

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

SPRING 1976

CH. III - 3



Wright Claudin
69 Dickens Drive
R3K 0M1
837 4777
(786) 7811 377

Embroiderers' Association of Canada

inc.
90 East Gate, Winnipeg, Manitoba R3C 2C3 Telephone (204) 774-0217
284-8494

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 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. for speedier handling.

DEADLINES FOR SUBMISSIONS TO "QUARTERLY": January 15th, April 15th, July 15th, October 15th
SEND TO "QUARTERLY" EDITOR

CHAPTERS: "WINNIPEG" - meets monthly, 4th Thursday, First Presbyterian Church; 7:30 p.m.
Contact: Mrs. Eunice Cormode - 803-605 River Ave.; Tel. 452-4584

"TORONTO GUILD OF STITCHERY": Meets monthly, 1st Thursday, Rosedale United Church -
9:30 a.m. Contact: Mrs. Cody Murphy, 52 Babypoint Cresc. or Mrs. Mary O'Donnell,
145 Lawrence Ave. East. There is also a night Group meeting the same evening.

"SCARBOROUGH" - Meets monthly, 1st Monday; Cedarbrook Community Centre - 1:30 p.m. -
3:30 p.m. Contact: Mrs. Doris Robinson - 10 Panmure Cresc., Scarborough, Ontario.

OTTAWA: Contact Mrs. Maxine Christie - 660 Windermere Ave., Ottawa, Ontario.

PRESIDENT'S MESSAGE:

SEMINAR '76 is over, and my sincere thanks to the Winnipeg Chapter of E.A.C. for once again presenting to the members an exciting and meaningful experience. That it was a success is proven by the letters and comments received.

The Embroiderers' Association has come a long way with a lot of changes. Embroidery has become so wide-spread and the Association has grown and flourished. All of this is due to the tenacity and hard work of one woman who foresaw the need for such an Association in Canada. To LEONIDA LEATHERDALE our sincerest respect, for the inspiration and execution of a dream fulfilled.

I hope the enthusiasm and excitement continues, for the horizon still holds much to be explored in the many facets of stitchery. The future of the Association holds much promise and, with a new slate of officers, affiliated Chapters and individual members, we shall continue to promote and further the aims and fellowship of the founding members.

This winter season found women hard at work forming new Embroidery Groups and from these have come sincere commitments of affiliation from:

Embroiderers' Association of Canada - The Toronto Guild of Stitchery

Embroiderers' Association of Canada - Scarborough Chapter

Embroiderers' Association of Canada - Ottawa Chapter

A sincere welcome is accorded these Chapters and we look forward to an enriching and growing experience together.

Sylvia Allen

LETTERS - re "Seminar '76"

"A note to thank you for a wonderful week of stitching, talking, laughing and learning. Everything ran so smoothly that you made it very easy to enjoy both the people and events that took place last week. The teachers had so much to offer to us and your selection provided us with an amazing variety that seemed to satisfy both the beginner and the advanced stitcher (and all levels in between)."

.....Sandra Pady, "Chouette", 184 Dawlish Ave. Toronto, M4N 1H5

".....I hope all the women who have worked so hard all the past months realize that the Seminar was a tremendous success.... It gave me a chance to meet and work with Americans whom I think are a warm, generous people. It was a revelation to see how an age range from 80 to 15 was united by a common interest and the difference in years meant no difference in attitude. I enjoyed everything about it."

..... Fran Oakley, 5 Ladysbridge Drive, Scarborough, Ontario

"..... I would like to congratulate the Winnipeg Chapter on a great seminar. It was so well organized and so well planned It was great fun meeting so many interesting people and sharing ideas with them"

..... Lois Youngson, 582 St. Andrews Place, West Vancouver, B. C.

LETTERS - cont.

"..... For me some of the stand out events of the experience were the "Mosaic of Crafts" show which I thought was well mounted and very exciting..... And, of course, the personal contacts were great, and I hope to keep in touch with several of the girls from Winnipeg. And then reunions with old friends, Pat Russell and Marie Aiken. I got exactly what I hoped for from Marie's workshop."

..... Mary Butts, London, Ontario

"Just a note to say thanks for a wonderful time at the E.A.C. Seminar. Everything went off so well and the whole week was so informative and interesting and, yes, entertaining. I had a really good time and I do hope that all you hard-working people feel it was worth the effort. I am already looking forward to -- can you hear it? ---- Seminar '77. My thanks again."

..... Margaret Teunion, 7607 - 152 Street, Edmonton, Alberta; T5R 1K6

"I have had the great pleasure of attending, last year and this, the Seminar in Winnipeg and as an old hand at organizing I want you to know what a delight it is to come and simply enjoy the weekAll your little touches, home baking at coffee time, the beautifully hand-made bookmarks, the favours, goodie bags, name tags - all your warm and hospitable acts have made the seminars a very special experience for all of us who came....."

..... Joan Black, 602 Avondale Place, Thunder Bay, Ontario, P7E 3M3

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SLIDE COLLECTION:

It is felt by your Executive that the time has arrived when we should be starting a SLIDE LIBRARY for the benefit of our members.

If you have slides of Embroideries, and related subjects, that you are willing to share, please send them in to Head Office and, wherever possible, give as much descriptive information as possible.

If you are taking pictures of your own work be good enough to send these on as well with appropriate description. If you are taking slides of others' works secure permission and send copies in to our Collection.

Don't put it off -- DO IT NOW!!!

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JURIED EXHIBITION:

Plans are in the works for our FIRST BIENNIAL JURIED EMBROIDERERS' ASSOCIATION OF CANADA SHOW to be held in Toronto in May 1978. Barbara LeSueur will Chair this Committee.

As soon as more information is available, this will be immediately brought to your attention.

ODE TO THE E.A.C.

The E.A.C. has just begun;
 Come join with us and share the fun
 Of building the Canadian scene
 Embroidery wise -- enthusiasm keen
 On all our parts is needed -- so
 To help our organization grow
 Do your "thing" in stitches new
 To share in study boxes too.
 Find a friend to be a member,
 Start a chapter this September.
 Write an article to share;
 Show all that you really care.
 With your help the E.A.C.
 Will spell - Canadian Embroidery!

This bit of doggerel comes to say "exciting things are happening in the world of embroidery -- are you in on them?"

In Winnipeg this May seventy-five embroiderers from Canada and the United States gathered for a week of workshops under the guidance of six internationally known teachers. The occasion was the second SEMINAR of the newly-formed Embroiderers' Association of Canada, Inc. The E.A.C., begun by a dedicated group of Winnipeg embroiderers, is the dream coming true of its first President, Mrs. Leonida Leatherdale. The major thrust of the whole organization has come from Leonida and the many capable people in Winnipeg who have spent the last several years working hard to launch a Canada-wide embroiderers' group.

The E.A.C. has now reached a crucial point in its development. Under the direction of its new President, Mrs. Sylvia Allen, and her recently elected Board, the E.A.C. is dependent for its continued success upon input from its members. As a member of E.A.C. you have the exciting opportunity of being an important part of the groundwork in the developing Canadian embroidery scene. But, already, you are saying "I'm only one person; what can I do?"

Well, here are some things you alone can do. Will you pick out one and make it your input into E.A.C. this year? Here we go:

In 1976 I'm going to

1. Introduce one fellow embroiderer to the E.A.C.
2. Write one article for the QUARTERLY. You have a choice, you know -- Spring, Summer, Fall, Winter!
3. Write one report for the QUARTERLY on the state of stitching in your community.
4. Be responsible for preparing one study box for loan. A study box is, after all, a set of examples and explorations of some stitch or technique that you love to do. And here you can share your enthusiasm with E.A.C. members through the loan of your work. Jane Jefferis of Calgary is keen to hear from you and help you set up your study box. Her address is: 712 Centre "A" Street, N. W. Calgary, Alberta, T2M 2R3.
5. Find some way to acquire a useful book for the E.A.C. Lending Library.

At the moment E.A.C. membership brings you four issues per year of the fine QUARTERLY that will become even more exciting with your input.

With expanded membership and committed participation by members, even more exciting plans will materialize in the future. What are some of these plans? Well, we hope to have:

- (a) National workshop tours by inspiring and capable teachers.
- (b) Correspondence courses in embroidery, taught by Canadians.
- (c) Stitchery slide collections you can borrow.
- (d) Travelling displays of Canadian stitchery for loan to interested groups.
- (e) Listings of teachers available across Canada.
- (f) Idea sharing with our English and American neighbors.
- (g) What you would like to see.

The E.A.C. has begun with high hopes and great enthusiasm. It is your interest and input that will sustain this enthusiasm and transform E.A.C. hopes into realities.

May we hear from you before the price of stamps goes up?

Jean Black.

**** NEXT QUARTERLY DEADLINE IS JULY 15, 1976. DON'T WAIT --SEND IN YOUR CONTRIBUTION TODAY!

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BOOK REVIEW - Elizabeth Wooster

"FLOWERS AND TREES OF TUDOR ENGLAND" - Putnam, Clare

Published in U. S. & Canada by New York Graphic Society Ltd., Greenwich, Conn.

Recently, while browsing in the Thunder Bay Public Library, I found the book "Flowers and trees of Tudor England" written by Clare Putnam. The introduction by W. O. Hassall is of particular interest to anyone interested in the historical background of floral patterns.

The book contains 32 plates in color with accompanying botanical descriptions. The designs are of a simple nature in pastel shades.

In drawing this book to the attention of fellow embroiderers, I wish to share a rather unusual book which might be a source of inspiration to those seeking new designs for crewel work and to the attention of those researching existing designs for their historical background.

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"THE ORNAMENT OF A HOUSE IS THE FRIENDS WHO FREQUENT IT." -- Emerson

"MOSAIC OF CRAFTS" - May 11, 1976: A Report by Ruth Horner and Kae Braid

The Winnipeg Chapter decided to stage one event during SEMINAR week to which the Public, as well as E.A.C. members, would be invited. It was to be called the "MOSAIC OF CRAFTS" and it was to celebrate the hand work of Manitoba Craftspeople. Some of this hand work was Folk Art, some commercial, some contemporary, some native to our Province; much of it brought, over the generations, from other lands and now enriching our culture. We were happy that evening to have the Craftspeople and the responding public fill the ballroom of the Hotel Fort Garry -- it was a fine event!

There follows a list of those Craftspeople who participated:

MRS. A. J. BOURGEOIS	Native Arts: Beading, Inkle loom weaving, backstrap weaving, finger weaving, etc.
JUDITH EVERS	Indonesia: Batiks and hand-painted ceramic tiles
LYNDA HUEBERT	Portraits in pastels
CHUNG JA JACKSON	Traditional weavings; paper folding
LINDSAY JOHNSON	The creation of jewel boxes, caketop ornaments and decorative art forms from eggs of all kinds.
ANN JOYNER	England. Demonstration of metal thread embroidery. The display showed a fine and varied use of this old technique.
GERTRUDE MAARTENSE	Netherlands. Fine Art print-maker, explained silk screen printing and etching
CAROL McCANN	Character Dolls
FRANCINE MORIER	filles de pionnieres, Centre D'artisanat, St. Boniface Tatting, Hasti-notes, embroideries
JUDY PILGRIM STEWART	"Jenny" Dolls - designed and created by Mrs. Stewart
SUSAN TAIT	Contemporary weaving; soft sculpture incorporating weaving techniques
KAREN TATA	Recently from Norway. Embroideries, weaving and rosemallings.
IONE THORKESSON	Glass Blower. Off-hand glass method
DOROTHY WILLIAMSON	Assisted by Marilyn Grant, Eileen Smith, Susan Anaka, Meika von Massow. A group of women from Pinawa, Manitoba who are being instructed by Mrs. Williamson in the art of rug embroidery in the form of punch work. Copies are made of Persian rugs.
ICELANDIC GROUP	Gunnar Asmundsson, Bara Bredesen, and Jonina Gunnarson. A display of knitting, weaving, tapestries, embroidery, pottery and ceramics.
<u>CRAFTS GUILD OF MANITOBA</u>	The purpose of the Crafts Guild is to encourage, retain, revive and develop Canadian Handicrafts.
MARY CARSTENS	Macrame

GERDINE CRAWFORD	Quilting, applique and drawn thread work
BETH EDWARDS	Rug Hooking
LAURA McHUGH	Tapestry Weaving
HANS OSTED	Danish Musician
ELISE OSTED	Bobbin Lace - Danish
GERDA PEDERSEN	Many examples of Danish Cross Stitch
CHARLOTTE SHUTTLEWORTH	Assisted by Margaret Grant, Chris Grossman and Margaret Ferguson. Demonstrations on four wheels: an antique St. Hyacinthe wheel - silk; flax on the Lantern wheel for spinning linen; Squamish wheel - bulky wool; Ashford wheel - wool. Sample cards explained the processing of many fibres such as synthetics, cottons, mohair, silk, camel, twelve breeds of dogs, cat and rabbit.

We express our gratitude to people in Government and Educational groups who gave guidance and advice in the preparation of the "MOSAIC OF CRAFTS".

GOVERNMENT OF MANITOBA - Department of Tourism, Recreation and Cultural Affairs

MR. CECIL SEMCHYSHYN - Director; MR. BRIAN ORVIS - Recreation Specialist;
MR. ERNIE STIGANT - Cultural Liaison Officer.

Mr. Stigant, our Chief advisor on behalf of this Department, said that they are trying to promote the spirit of Multi-culturalism through the process of preserving and sharing each heritage, with the purpose of fostering understanding among all people.

THE MUSEUM OF MAN AND NATURE: Mrs. Elza Snikeris, born in Latvia, is Program Interpreter at the Museum. (See article entitled "Embroidery"). Mrs. Snikeris was extremely helpful in arranging for the participation of some members of the Multi-cultural Group of the Museum. Following are the names of the people who demonstrated at the "MOSAIC OF CRAFTS".

MRS. E. POPIEL	Display of apple-face dolls
MR. M. KIRILIUK	Wood and stone carving
MRS. MATEYCHUK	Ukrainian cross stitch embroideries
MRS. T. TIMMERMAN	Lithuanian. Wore a beautiful hand-embroidered dress and showed embroideries and weaving beloved in her country
ISAAK ANOWAK	Soapstone carving
MRS. OLGA BORBELY	Hungarian. Wore a traditional embroidered dress. Her lovely display showed traditional use of Hungarian embroidery along with modern adaptations.
MRS. E. MINKEVICS	Latvian - was weaving a sash for a national costume on a backstrap loom
MRS. E. TETZNER	Germany. Cut-work

We wish to thank Elza Snikeris for writing the following article for inclusion with our report:

"EMBROIDERY"

Embroidery is one of the most beautiful, and the oldest of crafts. Whether it is worked in white, color or with golden threads or beads, the simple stitches add beauty and richness to the article and the area.

Basic materials for embroidery are not expensive and creativity makes embroiderers work in terms of hours most important.

Historically, some of the outstanding examples of embroidery have been done by peasants. Often selection of crude materials was used, because these were the only ones available, but the stitchery was very well worked and colors exquisitely contrasted and matched.

Magnificent embroidery work was reached in convents and the finest stitchery developed by noble needle-women. Careful selection of materials and threads was used to reflect the way of life. Design and color reflected fashion and personality. During middle ages embroidery reached the highest development. The earliest examples of stitchery have been found in Egyptian tombs. There is indication that embroidery was used on couch covers and sails and in 3,400 B.C. needlework was applied on the king's mantle. Most of the Egyptian embroidery found in the 1st century A.D. shows Greek and Roman influence and, by this time, Christian symbols began to appear on tunics. Natural linen thread and purples were used in the 4th and 5th centuries, and pinkish-red, yellow and green.

The old testament of the Bible mentions embroidery in several places and tells of gold plate and wire worked on fine linen in rich color for liturgical garments. The Greeks were skilled at weaving flax. Flax was the first substance to be woven and linen was made by people of early civilizations of Egypt, Syria, Palestine and Babylonia and many other lands.

The next fabric to be woven was cotton which was first made into cloth in India and America, but was also known in the near East and in the later dynasties in Egypt. Wool fabric has been found in Egyptian tombs and also was used by Babylonians. Silk was known to the Assyrians of the 6th and 7th century B.C. and some may have come from silkworms. Traditionally, silk was made into fabric in China as early as 2,600 B.C.

Homeric songs tell us how much time was spent by Grecian women in embroidery. Also scraps of material, dating back to the 4th century B. C., have been found in the Greek settlement at Kerch and Crimea. These are of purple woollen cloth, very often decorated. A competition of embroidery took place every four years.

Some of the Scythian embroideries found in Mongolia show similarities to the Greek embroideries from Kerch. The Scythians lived in South Russia. About the 4th century B.C. they traded with Greeks. The walls of Scythian tombs were draped with embroidered materials which showed the Greek influence. Excavations in the Altai (Altaé) mountain in Mongolia show woollen tunics and jackets covered with ornate applique designs. Also women's clothes and belts became highly developed in the East.

In China, as early as 1,000 B.C. fragments of silk embroidery have been discovered in burial places. Chinese embroideries of the T'ang dynasty (610 - 906 A.D.) have been found. Some embroidery of over 2,500 years ago have been discovered in Peru.

Tenth century A.D. mythological beasts used for wall hangings of Byzantine embroidery in Anglo-Saxon times and the embroidery of curtains and hangings of the nobility were highly valued.

In later centuries, Europe became more and more aware of the fine art of embroidery. Clothing and household items such as cushions, napkins, bedspreads, prayer mats and towels, were elaborately decorated using drawn work, darning on net, satin stitch, cross stitch, etc.

Present day designers take a fresh look at many designs all over again, using traditional stitches, crewel work, cross stitch and quilting; etc. An increasing amount of experimental embroidery is done by the use of machinery and new materials and dyes. Artists are striving for new effects in texture and color.

The Manitoba Museum of Man and Nature is also participating in finding new ways of preservation and reviving old forms of embroidery art. Multi-cultural programs promote deeper understanding of every group of ethnic origin and makes them proud of their heritage. Ethnic studies are urged to renew the finest and oldest art of man - embroidery.

E. Striker

THE MANITOBA ACADEMY OF CHINESE STUDIES - report by Betty Wong

The following is an excerpt from an Annual Report. "The Manitoba Academy of Chinese Studies felt very privileged to have been invited by the Canadian Embroiderers' Association to participate in the "MOSAIC OF CRAFTS" held in the Hotel Fort Garry on May 11th. Our display included three areas of our famous crafts:

I. Embroidery

- (1) Silk Embroidery on brocade
- (2) Cotton Embroidery on cotton done by sewing machine
- (3) Silk screen Embroidery done by computerized machines

Two of our members, Mrs. Jeannette Teoh and Mrs. Teresa Wang; demonstrated the silk embroidery during that evening.

II. Paper Cutting

These are finely and beautifully cut into animals and sceneries of many varieties, some in black and white, others in color. Thanks to Mrs. Lurai who had them attractively arranged and framed. Many of our visitors found it hard to believe that they were paper cuttings.

III. Calligraphy and Water painting

(a) Mr. K. W. Lee, a famous calligrapher in the style of Chin period (240 B.C.) demonstrated his excellence during part of the evening. His work certainly attracted many visitors to our display. One calligrapher from England was so impressed by his work that she wanted to buy one of his scrolls. Mr. Lee did not wish to sell, but preferred to present it to her as a gift. The smile of joy and privilege on that English lady's face was unforgettable! I felt fortunate to be present to witness it.

(b) Suk Yan Faye Choy briefly demonstrated waterpainting. However, the interests and wishes of the audience soon turned into requests for translating their names into Chinese. As a result, the latter part of the evening was spent with full participation of the audience. We ended up having a line-up of people waiting to have their names written in Chinese. Fortunately, Mrs. Lu Tai, a teacher of our Chinese classes, was able to help out to meet the unexpected demand. On behalf of the Academy, we wish to thank Mrs. Kae Braid and Mrs. Ruth Horner for their excellent cooperation and support. Within our Academy, we wish to thank J. Wang. and C. L. Wong for coordinating this display. Our special thanks go to our friend, Mr. Lee, who agreed to come and share his expert talent with us on such a short notice. Many thanks to Lu Tai, Faye Choy, Suk Yan, Jeannette Teoh, and Teresa Wang for their assistance and demonstrations for that evening. We also wish to thank all the families, particularly the Pans of the House of Hong Kong, who helped collect these articles for this special function."

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MISS S. KACHOR of the Ukrainian Cultural and Educational Centre graciously prepared the following report:

At the National Convention of the Embroiderers' Association of Canada in Winnipeg, the Ukrainian Cultural and Educational Centre displayed several items of Ukrainian embroidery work including an embroidered wedding blouse (late 19th cent.) and samples of embroidery on church vestments (17th - 18th cent.) The Ukrainian Centre houses a museum, art gallery, library and archives. Presently it occupies two floors of a five-storey building at 184 Alexander Avenue in Winnipeg. With the financial assistance of the National Museums Corporation, and the Province of Manitoba, the Centre is currently planning to renovate the remaining floors for additional exhibit and Workshop space.

Adding some color to the Ukrainian display at the Hotel Fort Garry were four demonstrations of Ukrainian crafts: (a) Woodcarving by Boris Shepertycky (b) Easter Egg ("pysanky") painting by Halya Stolar (c) "Bandura" (a Ukrainian stringed instrument of the lute family) played by Roman Onufrijchuk and (d) Embroidery by Irene Zajac. The embroidery demonstration appeared to captivate the public most and Mrs. Zajac was often overwhelmed by questions about technique and design.

Ukrainian embroidery has always possessed an aura of mystique for the uninitiated craftswoman. The complexity of the design and the intricacy of the needlework suggest that below the surface there exists some unfathomable secret, which only a few gifted individuals have discovered and understood. In reality, such is not the case. Ukrainian embroidery certainly appears complex and intricate but, only in the same way that it strikes you with its simple beauty. One simply has to learn a few basic techniques.

From the variety of stitches used by Ukrainian craftswomen, five should be mentioned:

1. "Nyz"
2. "Zavolikannia"
3. "Hlad" od "Nastyluvannia"
4. Cut-and-drawn work
5. Cross Stitch

"NYZ", the oldest type of embroidery, is a form of shuttle imitation, where the needle replaces the shuttle. It is done along the warp (lengthwise threads) of the linen and is worked on the wrong side of the fabric. "NYZ" is primarily sewn in black or red thread, although lately many new colors have been introduced. Related to NYZ" is "ZAVOLIKANNIA", which is also a type of shuttle imitation but, in this case, worked along the woof (crosswise threads) of the linen. "ZAVOLIKANNIA" is traditionally done in red. "HLAD", "NASTYLUVANNIA" or simply flat-stitch is worked from left to right, the stitches being laid both vertically and horizontally creating an effect of delicate shading to the embroidery design. "HLAD" is usually executed in one color, either in white, grey, grey-blue or unbleached linen thread. Often it is combined with CUT-and-DRAWN work in which a pattern is produced by drawing crosswise and lengthwise strands into squares or circles. The most popular stitch, although not the oldest, is the CROSS STITCH. This technique is easily adapted to any type of design and gradually began to replace some of the older stitches. As a rule, various colors are used in cross-stitching, depending on regional preferences and tradition.

Symmetry and harmonious color combinations are two distinctive characteristics of Ukrainian embroidery. Geometric patterns play an important role in ornamentation. Plant motifs developed out of geometric forms and usually assume a stylized shape rather than a realistic representation. Animal designs are used very rarely but, when utilized, take on a more realistic than a decorative character. Originally, all the motifs had some symbolic meaning to them. However, the symbolism has been lost to the majority of contemporary craftswomen.

* * * * *

We thank those members of our Winnipeg Chapter who kindly brought their embroideries to the show and who supervised their display.

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A BRIEF SKETCH OF JILL NORDFORS' WORKSHOP SESSION ** by Kathleen Sweeney

The Workshop session began by seeing some slides representing a variety of ideas and techniques which could be achieved with needle lace and needleweaving. Some ideas included using children's paintings; using needleweaving over printed pattern fabric and, using leather in an applique method with detached buttonhole to secure in place. Jill wore an attractive pant suit using leather applique in the design.

Jill shared some interesting textured and dimensional pieces which were a part of a Tactile Textile Show for the Blind. All the pieces in the show were "touchable". She provided many samples of various approaches of needle lace and needleweaving. Seeing some of the actual pieces from the book was delightful.

There were small pieces of old laces used over Seminole Patchwork in different shapes to make attractive Christmas ornaments. The participants had the opportunity to closely study the caftan that Jill wears on the cover of Eeverly Rush's "The Stitchery Idea Book".

The first day, the students concentrated on experimenting with even-woven fabric with different stitches and textures. Jill assisted us in mastering the techniques of detached buttonhole, knotted, up and down filling and Tulle stitch.

The second day, the student used a large cardboard with a cut-out circle about six inches in diameter, with small holes punched around the six-inch circle. A design was developed by lacing foundation strands in the circle and then incorporating some of the techniques we learned the previous day.

Jill stimulated many ideas to keep all the participants busy for weeks.

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The following interesting article was sent in by Laura Taylor of Edmonton:

CEREMONY FOR USED NEEDLES:

There are many ceremonies in Japan which, to visitors from abroad, may seem strange and queer. One such ritual is the ceremony held for old broken and rusted sewing needles. Visitors interested can see this unique ceremony by going to the Shojuin temple in Shinjuku on Sunday 8th when the annual Hari-kuyō or ceremony to console the "souls" of discarded needles is held.

On this day professional seamstresses, students of dress-making schools, housewives and makers of "tatami" (straw floor mat for Japanese homes) bring old needles to the temple and stick them in a large "tofu" (bean curd) and/or "konnyaku" (starch paste made from plant root) placed in front of the Hari-zuka memorial stone for needles from about 10 till dusk.

They offer a prayer of thanks to the discarded needles and at the same time pray that their sewing skill will improve.

The centuries-old rite has been held on a big scale since 1957 when the Hari-zuka was completed. It was dedicated by the Japan Kimono Sewing Association. In some districts this ceremony is held on December 8th.

The ceremony gets under way at 12:30 p.m. with the "noshin-no gi" or burying the needle rite. A handful of old needles brought to the temple earlier in the day are ceremoniously buried, placed in an earthenware pot in the ground.

This is followed by a gala parade of about 300 people, starting at 1 p.m. Led by men carrying jangling steel rods, banners and lanterns, the procession includes priests in colorful robes, young girls in beautiful "kimono" carrying offerings and a "mikoshi" and dolled up little boys and girls.

The procession circles the temple, marching along the main street. It is due back at the temple at around 2 after which a solemn religious service is conducted in front of the Hari-zuka. This is scheduled to end at 3.

This is to be held rain or shine, but in the event of very bad weather it may be scaled down.

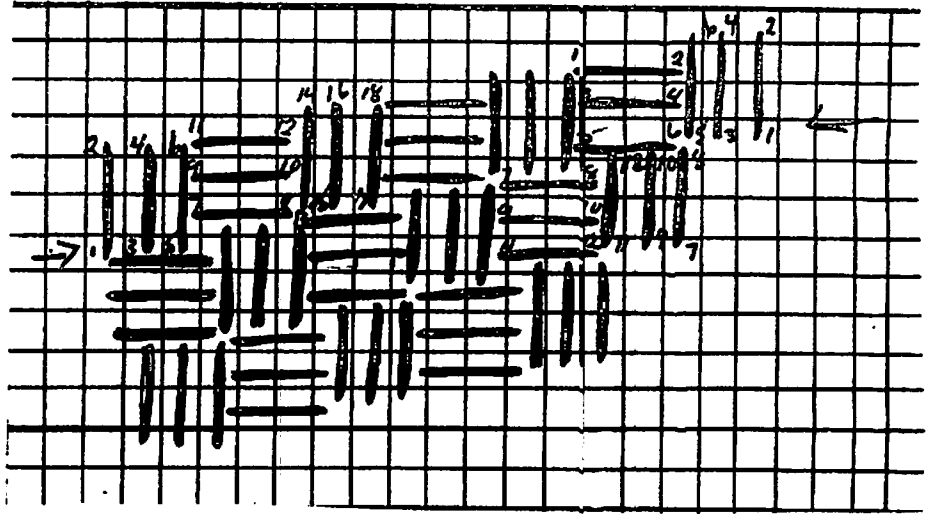
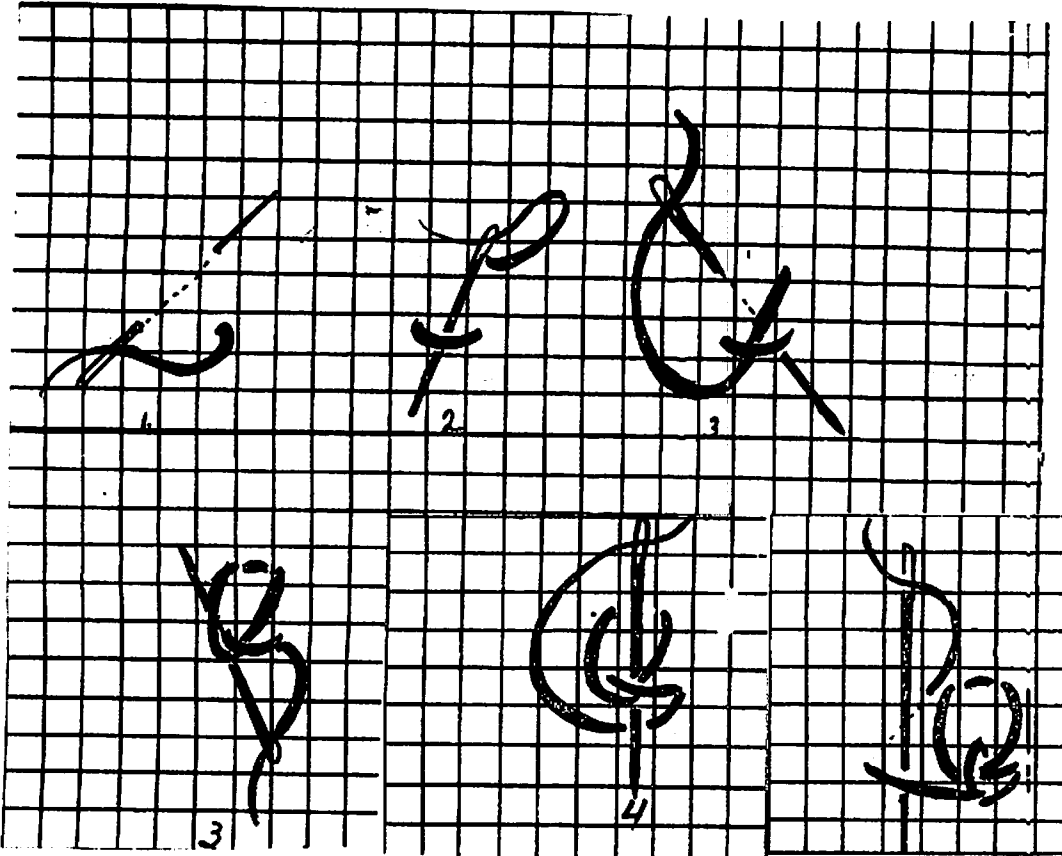
Hari-kuyō is also held all day at the Awashimado hall of Asakusa Kannon Temple but there will be no parade and other elaborate ceremony. A brief Buddhist service is conducted at the hall at 11 a.m. Awashimado is beside the main temple building, on the left as you face the worship hall.

TILTED SPLIT RAIL STITCH: Chottie Alderson

This stitch requires close attention to counting. Each row is worked in a mild diagonal. Each block of 3 stitches, moving up and over one thread. An interesting texture develops if worked in ONE color or a striking texture with all vertical stitches worked in color "A" and all horizontal stitches worked in color "B". (Try gold and silver). Be sure to fit the yarn to the canvas for coverage. The color you use and your own tension will determine if you should use 2 or 3 ply Persian on #14 canvas.

Note that on the LEFT is a method of working both horizontal and vertical in one operation.

On the RIGHT shows how you may work diagonally and use a two-color theme.

ASIAN CROSS:

This is a lovely knobby or knotted stitch that effectively encloses a design motif. Can be used in successive rows for a raised border.

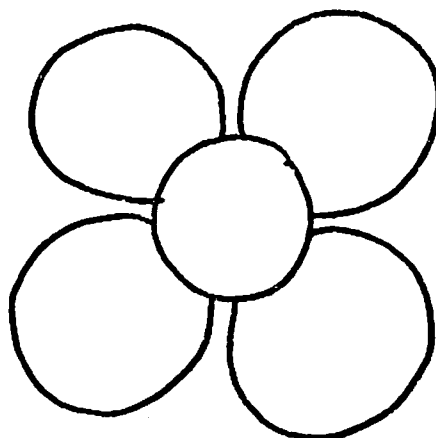
Space it -- and use on fabric where you might use Coral Knot for Crewel or creative stitchery.

Use on evenweave Fabric.

Most effective with a heavier thread such as Perle, Ostara, Persian or Tapestry wools.

DETACHED FLOWER:

Draw a simple flower on canvas - interlock canvas is the best.



Work the flower. A Basketweave or Continental (Tent) stitch is desirable, or any stitch that is small and compact. Do not block. Cut the flower out, cutting to the very edge of your worked stitches. Be very careful you do not cut your yarn or ravel your worked stitches.

Using matching acrylic paint or permanent markers, paint the tiny bits of canvas on the edges of each petal to match the yarn used.

Work an Overcast stitch or Buttonhole stitch around the edges of each petal, gently, so the stitches do not ravel out. Be sure to work over 2 worked Needlepoint stitches, i.e. bring the needle through the canvas 2 rows in from the cut edge.

Methods to attach the Flower to your canvas:

1. By tacking the center only to your design area with hidden stitches
2. Pile the center full of French Knots by working each French Knot through both the flower center and canvas at the same time. Metal thread can be exciting
3. Leave the center of the Flower unworked and attach it to your canvas design by working a stitch through both the flower center and canvas at the same time, i.e. large Cross or Double Leviathan stitch
4. Attach Flower center using beads, clustered on top of the finished Needlepoint
5. Use a Ladybug tie-tack or any small tie-tack. Pierce through the center of the Flower and the canvas you are attaching it to.
6. Sew a small safety pin on the back and wear it as a pin
7. etc., etc., etc

Any method you use that keeps the Flower where you want it is legal - if you like it.

"If it isn't Fun, it isn't Needlepoint!!!"

Chottie

INPUT FROM THE SUBURBS - Fran Oakley, Scarborough Chapter

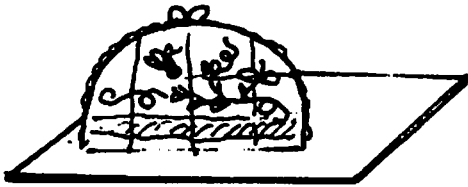
First of all, THANKS TO THE "QUARTERLY" STAFF for their efforts on our behalf. Getting out a periodical which will please everyone is almost impossible -- especially when most of us sit back and wait to be entertained.

Queries are usually mailed because a Chapter is really interested in the policies of a group they have joined, so, we hope any from us will be taken in the right spirit.

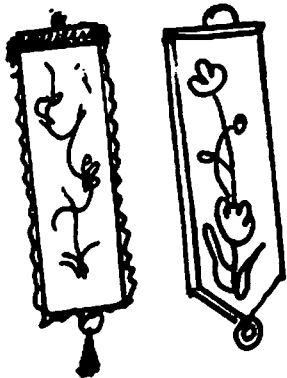
We are an enthusiastic Chapter of needlewomen with wide interests to share -- from Trapunto to Applique to Crewel to Canvas work. We are especially interested in contact with outlying districts who would like spare patterns, ideas, even personal shopping help with embroidery needs.

Finished "finds" gleaned from students, magazines and distant childhood, when the "magic words" were NOT "Run to the store and buy it" but "USE YOUR IMAGINATION!"

Tea Towels make great gifts when turned into a tea cosy and tray cloth with Blackwork. Takes two towels.

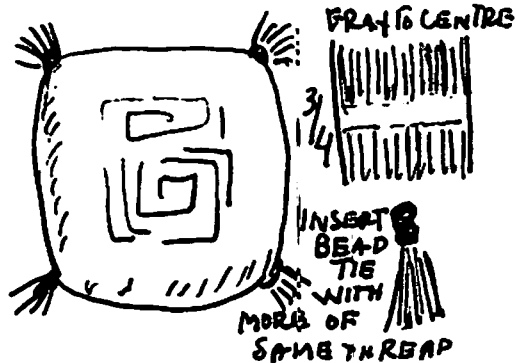


If you are making a luscious huge cushion out of dark material, you can give it that custom look by fraying six inch squares of the same material for tassels.

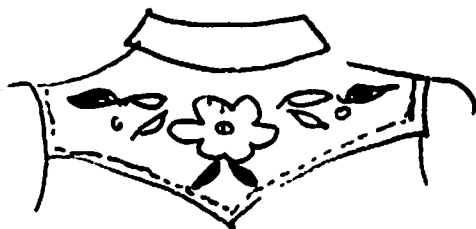


Do you want a nice idea for finishing a hanging? Cut a piece of felt a bit wider (sides & bottom) leave 2" at top for turnover to hold a dowel. Edges pinked or plain are both effective.

A loop can be worked behind to hang, or screw eye (with thread covering the shine)

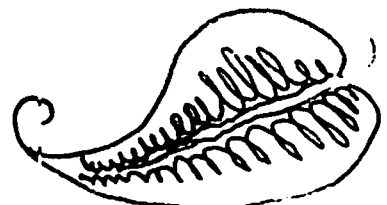
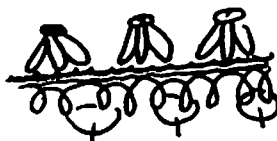


The Mola idea of Panama Indian Embroidery, when simplified can be readily adapted to denim and shows up better than embroidery.



Have you heard of the GASTON STITCH? I didn't think so. It was created by a pupil of that name. Consists of two rows of Pekinese done opposite ways, the supporting back-stitches being done very close -- the looped stitches long.

Makes an interesting textured centre for a Jacobean leaf, decorative band when loops are tied down in groups.



THE LENDING LIBRARY IS AVAILABLE TO ANY E.A.C. MEMBER IN GOOD STANDING.

*** 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 books address:
LIBRARIAN, Embroiderers' Association of Canada, Inc., 90 East Gate, Winnipeg, Manitoba, R3C 2C3.

The following books are available:

THE ABC'S OF CANVAS EMBROIDERY	Muriel L. Baker
ADVENTURES IN STITCHES	Mariska Karasz
COMPLETE BOOK OF NEEDLEPOINT	Carolyn Ambuter
AMERICAN CROSS-STITCH	Hildy Paige Burns & Kathleen Thorne-Thomsen
ANCIENT PERUVIAN TEXTILE DESIGN IN MODERN STITCHERY..	Ellen Jessen
CREATIVE APPLIQUE	Beryl Dean
APPLIQUE STITCHERY	Jean Ray Laury
FUN WITH APPLIQUE & PATCHWORK	Ilsa Strobl-Wohlschlager
BASIC NEEDLERY STITCHES ON MESH FABRICS	Mary Ann Beinecke
BRODERA, MERA	Gertrud Ingers
EMBROIDERY DESIGNS 1780-1820	Mildred J. Davis
THE COMPLETE ENCYCLOPEDIA OF NEEDLEWORK	Th. de Dillmont
NEEDLEWEAVING - EASY AS EMBROIDERY	Esther Warner Dendel
A TREASURY OF DESIGN FOR ARTISTS & CRAFTSMEN	Gregory Mirow
DESIGN FOR ARTISTS & CRAFTSMEN	Louis Wolchonok
DESIGN IN FABRIC AND THREAD	Aileen Murray
EXOTIC FLORAL PATTERNS IN COLOR	E. A. Seguy
DICTIONARY OF EMBROIDERY STITCHES	Mary Thomas
MOTIFS FOR EMBROIDERIES 7th Series 1971	Th. de Dillmont
EDITORS OF SUNSET BOOKS - QUILTING & PATCHWORK	Editors of Sunset Books
PULLED THREAD EMBROIDERY STITCHES	Jane D. Zimmerman
CREATIVE EMBROIDERY	Christine Risley
EMBROIDERY BOOK	Mary Thomas
NEEDLEPAINTING, A Garden of Stitches	Haraszty & Colen
YARN STITCHERY ON THE SEWING MACHINE	Verna Holt
MACHINE EMBROIDERY	Ira Lillow
HOMESPUN AND BLUE	Martha Genung Stearns
WOOL STITCHERY	O. G. Tod
HERITAGE EMBROIDERY	Elsa S. Williams
THE ENCYCLOPEDIA OF CANVAS EMBROIDERY STITCH PATTERNS	Katherine Ireys
EXOTIC FLORAL PATTERNS IN COLOR	E. A. Seguy
HANDBOOK OF METAL THREADS FOR THE EMBROIDERER	Virginia B. Carter
HANDBOOK OF TEXTILE FIBRES II Man Made Fibres.....	J. Gordon Cook
HANDBOOK OF TEXTILE FIBRES I Natural Fibres	J. Gordon Cook
HANDMADE RUGS FROM PRACTICALLY ANYTHING	Jean Ray Laury & Joyce Aiken
NEEDLEPOINT	Hope Hanley
IN PRAISE OF HANDS-Contemporary Crafts of the World..	Octavio Paz
KNITTING WITHOUT TEARS	Elizabeth Zimmermann
NEEDLE LACE & NEEDLEWEAVING	Jill K. Nordfors
QUILTS & COVERLETS, a Contemporary Approach	Jean Ray Laury
THE MOUNTAIN ARTISANS QUILTING BOOK	Alfred Allan Lewis
NEEDLEPOINT DESIGNS FROM AMERICAN INDIAN ART	Nora Cammann
THE COMPLETE ENCYCLOPEDIA OF NEEDLEWORK	Th. de Dillmont
TREASURES IN NEEDLEWORK	Mrs. Warren & Mrs. Pullan
THE NEW YORK TIMES BOOK OF NEEDLEPOINT	Elaine Slater

MEMBERSHIPS:

*** So that you will better understand how the membership is recorded, the Financial Year of E.A.C. 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 the previous August. Should a membership be received during June, 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.

* Life Membership	\$100.00
* Contributing Membership	\$ 20.00
* Individual Membership	\$ 10.00

OR, YOU MAY JOIN THROUGH AN EXISTING CHAPTER.

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.

Memberships (cont.)

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!