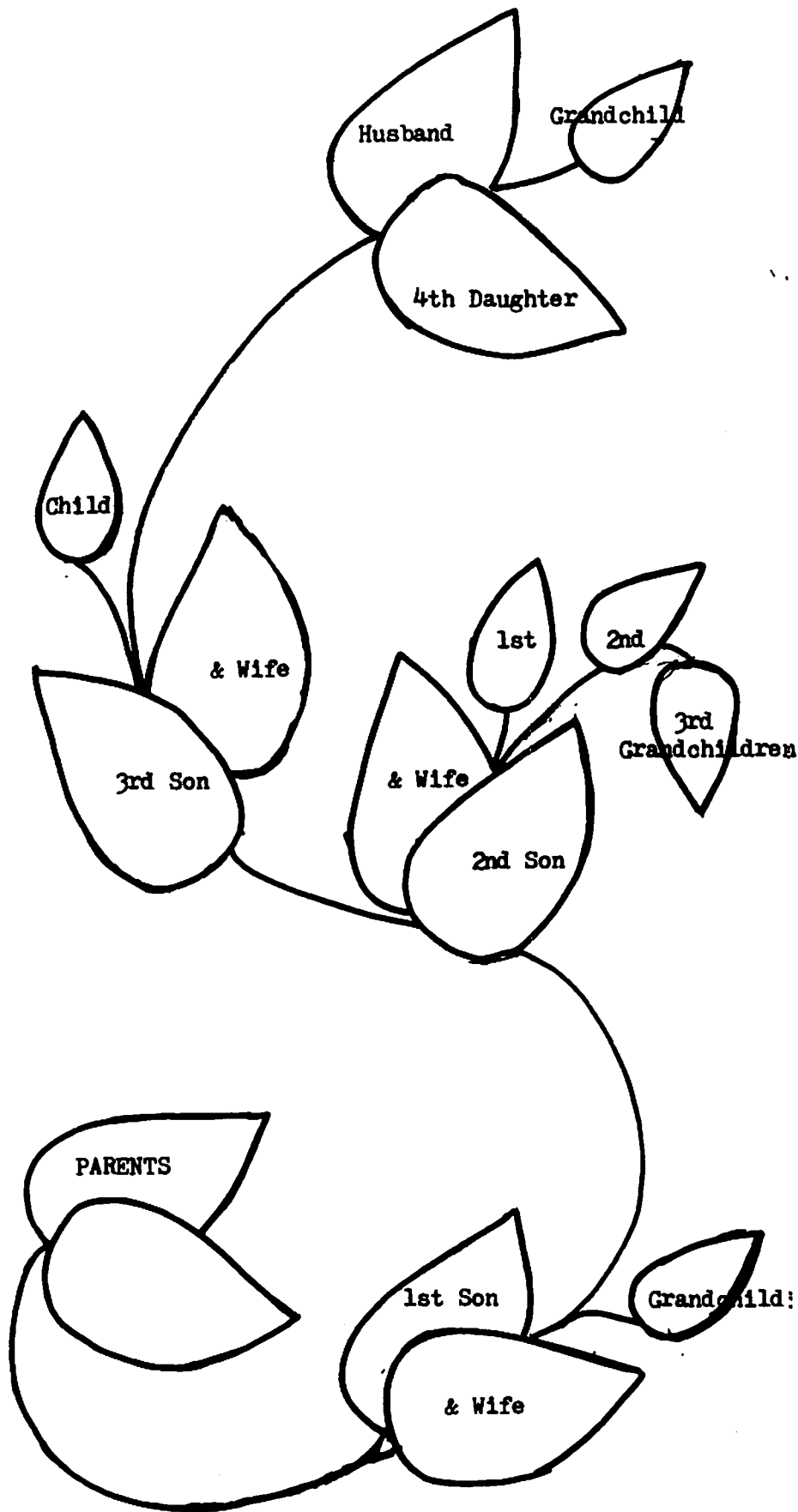
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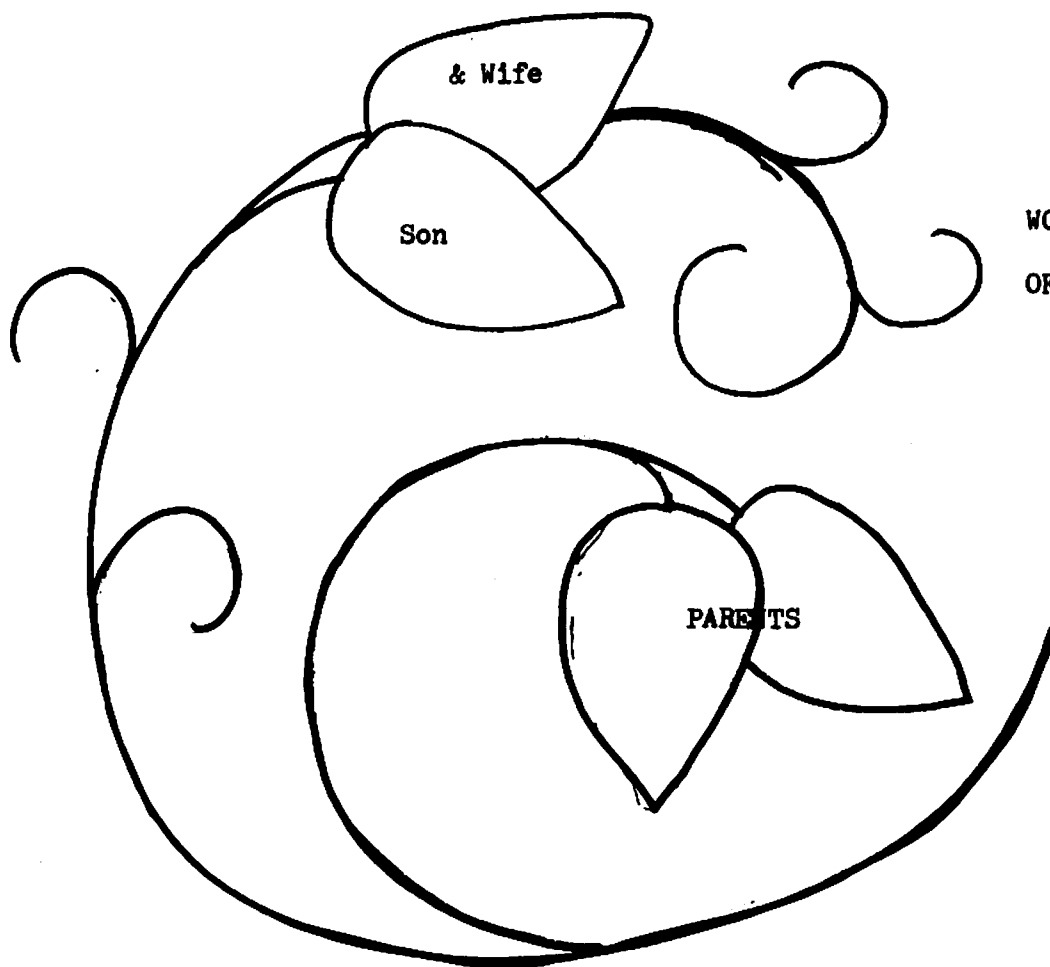
*** LORRAINE CALVERT - NEEDLE ARTS STUDIO, 2893 Seaview Road, Victoria, B.C. V8N 1K0

Located 15 minutes from downtown Victoria on the water and easily accessible by car. OPEN BY APPOINTMENT ONLY, the embroiderer will find 3 brands Persian (over 200 colors) as well as linen, cotton, rayon and other fibres suitable for stitchery and needlepoint.

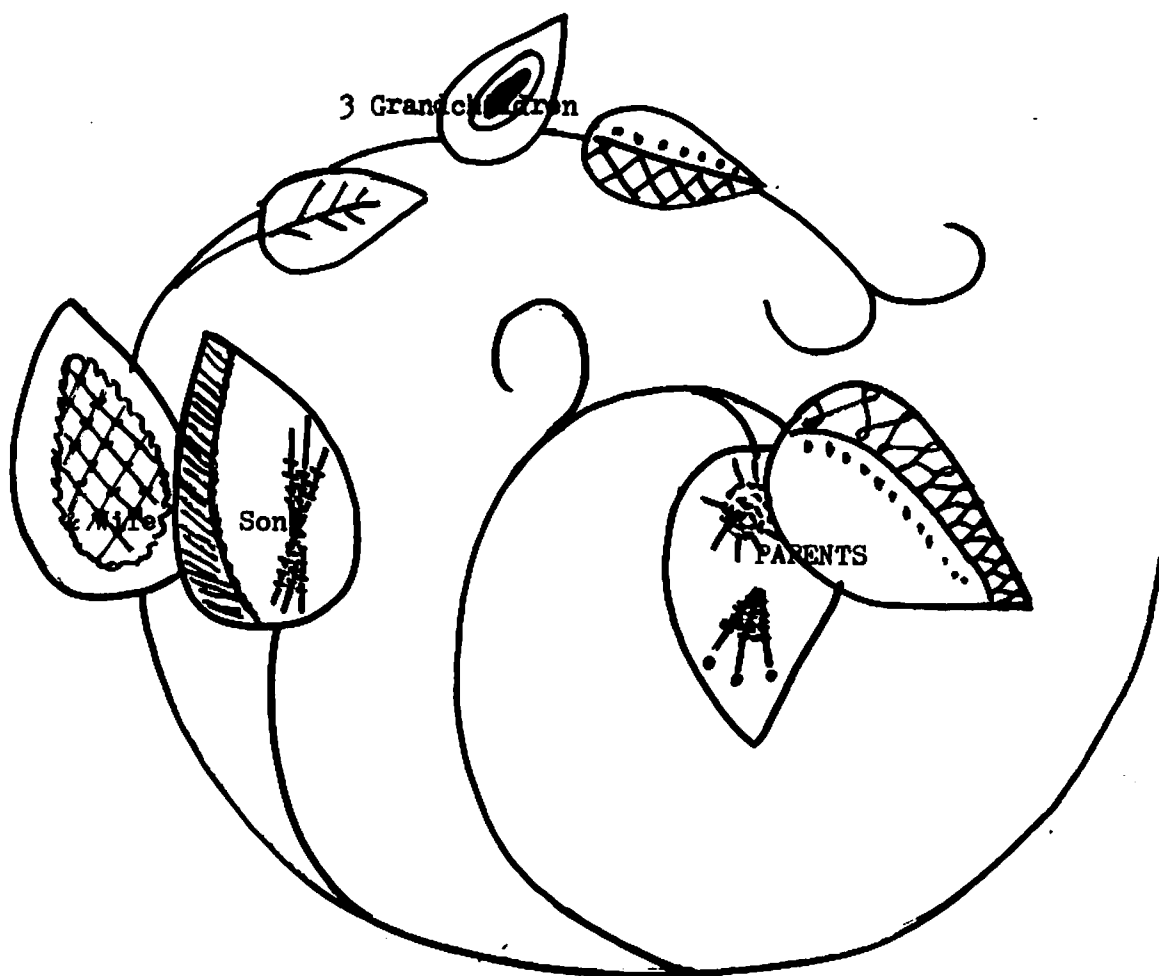
AND the unusual in beads and shisha glass (colored and plain), hand painted thimbles as well as petitpoint ones, stork embroidery scissors, small unpainted stools and a wide variety of accessories not otherwise readily available in Canada. English and American books available by mail; write for quotation on individual books.



WORK IN YOUR OWN CHOICE
OF STITCHES AND COLOR !



WORK IN STITCHES
OF YOUR OWN CHOICE!



A TRANSFER PATTERN FOR EMBROIDERERS' ASSOCIATION OF CANADA

TREE OF LIFE - Canadian Provincial Wild Flowers (Jacobean Style)



This pattern has been most generously contributed to EAC by Designer-Teacher FRAN OAKLEY of Scarborough, Ontario. Its earnings will go towards EAC's needs.

This is a very beautiful pattern, all ready for hot iron transferring, of a Tree of Life made up of the Provincial flowers and will come complete with suggested colors.

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DUES ARE DUE! DUES ARE DUE!! DUES ARE DUE!!! DUES ARE DUE!! DUES ARE DUE!

This issue is the LAST QUARTERLY YOU WILL RECEIVE if your dues have not been paid by December 31st.

** So that you will better understand how the membership is recorded, the Financial Year of EAC ends August 31st. All memberships are renewable in September of each year. In order to simplify record keeping, should a membership come in during the year, copies of QUARTERLIES are sent retroactive to previous August. Should a membership be received during July or August, this will be honored and commence for the ensuing year. IF A MEMBERSHIP IS NOT RENEWED BY DECEMBER 31st -- THE NAME IS THEN WITHDRAWN FROM THE MAILING LIST.

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Embroiderers' Association of Canada

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**FINANCIAL YEAR ENDS AUGUST 31st. PLEASE PASS ON TO AN INTERESTED EMBROIDERER!

(Please Print or Type)