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WINTER 1976-77
CH IV - II



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

YOUR BOARD:

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NOMINATING

COMMITTEE - 1977

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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. 452-4583

"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": Meets 3rd Monday each month - 7:30 p.m. in the Canadian War Museum, 330
Sussex Drive. Contact Mrs. Maxine Christie - Tel. 729-2630.

PRESIDENT'S MESSAGE:

Now that you are all deeply involved in a variety of winter activities, I hope you will take time to remember not only your own needlework but, also, the Embroiderers' Association itself. Work by dedicated members goes on "behind the scenes" throughout the year and this devotion is the basis of the very existence of the Association.

Arising from the Executive meeting held in Winnipeg in November was the formation of a new Committee for Education with Kathleen Sweeney, Marian Turner and Peggy Shade as the capable and well-qualified committee. This committee will delve into the tremendous scope in the educational aspect, which will be so vital to the growth of our members. Other members of EAC are working hard with plans and final arrangements for our "SEMINAR '77" at Quetico. Besides having excellent teachers and an interesting schedule, our learning enjoyment will be heightened by the beautiful surroundings.

It is true that working committees are necessary, but the individual member still makes the strength to achieve the aims and purposes of our Association. Please write to me if you have any ideas or suggestions. It is YOUR Association and we would like to know what YOU want.

Sincerely

Sylvia Allen

REMINDERS: SLIDE COLLECTION:

Fran McKean - 15G - 1975 Corydon Ave.
Winnipeg, Manitoba, R3P 0R1
-- is eagerly awaiting your slide contributions

DIRECTORY OF MUSEUMS:

Peggy Shade - 259 Oxford Street
Winnipeg, Manitoba, R3M 3H8
-- is still waiting for your help in putting together her Directory of Museums

STUDY BOXES:

Jane Jefferis - 712 Center A. Street, N.W.
Calgary, Alberta, T2M 2R3
-- is looking forward to hearing from you with your samples 5" x 7" for the Study Boxes

"ENNY" AWARDS: This competition is open to the General Membership whether or not you attend "SEMINAR '77". For those NOT attending, your entry must be received by EAC Head Office not later than April 15, 1977. THOSE ATTENDING - bring with you, to be turned in at the time of registration.

THEME: "THE MONTH OF MAY"

Size: 5" x 7"

METHOD OF EXECUTION: Use "ENNY" medium; "ENNY" threads, yarn, etc.; "ENNY" colors; "ENNY" stitches

SO - START STITCHING! And let's see a large representation of members, both attending and at home!!!

EDUCATION AND RESOURCE MATERIALS - Peggy Shade

At the November meeting of the Executive it was suggested that Education be worthy of a Committee. Under this awesome term we hope to gather resource materials for Guilds and individuals to use. This would mean close coordination of library, study boxes, slide collections and resource materials. It is hoped that over the years the use of slide materials and resources would aid our members in mastering old and new techniques of canvas and embroidery. Also, through further study our members could be better prepared to create interest and awareness in the heritage of our art form.

In an earlier issue we requested the names of any collections which you found of interest. We know that there is a general directory of Canadian Museums available through the Canadian Museums Association. This is of value to the traveller and researcher. We would, however, be interested in hearing about any private collectors who are willing to have their pieces photographed or seen by our members. If you are perfecting or experimenting with a stitch, remember that there are some useful books in the EAC library. Should you decide to concentrate on history of embroidery or contemporary design you might find a useful book. (Refer to previous listing of books available through the EAC library).

Suggestions concerning the educational aspect of our Association would be welcomed. Please forward information, ideas and questions to:

Mrs. Marion E. Turner
142 Ruskin Street
Ottawa, Ontario, K1Y 4C1

Ms. Katheleen Sweeney
2217 University Ave.- Apt. 7
Madison, Wisconsin, U. S. A.

Mrs. Peggy Shade
259 Oxford Street
Winnipeg, Manitoba, R3M 3H8

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LET'S MEET THE SEMINAR TEACHERS!!!!!!

JACQUELINE ENTHOVEN: "You asked me to write a little bit of "getting acquainted" for the members of Embroiderers' Association of Canada:

I am very much looking forward to my trip to Quetico and Toronto. Although I have been many times to the Eastern U. S., it will be my first visit to Eastern Canada. We lived many years in Seattle, Washington. From there we used to go to Vancouver and Victoria. We spent many happy holidays on Vancouver Island.

One of my main loves is initiating people to the joy of doing things with their hands. Stitchery is happiness and peace. I like to impart knowledge, I love to write. My parents were both successful authors. I love to do research on whatever interests me, especially if it involves history and doing some Sherlock Holmes work on a little known stitch from an obscure part of the world.

How did I get started in stitchery: It's a long story which goes back to early childhood. I started studying the subject seriously while in college. The Principal of my college at Oxford encouraged me towards research and writing. She herself had written historical books on embroidery.

Embroideries of other countries fascinate me; whether Mexico, Peru, Uganda, Pakistan, Japan, Southwest American Indians, etc... I urge people to work on what is traditionally their inheritance, NOT to imitate what others do. It has been sad to see the children of African countries taught a Victorian-type of embroidery by Missionaries when their native craft is so much more beautiful.

I would hope that some of you have studied Indian Quill work embroidery and hope that the art is not dead. I'll ask you about it!

I love children and am interested in their stitcheries. I work with school systems to teach teachers how to start children on stitchery, to develop their imagination and creativity.

People often ask if I collect anything? If you asked my husband, he would say ALAS, I collect everything: seed pods, puff balls, shells on the beach, anything to do with cloth and yarn, embroideries... irresistible!!!

What do I do to relax? STITCH - that is the most relaxing thing for me. I can't bear to sit and do nothing - it's my French upbringing.

I like people, especially people who share. Most of all I love my family which includes six beautiful grandchildren who all take their turns at stitchery. They keep me busy embroidering their clothes; right now, two shirts for grandsons.

I forgot to say that in the study of the embroideries of other countries such as Pakistan and India, I like to teach the specific basic stitches, then show how they can be used and modified for our use in contemporary work. It opens new doors.

I hope it will be spring in Quetico because I love nature, especially in the spring. I hope to see many of you there.

I neglected to mention that I am very interested in folk art embroidery, especially costumes. I know that in Canada you have very fine collections of Ukrainian Embroidery. I own a copy of Ukrainian Embroidery designs and stitches. If any of the delegates have embroidered blouses or something of that nature, I would be grateful if they would bring them. I will bring things to show and share and hope the delegates will do the same.

Joan Young

JOAN YOUNG - Kalamazoo, Michigan - "CANVAS CONSTRUCTION - From Start to Finish"

An avid needlepointer, I decided one day to stitch up a shoulder bag to go with my winter coat. I found a bargello motif which could be repeated to produce just the size and shape of bag I wanted. The finished canvas was lovely. But, the finished bag was a failure. The way I put it together botched it!

There just had to be a better way to finish a canvas -- a way which was easy but would give a professional-looking finish. Discovering and inventing a "better way" has been a tremendously exciting adventure!

I learned that the finishing begins with a proper start -- folding the cut edges of the canvas to the back side and working them into the needlepoint stitches. Two canvas lines are left bare, running along the edge. After the

canvases are stitched, each one is lined separately, using Colleen's Stitch (invented by one of my students). Then the canvases are put together and finished off by working the miraculous binding stitch over the two bare lines. It is stitched from the outside with a color co-ordinated needlepoint yarn. It works quickly and gives a beautiful, elegant finish.

Soon I became anxious to work with a diagonal edge and to add a strap or handle and to use a zipper and buttonhole. How much fun it was to discover that all of these things, and others too, are possible by using interlocking canvas and the basic construction process. I learned the tricks for making all sorts of small accessory items, such as checkbook covers, coin purses, and calculator cases. And now I know a successful way to put together a shoulder bag!

The most fun of all has been getting these ideas into written form so that they can be shared with other avid needlepointers. "MIRACLES WITH THE BINDING STITCH" is in print and "MORE MIRACLES" will be ready by the first of May. Next October is the target date for a book on putting together handbags and totes. May other stitchers benefit from my first failure!

DESIGN - LILLIAN ALLEN: As seen through the eyes & experience of Student Dot From

One of the basic yet key features of Lillian Allen's design courses is her ability to make students realize the fact that art, and thus design, "is all around us". Accordingly, one begins to look at one's surroundings with greater insight and a much-improved perspective. Would-be designers participate in stimulating lectures, are shown beautiful slides featuring subjects that range from architecture to plant life and hoar frost and are encouraged to solve various problems from color to texture.

The widely-acclaimed, and greatly appreciated, now retired professor of fibre arts at the University of Manitoba points out that design can be found and studied in both nature and man-made worlds. However, gone are the days when designs simply simulated real-life scenes. Now the camera captures "what is", freeing the artist to work on imaginary patterns when she chooses.

Miss Allen, who gives courses at the Crafts Guild of Manitoba, leaves no room for the inhibited. While drawing and painting are assets, other media can be used to create good design. Well-known for her prize-winning photographs Miss Allen explains that designs can be adapted to various crafts, such as stitchery. One of her most exciting ways of exploring and developing designs is the "complete happening" with water colors. Blowing paint from a straw onto wet paper also creates interesting shapes. "You can express a tremendous amount with lines" suggests the amiable expert who will demonstrate various techniques including those involving the slant edge pen. Miss Allen also recognizes "perfected doodlings" as preliminary creations of fibre design.

Would-be designers at Quetico will become familiar with the importance of spaces in design. Whether the positive spaces that make up the design or the negative, situated between the designs, all spaces must be considered in developing a well-balanced design. To eliminate some disasters Miss Allen recommends that designers first cut out desired shapes from colored paper and move them around until they achieve desirable effects.

The pros and cons of color; how color phenomenon can fool us with regard to sizes, temperatures as well as values of the subject color; how nature sometimes seemingly contradicts the natural color scheme of things; and, the real basics of color beginning with the color wheel are but a few aspects that Miss Allen is likely to touch upon during her informative and motivating lectures.

Another real bonus feature of Miss Allen's classes, aside from all the materials one can dabble in and become familiar with, are her various books and book recommendations

that we can refer to long after we return home, eager to begin designing new projects. To learn design under Miss Allen is both a thrill and a privilege many University and Crafts Guild students frequently emphasize.

ANNE ADAMS - "FULL CIRCLE"

".....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 canvaswork."

Our Embroiderers' Association of Canada is only in its fourth year. I believe it is a tribute to each and every member that it is unabashedly successful. May it never become complacently so! I have my own personal debt to us and I offer my story here, certainly not for its autobiographical value but, as a personal statement on the value of a guild per se. For though we cannot refer to ourselves as THE Guild, we are in fact a guild in the finest sense of that word.

One often shows a rather perverse lack of curiosity about the commonplace. Whitework, in all its forms -- Broderie Anglaise, Cutwork, Monogramming, Surface stitchery, Pulled thread embroidery, Dresden work, which combines pulled and drawn thread work, was so much a part of my life as a child that it never occurred to me but that it was an integral part of all households. Nor did it ever occur to me that a Christening ever took place where the baby was not attired in a long elegant white dress, the bodice and skirt of which were embroidered with flowery shapes, filled with pulled thread embroidery and embellished with eyelets.

Consequently, as an adult, my study of the history of embroidery, and my pursuit of its techniques took me in just about every direction but that. While Dresden work remained a favorite, I somehow felt it was probably a private interest and because of that, and the proximity of samples, I could pursue that "later".

In the Autumn 1975 issue of the EAC QUARTERLY there appeared an article by Margaret Swain. It was a reprint from The Scots Magazine and was entitled "Ayrshire Needlework 'The Floo'erin'". It was a revelation and my embarrassment was profound. For all my work, the very embroidery reflecting my own strong Scottish background had absolutely escaped me. I had assumed it was Dresden work and, again, because of its proliferation and accessibility, I had never sought to identify it beyond that. At any rate, my first move was to my mother's to examine the baby dresses and the collars and cuffs; my second was to the Royal Ontario Museum to fill in the glaring gaps in what I had naively believed was a fair knowledge of embroidery history. In both moves I was particularly fortunate. The Royal Ontario Museum Library had a copy of Margaret Swain's book "The Floo'erin" (now out of print) and from that I gleaned that our own dress is an example of Ayrshire work at its peak of refinement. I am presently working on a new christening dress in the old tradition. That's the personal side of the story.

Now, of course, like most needleworkers, my interest consumes me and this little incident was only the beginning of another story. I could not study all the little patterns of pulled thread embroidery without trying them out, so with needle and thread in hand I was soon lost in the pleasures of their execution. Several thoughts came to me: As a contemporary needlewoman, and a

teacher, I am conscious always of the friendly, but ever present, division of today's needleworkers into three camps -- the embroiderer, the Canvasworker and the creative stitcher. (Actually, it would have been more politic if I had mentioned these alphabetically, so as not to indicate any preference). Pulled thread embroidery is a counted thread embroidery. Its design elements appear when threads of the ground are drawn or pulled together to create a pattern. Its versatility and attractiveness are outstanding and it delights me to think of its potential as a peacemaker. It is a type of embroidery which can exist for itself and therefore it is ideal for the beginning embroiderer. Combined with surface stitchery on fine linens and lawns it has all the charm and delicacy of whitework. Done on canvas it is the ideal way for a confirmed canvasworker to expand toward other types of embroidery. Finally, it can become a new challenge for the creative stitcher.

Imagine my excitement then, when, last year at Elsa Williams' School of Needleart, a teachers' week offered a study of pulled thread technique on linen canvas. Five minutes there and I was off and running. By the end of the week we had combined it with both canvaswork and crewel embroidery and were thinking of using it with needleweaving as well.

Back home, developing my own teaching plans and indulging my own intense interest in the subject, two nice things happened. An early 18th century piece of Dresden work arrived from an English antiquarian and, in the same mail, also came a letter from Mrs. Hart Massey asking me to submit a workshop on Pulled thread on canvas to be taught at "SEMINAR '77". It must be the ultimate pleasure of any person committed to an art, to be offered the chance to share a facet of that art with others to help perpetuate the technique and to offer it to those who will go on to develop it into a personal statement. Out of an acorn who knows what kind of oak may grow? My Guild planted the acorn for me and I offer the growing oak back to my Guild.

BARBARA SMITH - "THOUGHTS ON MIXED MEDIA" - (Originally published as a slightly longer article in 'The Flying Needle')

It is a pleasure to see embroiderers branching out in all directions. Many have been inspired to learn new fibre techniques either on their own from the abundance of books available, or from workshops and classes. The use of coiling, weaving techniques, the sewing machine and all sorts and forms of applique and quilting are only a few of the many techniques and tools used to richly enhance canvas and fabric with thread. Mixed media is now an accepted category in stitchery shows.

But there are pitfalls for the enthusiast. It is necessary to discipline one's choice of techniques and avoid the cluttered appearance of work that has abandoned design for the sake of displaying textile "tricks of the trade". It is so easy in one's enthusiasm to overdo. Design and technique must complement one another. Each technique can lend its own special appeal, but it must have meaning for the piece as a whole.

Color adds another problem when mixing media. It is a strong part of the design statement; the first thing to affect the viewer. It can be quite difficult to handle a number of unrelated colors well, but it can be positively dangerous when working in mixed media! Until one feels comfortable working with a variety of techniques, it is wise to use a very limited color palette. Viewing your work at a distance helps to spot and correct uninteresting or overdone juxtapositions of color, value, shape and texture. Squinting, or half-focusing your eyes will also help to see the light, middle and dark areas and to decide whether they are behaving the way you intend them to. This is a sound rule for all embroiderers, but is doubly necessary when combining a number of techniques.

These comments can also apply to the use of found objects. Washers, beads, stones, bark, shells, chicken bones and such provide wonderful diversion for the viewer and subtle changes in texture. But they, too, can be overdone, so that the message to the viewer becomes one of cleverness, often without content and integrity.

The study of primitive techniques and designs yields an abundant array of well handled mixed media, color and found objects. Study in museums of natural history or in the many books on American Indian, African and Aboriginal art can provide countless ideas and lessons. Another way of learning to use mixed media well is to work a series of pieces. One can alter colors, values, techniques while keeping the feeling of the original concept and design. Or one can try using the same design and colors, but vary the technique used. This is an excellent discipline and a good way to test some of the limits of a particular technique. Mixed media is an exciting, challenging area to explore but, once the techniques are mastered, the embroiderer must allow the design to dictate the media chosen.

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HELPFUL HINTS:

- ** Anyone having a small LATCH-HOOK, used to mend stockings or woollens, will find it beneficial to pull through short ends on back of your canvaswork projects. Can be purchased in notions or needlework sections of most department stores.
- ** When you make an error and someone spots it, tell them that you subscribe to the Theory of Intentional Error. It goes like this: "Only the Creator can do a perfect job. Perfection by a human would invite Divine wrath. Therefore, nothing done by a human should be perfect. Hence, the Intentional Error."
- ** Use masking tape wound over your fingers - sticky side out - to pick off any fuzz after having ripped some stitches. Keeps work clean.
- ** Put colorless nailpolish on short end of yarn then use as a needle. This is good method to use on some metallics that need the ends controlled.
- ** When using a small narrow hoop: Glue a strip of felt to the OUTSIDE edge of the INSIDE hoop and it will hold firmer.
- ** Stuff a pincushion with an SOS pad -- keeps your needle sharp and clean.

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LIBRARY ADDITIONS:

The Dictionary of Needlework - Caulfield & Seward
 Setana Shal
 Meulenbelt Dutch Samplers
 Rosse Flower Embroidery
 Pfannschmidt Lace
 Rugs & Wall Hangings - Maggie Lane
 Creative Embroidery - Anne Spence

DONATED BY:

Peggy Shade

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"ONE IS JUDGED BY WHAT HE FINISHES, NOT BY WHAT HE STARTS".

CHAPTER PROGRAM HELPERS:

Planning programs need not be a chore if you secure a list of the talents of the Membership and then encourage members to assist with the programs by contributing and sharing their individual talents with the other members. Meetings should be "learning sessions" and not burdened with reports which your Executive should be able to handle and then present in capsule form. The fortunate members are those who give a program, as they learn through further research and from the presentation of the subject.

A questionnaire to the Members can enlighten the Program Chairperson to the desires of the Membership and these could then be placed on slips of paper with a program date, and drawn from a hat; Program Chairperson recording those drawn and dates. It is not necessary to solicit outside speakers and teachers for all monthly meetings; this could be a special treat on occasion. Special Workshops are where Outside Specialists are employed and this would then be a two or three day event and completely self-supporting.

Subjects to consider: CANVASWORK:

Pulled Thread
Explore one stitch to the fullest - large, small, sideways, open,
closed, half-stitch, etc.
Four-way Bargello and variations
Color-blending and shading
Dimensional effects
Basketweave and all its possibilities
Two-size canvas technique
How to: Patch; Mend; Enlarge; Join; Hem; etc.
Fringes

FABRIC:

Counted Thread
Traditional Crewel: Long & Short shading especially
Ethnic Embroideries: Ukrainian, Greek, Indian, Pakistani, Polish,
Italian, etc.
Free-form, Creative Stitchery
Dimensional
Stumpwork
Goldwork or Metal Threads
Pulled Fabric
Drawn Fabric
Hemstitching
Lace Edges - Needle Lace
Applique

And the list can go on and on

EAC was begun on the wish to "share" and enlighten Members but it has to be a mutual sharing, one with the other. Therefore, through presenting a program, and with each Member accepting her responsibility as a Member to "give" something for others in return for "receiving" the continuous helps at the monthly meetings, progress will be made in all directions.

Let us take this a step further and ask that when presenting your program you send a copy of it to the QUARTERLY Editor and it could be shared Nationally.

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WHEN IN DOUBT --- RIP IT OUT!!!

PORTRAIT OF A PROJECT - by Joyce Hunter - Winnipeg

In order to tell you about my present embroidery project it is necessary to backtrack a year or so to the day when I came across an advertisement for a painted canvas panel depicting a mediaeval damsel and a troubadour. Something about the coneshaped headdress (Hennin) on the maiden struck my fancy and I began to think about embroidering a panel with a mediaeval subject, but of my own design. Considerable research resulted in a scene showing two maidens with their dogs, a glittering castle in the background and various flora and fauna scattered about. Last winter I spent many happy hours stitching on the panel, under the guidance of one of our talented local teachers. As in any "original" effort, it is necessary to do some experimenting, so that every stitch one takes doesn't necessarily remain on the finished piece. Finish it I did, though, but, while fairly satisfied, I was left with a desire to try something a bit more ambitious.

Looking around my home for a piece of furniture which would suit a crewel cover, my eyes lit on a modest French Provincial-style loveseat in the living room. While it is not in immediate need of recovering, it will be in the not-too-distant future. Also, the style would lend itself to scenes, one on the seat and one on the back. Once again I decided to use the mediaeval theme. Back to the Library I went and carted home books on life in the Middle Ages, some of which were quite lavishly illustrated. The period in which I was interested was Burgundy of the 15th century and this limited the material available to me. However, when I came across a figure which seemed to have possibilities for embroidery I would trace it off, as well as animals or buildings. Since I am not an artist, the figures had to be in poses I could use without alteration. Thus, a courtier doffing his hat to a king would become a nobleman tipping his hat to a lady. Again, by removing the spear held by the peasant St. Joan of Arc, I turned her into a shepherdess with a crook. (Fig. 1)



I covered pages of tracings from books of history and costume, as well as poring over my embroidery books for animals, flowers and trees which could be worked into the design.

Now came the real challenge -- arranging all the bits and pieces into a pleasing whole. I decided that the seat would depict a rural scene, with hunters and animals. Then it occurred to me that, although the loveseat was a piece of "occasional" furniture, it would be used and the parts which might soil more quickly should be embroidered. Therefore, along the edge of the seat I sketched in a river, complete with fish and swans, on which a group of young musicians is being punted, and to balance on the opposite side, a fisherman in a boat.

I measured the area on the seat and back into which I wished to place the design and, in turn, blocked out areas where the larger subjects would go -- a hunter and dog, a unicorn and a hunter on a horse. Then I selected the suitable sketches from my collection. Using the graph method I enlarged each to the right size. I pinned the enlarged subjects onto the paper representing the seat and added trees, flowers and small animals until the result pleased me.

If any adjustments needed to be made, I altered the enlarged drawing. For example, the unicorn I used (from the famous "Hunt" tapestries) was emerging

from a pool in the original scene, and so I had to give him some hindquarters. Since the unicorn is a mythical beast, I can't imagine who can, with authority, criticize my efforts! (Fig. 3)

In another instance I found a good mounted figure, but he was wearing the doublet and hose of the Elizabeth I era, and holding a gun, so guided by the illustrations in the costume books, I put him into the clothing of a mediaeval huntsman, complete with spear and a fetching hat. (Fig. 2). Embroidering faces is always a tricky business and as there are several to be worked, I decided to eliminate one by having this figure look over his shoulder. He could be looking at either the shepherdess or at a deer off in the distance.

In arranging the design for the back I decided it would also be out of doors but this time would be of two couples of the nobility, each with dogs (always present in mediaeval art) and just for fun a jester juggling three balls while his little dog stands on his hind legs trying to get into the act. (Actually the dog is from a 15th century woodcut I noticed in an advertisement from the Metropolitan Museum.) The castles are quite sketchy, but they are included to let the observer know that the feudal system was in full swing.

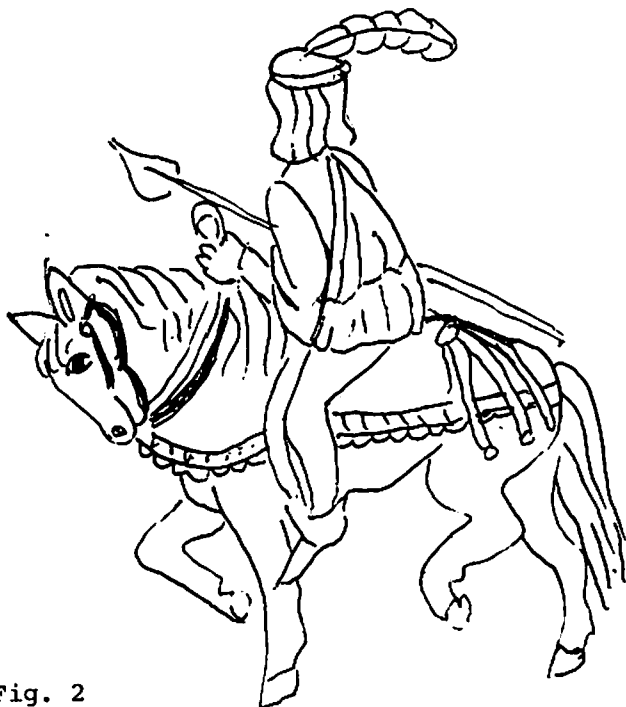


Fig. 2



Fig. 3

Researching a project, such as mine can be rewarding in itself as one is inclined to read the books as well as enjoy the illustrations. Two particularly interesting books turned up in the course of my research; one, "Town Life in the Middle Ages", a Horizon Book, and the other "Body and Clothes" (an illustrated History of Costume) by R. Broby-Johansen.

According to everything I have been able to read on the subject, bright colors were favored by the nobility of the time and this fact, together with the various flowers in the design, means I do not have to restrict myself to any particular color scheme. Being the practical type I want the loveseat to fit into any room as I don't expect to embroider more than one cover in my lifetime. I have chosen linen twill as the background material and have drawn the design on it.

With the start of a New Year I am about to

begin stitching and, with luck, will have my project finished in a year or so. There is some consolation in reading in one of my books of an outstanding piece of crewel embroidery worked by Lady Mary Trevelyan which she began in 1910 and completed in 1933! Wish me luck!!!

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A STORAGE PROBLEM - by Dot From - Winnipeg

Stitchery supplies are messy and demand space. Colors should not be mixed but readily identifiable for easy use. In addition, yarns should not be tangled so that fibres become worn before they are put to use. What then is a practical way of storing them? My plastic bags in drawers were becoming another problem as they grew in numbers and crowded drawers already holding other items such as needlecraft magazines.

Perhaps my solution will help someone else but it comes with one condition. You must be able to devour ice cream at the rate the From's do! The plastic ice cream pails, complete with handle (for easy carrying) and lids (for dust-free storage) stack easily in a craft corner of our bedroom that's specially reserved for "semi-neat items".

However, the pails containing current project colors are kept stacked in a corner of our family room, hidden by a settee and bookcase, yet nearby for those precious moments.

While there is a drawback in not being able to see through the pails, they are labelled and always stacked with their color labels facing the front. One day my project will be to patch the front of each pail with the correct color. Another project to better accommodate the stacked pails involves my husband who promises to make something akin to a what-not shelf, designed to hold the pails. A final advantage of the pails is that they are easily toted in the car.

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CREWEL IN WATERCOLORS - by a Grown-up Child!

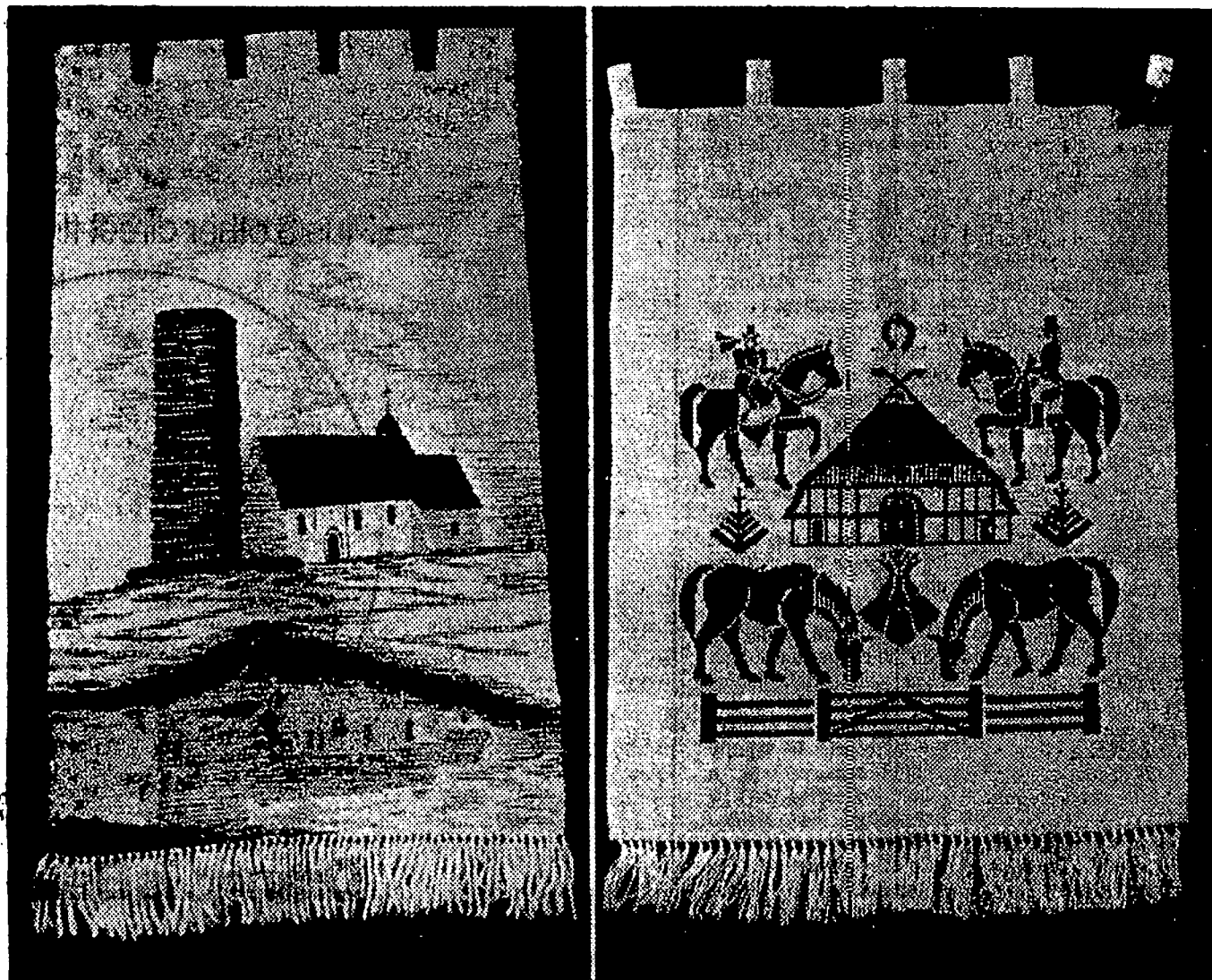
As a child, the delicacy of Beatrix Potter's watercolors must have touched you as you read Peter Rabbit. How I loved that scamp! Recently, there has been a renewed interest in Potter's illustrations. Large poster reproductions have been done and through a poster I met the nice mice characters of "Tailor of Gloucester". With their sewing and embroidery tools these creatures are quite irresistible.

Of interest to an embroiderer, however, are the samples of crewel work painted by Beatrix Potter. The designs are very elegant but restful in nature. The designs were copied from actual embroidery pieces in the Victoria and Albert Museum. She painted these in an accurate and detailed style in 1903. Should you decide to study her pictures have fun and read the story. "There was a snippeting of scissors and snappeting of thread". (Now, doesn't that quote stir your desire to thread-up and work?)

An excellent reference is "The Art of Beatrix Potter" - London, New York - Frederick Warne & Co., Revised Edition 1972. This is an expensive book to purchase but local libraries should have it. The book covers illustrations of all Beatrix Potter's books. But, if you are interested in only "The Tailor of Gloucester" any bookstore can provide a copy at a very reasonable price.

BREATHING LIFE INTO A DYING ART - by Donna Anderson (The Vancouver Sun - November 1976)

Claus Ferlow is trying to save a dying art. Gobelin tapestries are going the way of many traditional family-based folk arts -- they are disappearing as their makers disappear. There are few people left in West Germany, where they are now woven, who know how to make them.



Traditionally the weaving art was passed in families from generation to generation -- the present weavers range in age from 50 to 80 -- but today there is no one coming up to take over from the older weavers, says Ferlow. "The young people do not want to spend the time at weaving, they want to work in the factories and make money -- tradition is nothing. They do not have the feeling of color, the knowledge to bring the right colors together. It takes years to learn the craft -- no two tapestries are alike. Each is an original work of art and we are trying to keep it alive."

The history of the tapestries is a long one. The Gobelin family established a tapestry factory in their dye works at Paris in the early 1600's with the help of the French king, and in 1662 the French government took over complete control of the property and Gobelin tapestries became world-famous. The tapestries, according to Ferlow, are magnificently created with light effects, but "so simple".

They are created on a vertical frame, he says, "not like normal weaving that moves from side to side. They are 100 per cent wool and hand-worked -- Canadian Customs accepts them as works of art." The tapestries are heavy and have many colors like an original painting. In Europe, Ferlow says, people buy them as an investment as they would a hand-knotted Persian rug.

There are two types of Gobelin tapestries, one using dyed wool, and the other, natural wool from the sheep where the pattern is woven from natural color. Ferlow says they are long-lasting, "I've seen tapestries 370 years old. The only care they need is spraying against moths and drycleaning when necessary. In the old days when the family and the animals were all living under one roof and when there were weddings and parties, the animals were moved away from the centre of the house and the tapestries used as visual partitions. Today the hangings see more use in homes as well as churches and palaces and the designs are usually picture scenes from the Bible, history, legend, flowers, conventional designs, heraldic devices or coats of arms. They are priced from \$345 to \$1,130."

Hand-woven, reversible wall hangings differ from Gobelin tapestries in that they are made of wool woven into cotton and are in only two colors. "The hangings are 75 to 80 per cent wool and the rest is cotton," Ferlow says. "They are hand-woven on large hand-loom where the weaver is always working with the muscle -- it's very hard work. The Tree of Life is the most famous design -- it is used in all high quality oriental arts. Because of that special feeling for animals, they are used in the designs depicting the Saxony farmhouses that still abound today and are used as museums."

Ferlow hastens to add that weaving the Gobelin tapestries and the wall hangings is a full-time occupation for the weavers. "It's inspirational work and the weavers, who work individually, will often spend as long as 16 hours a day at their looms." The wall hangings are priced considerably lower than the Gobelin tapestries, selling for \$60 to \$550.

* * * * *

BOOK REVIEW:

"EMBROIDERY AND COLOUR" - Constance Howard (Van Nostrand Reinhold 1976) \$19.95

Many of our members have met and worked with Constance Howard. To read her newest book (off the press just before Christmas) was a pleasure. This is straight-forward, practical advice given by an expert in the field. Many black and white drawings and colour photographs illustrate the seven sections which make up the volume. Various exercises and experiments are included for many colour approaches.

This is a very readable book; also, one which could be used as a textbook guiding a group situation in class. Individuals studying on their own would find it useful.

May Constance write many more!

* * * * *

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BOOK REVIEW:

"TEXTILE COLLECTIONS OF THE WORLD" - Vols. I & II O Cecil Lubell (Van Nostrand Reinhold 1976)

In 1976 Van Nostrand Reinhold published Volumes I & II of "Textile Collections of the World". Vol. III is soon to be published. The author, Cecil Lubell, is planning several volumes. These books cover museum collections in different parts of the world. Vol. I covers United States and Canada and In Vol. II Lubell reviews the collections of the United Kingdom and Ireland. These books are of special interest to designers, textile art enthusiasts and museum hounds.

The books are expensive (\$30 - \$35 each). Perhaps local libraries could be encouraged to add them to their shelves. Vol. I includes listings and addresses of Canadian Museums having extensive collections in textiles -- useful to the traveller. The study of these books is recommended for any member interested in design.

* * * * *

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BOOK REVIEW:

"NEEDLE LACE & NEEDLEWEAVING" - A New Look at Traditional Stitches - JILL NORDFORS
(Van Nostrand Reinhard)

Feeling a bit hum-drum? Caught up in a mid-winter slump and in need of some good old-fashioned inspiration? Then by all means, a real pick-me up is Jill Nordfors' book "Needle Lace & Needleweaving". And before you assume that you're hardly with it and that the subject matter is beyond you, let me assure you, needle lace and needleweaving can be mastered by one and all. The book, from which treasures can be gleaned, comprises all of the good words from encouraging and instructional to definitely inspirational and enjoyable. Even Mrs. Nordfors herself, in a sub-title defines her book as "a new look at traditional stitches". In other words many of the stitches we have already mastered in traditional techniques.

Another plus for "Needle Lace and Needleweaving" is its many super illustrations. Not only are there beautiful close-ups, both black and white and colored of completed projects, but pages of stitchery details showing how to transform traditional stitches into beautiful laces and weaves. After preliminary discussions that are most valuable to the novice regarding basic materials and background fabrics, the author jumps right into the meat of the matter -- a discussion of how to attach many of nature's wonders from shells to bones. Perhaps you've been a long time admirer of shi sha glass and the seemingly unique stitchery used to attach such pieces to projects. Now the secret is out! All of it is possible simply by following easy to read instructions and illustrations. The plain, ordinary buttonhole stitch becomes one of the wonders of the book as lacey networks cover stones and make little cups to hold jewels.

Needle lace stitches that make beautiful contemporary hangings or trims on garments and decorator items include various forms of the buttonhole stitch from detached to knotted double buttonhole; ceylon stitch; tulle stitch; diamond filling and filet stitch. Variations are even suggested whereby once the work is finished it can be removed from the background fabric! Edging stitches ranging from Antwerp to Armenian and Plaited are carefully detailed.

Ample space is also given to decorative stitches such as Italian buttonhole, knotted insertion and faggoting that will attractively join two pieces of fabric. Stem-stitch takes on an imaginative look when used over drawn threads or a series of long, straight stitches, in an airy, rather than tight tension. Chevron, Raised-stem, Spider Web, Cretan open (worked over warp threads) and Raised Honeycomb filling are all familiar stitches that offer novel and excitingly new challenges.

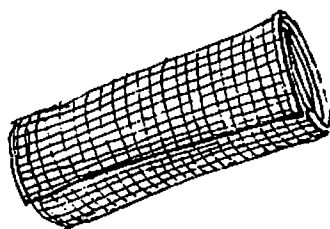
Eye-openers in woven stitches include the woven band and twisted lattice. Another attractive and easy to do stitch that definitely looks difficult is the Double Bars with Woven Circle filling. The Raised Chain Band, traditionally neat and at least moderately close, is especially inviting worked in an open, lacey manner. Other border stitches that are discussed in contemporary fashion are Checkered Chain Band, Portuguese Border and numerous variations of the Herringbone stitch, to mention a few. Bars offer all sorts of possibilities as they are corded, overcast, twisted, whipped and buttonholed. Contemporary projects featuring texture highlight a section that combines the use of needle lace and needleweaving.

Climaxing the book, perhaps, is its final chapter dealing with "ideas for finishing", a topic that is beneficial to many EAC members. However, even the index of stitches deserves an honorable mention as each stitch is illustrated and page numbers listed in italics indicate photographs. As a final note, without going into raptures, Needle Lace and Needleweaving offered the incentive and encouragement that I needed to decorate a bag I made for the holiday season. Not only was this project loads of fun at a very busy time but it conjured up other ideas for more needle lace and needleweaving projects. "Needle Lace and Needleweaving" is a definite must for any embroiderer's library.



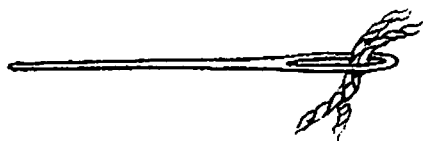
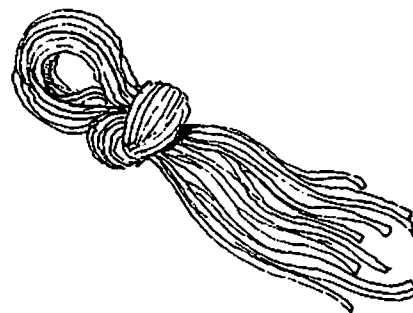
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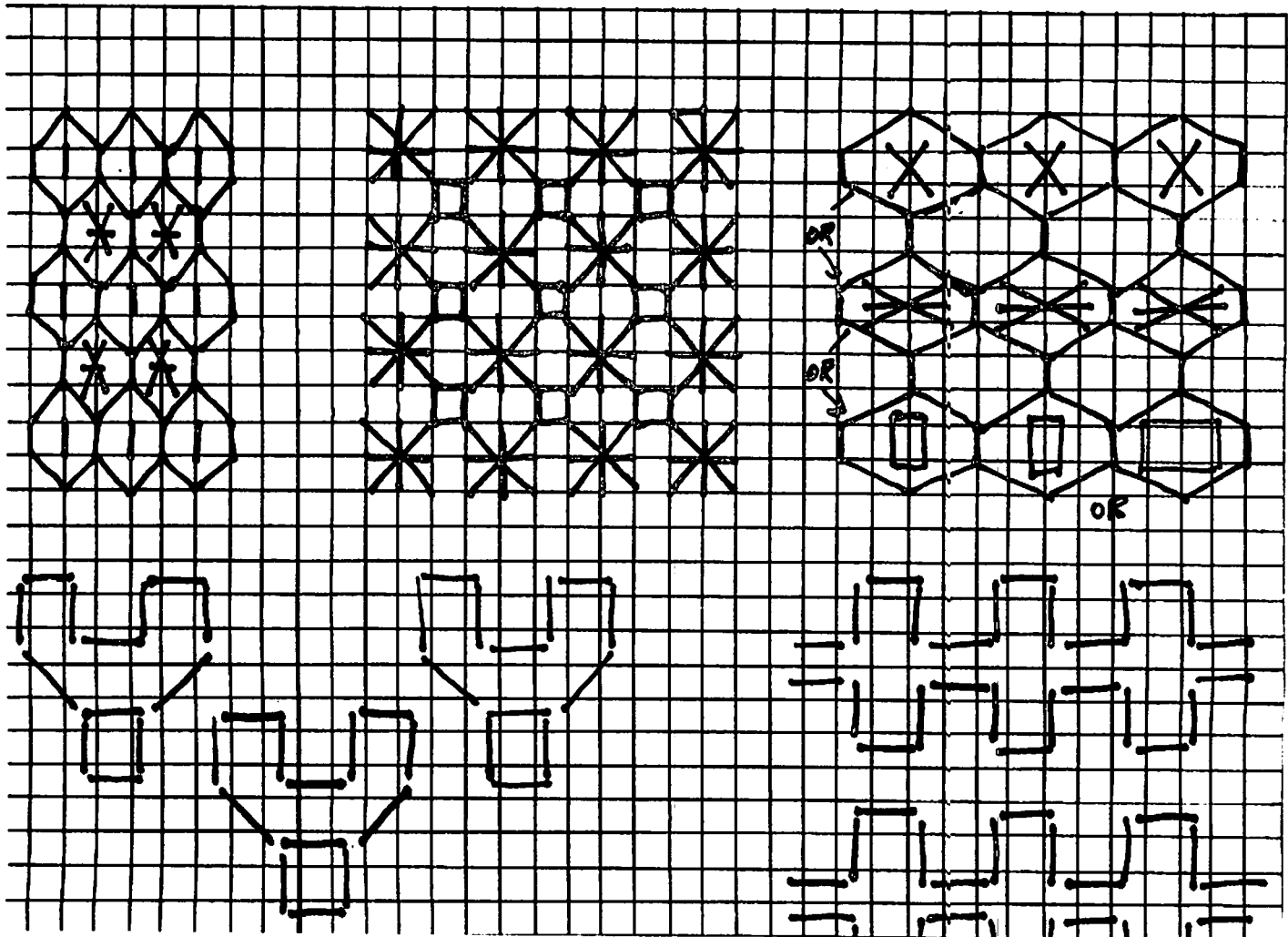
LET'S TAKE A LOOK AT BLACKWORK

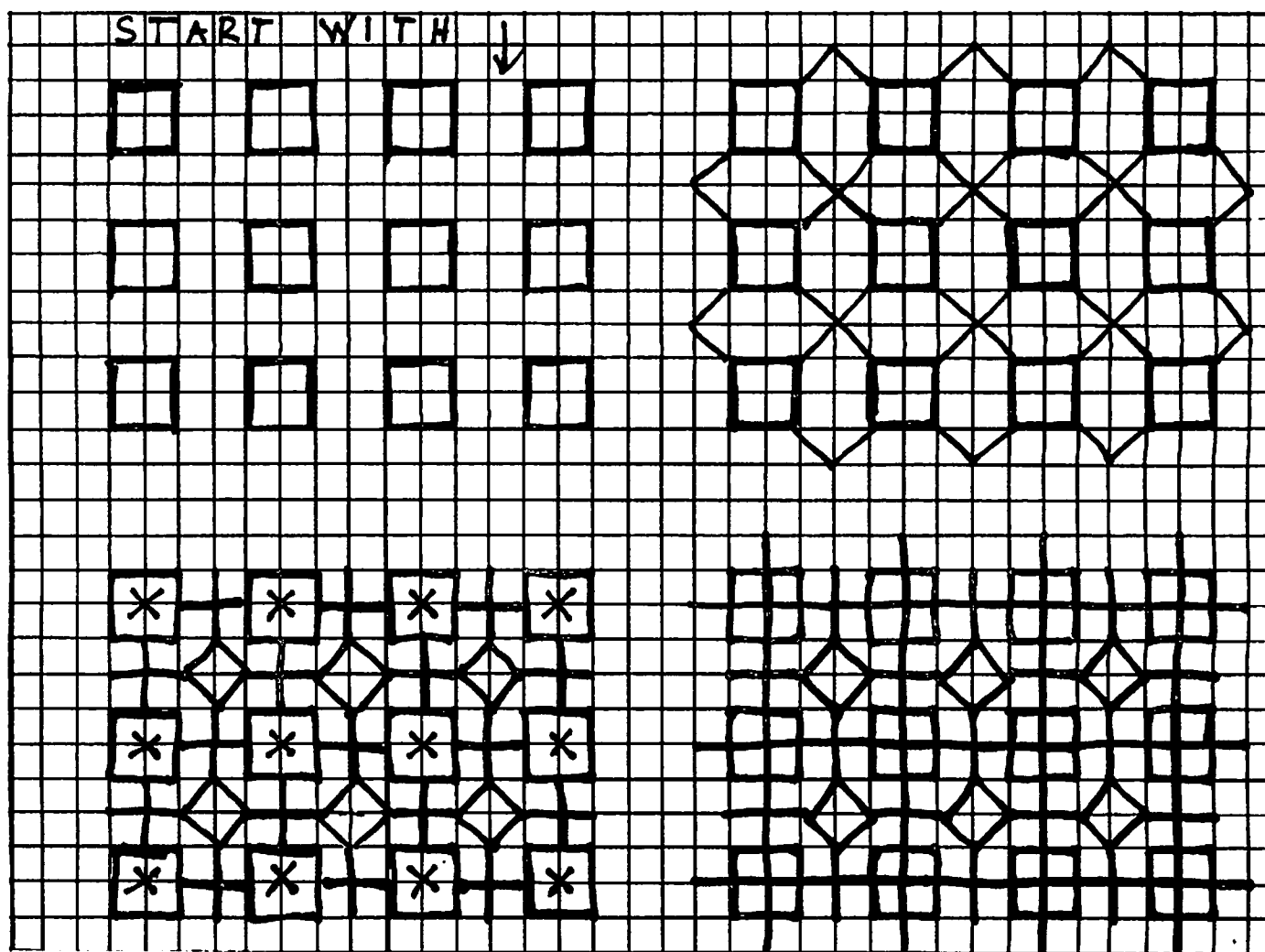
This is a form of embroidery which was traditionally worked in counted stitch with Black silk over white evenweave linen. Effects are created by the openness or density of the stitches used, varying the tone by increasing or decreasing either stitches or strands of thread.

A hoop is a 'must' as it aids in quality of the stitching and the ease of counting the threads. The stitches should be stabbed or poked -- not sewn --- in order to be cleaner and more defined. Stitches used are: Cross Stitch; Back Stitch; Running and Double Running (Holbein).

Look to nature for patterns; use only outline of areas; fill these areas with stitch patterns. Denser stitches in shadowy areas. Lacier stitches in "light" areas.

To begin: Build your patterns on evenly spaced geometric shapes.





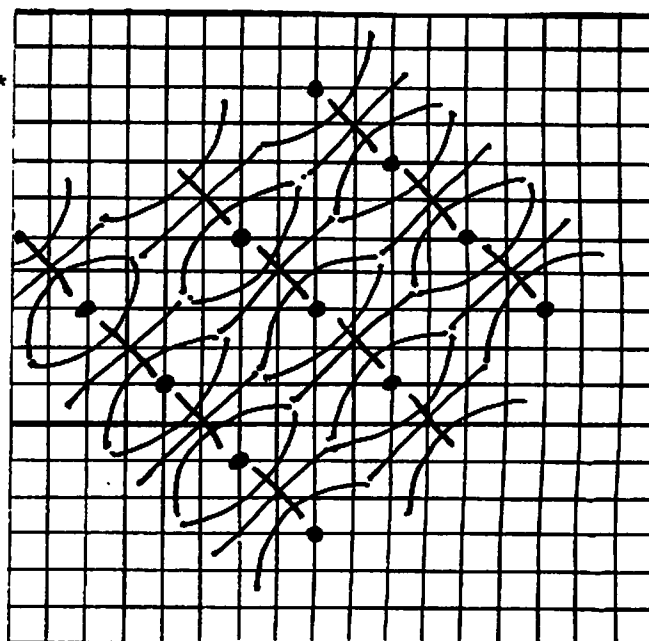
Doodle patterns on graph paper. Sample traditionally on evenweave linen but try AIDA CLOTH in the different sizes with heavier threads like #3 Perle. Try heavy evenweave UPHOLSTERY fabrics or HARDANGER cloth. It's even fun to use UNEVEN WEAVE which may draw your pattern out into oblongs instead of squares.

EXPERIMENT! THAT'S LEARNING!

* * * * *

SHEAF STITCH - worked diagonally

Work on a diagonal for a different effect; fill spaces with a fat French Knot in either a contrasting color or yarn.



SOMETHING TO WORK UP!!! - from Fran Oakley

We are always looking for design motifs that may be applied and the Poppy illustration below may be used and adapted to applique, needlepainting of fabric or canvaswork, Blackwork -- and you may think of more ways. Use it as illustrated; enlarge it or reduce in size to fit your particular needs.



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*** 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.

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(Please turn to outside back cover)

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