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FALL 1977
CH V - I



Embroiderers' Association of Canada inc.,

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

EMBROIDERERS' ASSOCIATION OF CANADA INC., EXECUTIVE 1977

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***** When addressing Mail, please indicate on envelope to whom you wish it sent.

***** DEADLINES FOR SUBMISSIONS TO QUARTERLY: Jan. 15th, April 15th, July 15th, Oct. 15th

CHAPTERS

WINNIPEG: Meets monthly 4th Thursday, 7:30 P.M. - First Presbyterian Church,
N.E. Canora & Picardy. Contact: Pat Corner - Tel. 284-6829
BRANDON: Contact Jacqueline Loynd - 251-28th Street - Tel. 727-6622
BRANT BRODERERS: Contact: Mrs. M. Stott, 32 Palace St., Brantford, Ont. Tel. 756-7437
WHITEOAKS NEEDLECRAFT GUILD: Mississauga, Ont. Contact: Barbara Chase
3452 Grandfork Rd., Mississauga, Ont. L4Y 3M9
NIAGARA PENINSULA NEEDLE ARTS GUILD: Contact: Mrs. R.M. Vaughan, Mountainview Road,
R.R. #3, Beamsville, Ont. LOR 1B0
OTTAWA: Meets 3rd Monday monthly. 7:30 P.M. - Canadian War Museum, 330 Sussex Drive, Ottawa.
Contact: Maxine Christie, 660 Windermere Ave. K2A 2W8
ST. JOHN'S GUILD OF EMBROIDERERS: Contact: Linda G. Bartlett, 8 Fitzgibbon St.,
St. John's, Nfld. A1E 2G1
SCARBOROUGH: Meets 1st Monday monthly in Cedarbrook Community Centre.
Contact: Mrs. Shirley Chown, 5 Penetang Cres., Scarborough, Ont. M1K 4Y4
TORONTO GUILD OF STITCHERY: Meets 1st Thursday morning 9:30 A.M. monthly.
Rosedale United Church. Contact: Patricia Davies, 11 Sparkhill Ave.,
Toronto, Ont. M4K 1G4 Tel: 465-3081

DUES ARE DUE!!!

PRESIDENT'S MESSAGE

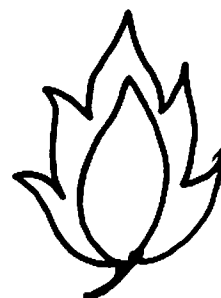
In all ancient societies winter was a time of rebirth. All life became centered inside, to spring forth and bloom in the springtime. We in this modern society are also affected by this cycle. Through the ages embroidery has been a winter pastime, giving people an opportunity to express all the growth which was compressed in each individual.

As we approach the winter season, the time to assess your creative and imaginative abilities is now. In the rush of the time, be grateful for the joys and contentment of your embroidery.

Sylvia

The mid-year meeting of the National Executive of the Embroiderers' Association of Canada met in Winnipeg, November 5th with nine directors attending. Many subjects were discussed and new ideas brought forth. The Board has appointed Selma Sigesmund, Winnipeg, as first Vice-President and Ardene Hannus, Niagara Peninsula as second Vice-President to act until nominations at the Annual Meeting in May 1978.

A second meeting of the Executive Board will be held Tuesday, December 13th in Niagara-on-the-Lake, Ontario at which most of the eastern directors and four directors from Winnipeg will attend.



*** PEOPLE CAN BE DIVIDED INTO THREE GROUPS: THOSE WHO MAKE THINGS HAPPEN, THOSE WHO WATCH THINGS HAPPEN, AND THOSE WHO WONDER WHAT HAPPENED

..... John W. Newbern

*** IT IS BETTER TO KNOW SOMETHING ABOUT EVERYTHING THAN ALL ABOUT ONE THING

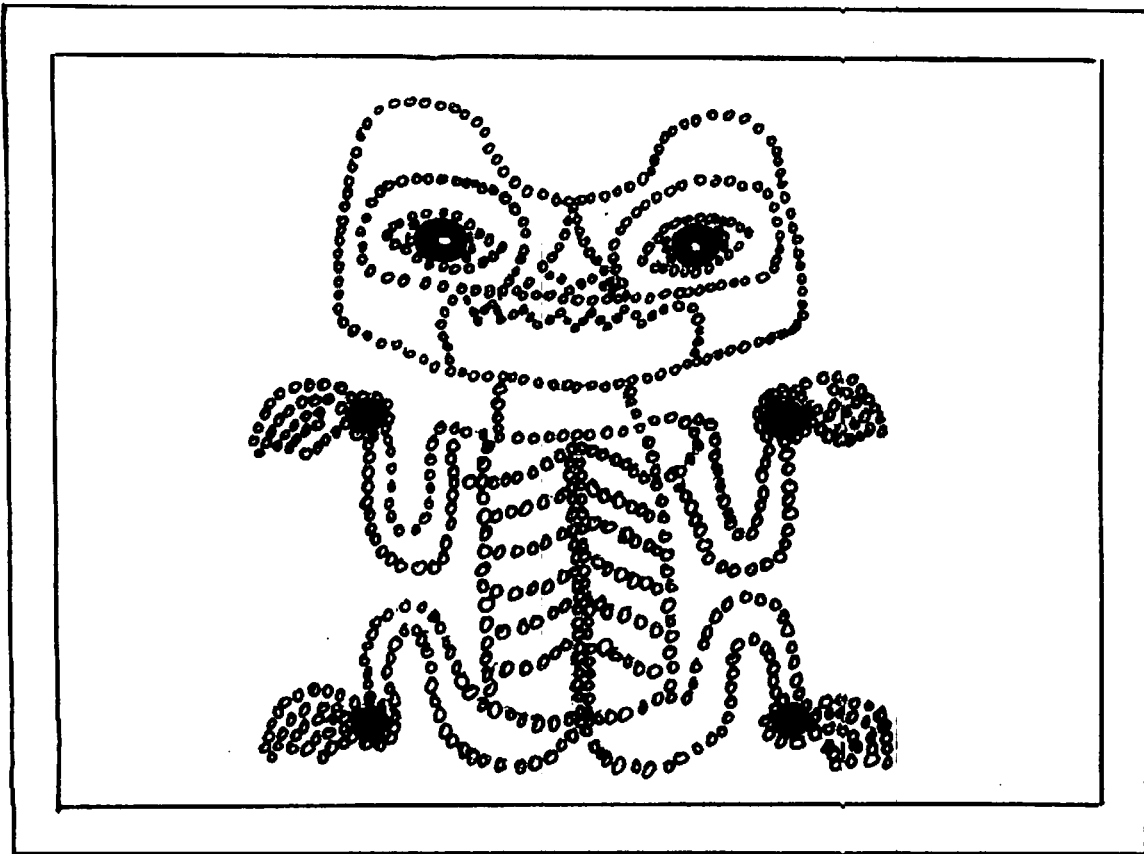
..... (Cicero)

NOTES FROM PRINCE RUPERT, B.C.

When my husband and I moved to Prince Rupert this past summer, I was interested in exploring the native Indian crafts and designs. We are fortunate to have a very fine Museum of Northern B.C. in our city which has preserved many examples of carvings, artifacts and textiles and whose curator has opened the library to me.

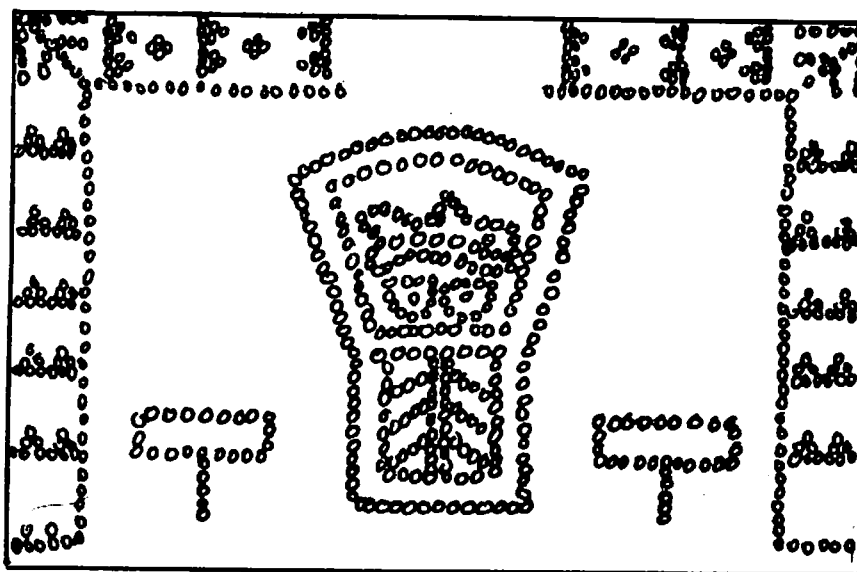
One type of garment in the museum which caught my interest was the historic BUTTON BLANKET, a ceremonial costume of Northwest coast Kwakiutl, Tsimshian and Haida Indians. They were made of trade blankets (Hudson's Bay type) or other pieces of heavy cloth. Dark blue colour was preferred for this special purpose. The blankets were made into very brilliant cloaks, decorated with red flannel appliques of family crest motifs and with pearl shell buttons. They attempted to make them as splendid and showy as they could. Most blankets measure about 6 feet by 4 feet. They are wrapped around the shoulders of the wearer and fastened at the front with a large button or ties.

Animals and plant forms appear in their designs as do many geometric shapes.



Haida button cloak from Prince Rupert with bear design

Many button blankets show the design of a "copper" which was an item of essential importance in the potlatch economy. It was a decorated sheet of beaten copper, a symbol of prestige and of surplus wealth.



Kwakiutl button cloak from Alert Bay.
Copper design with killer whale.

Another interesting garment is a Kwakiutl dance apron with beaded and embroidered stem stitch design of a flowering plant with a wolf on each side and a fringe of thimbles and bullet shells.



There are some Indian women on the West coast who still make button blankets and other ceremonial regalia. They sell them for very high prices.

by Helen McCrindle

Sources:

Indians of the Northwest Coast by Philip Drucker. Natural History Press, 1963

Art of the Kwakiutl Indians and Other Northwest Coast Tribes by Audrey Hawthorn.
U.B.C. Press, 1967

From: ART IN NEEDLEWORK by Lewis F. Day published by Batsford in London, year 1907

EMBROIDERY AND STITCHING

Embroidery begins with the needle, and the needle (thorn, fish-bone, or whatever it may have been) came into use so soon as ever savages had the wit to sew skins and things together to keep themselves warm -- modesty, we may take it, was an afterthought -- and if the stitches made any sort of pattern, as coarse stitching naturally would, that was EMBROIDERY.

The term is often vaguely used to denote all kinds of ornamental needlework, and some with the needle was nothing to do. That is misleading; though it is true that embroidery does touch, on the one side, TAPESTRY, which may be described as a kind of embroidery with the shuttle, and, on the other, lace, which is needlework pure and simple, construction "in the air" as the Italian name has it.

That term is used in common parlance to express any kind of superficial or superfluous ornamentation. A poet is said to embroider the truth. But such metaphorical use of the word hints at the real nature of the work -- embellishment, enrichment, ADDED. If added, there must first of all be something it is added TO -- the material, that is to say, on which the needlework is done. In weaving (even tapestry weaving) the pattern is got by the inter-threading of warp and weft. In lace too, it is got out of the threads which make the stuff. In embroidery, it is got by threads worked on a fabric first of all woven on the loom, or, it might be netted.

There is inevitably a certain amount of overlapping of the crafts. For instance, take a form of embroidery common in all countries, Easter, Hungarian, or nearer home, in which certain of the weft threads of the linen are DRAWN OUT and the needlework is executed upon the warp threads thus revealed. This is, strictly speaking, a sort of tapestry with the needle. Just as, it was explained, tapestry itself may be described as a sort of embroidery with the shuttle.

A fragment of ancient tapestry was found in a Coptic tomb in Upper Egypt. In the lower portion of it, the pattern appears light on dark. As a matter of fact, it was wrought in white and red upon a linen warp, the red were woolen, and in the course of fifteen hundred years or so, much of this red wool has perished, leaving the white pattern intact on the warp, the threads of which are bare in the upper part.

It is just such upright lines of warp that all tapestry, properly so called, is worked -- whether with the shuttle or with the needle makes no matter, and there is good reason, therefore, for the name of "Tapestry stitch" to describe needlework upon the warp threads only of a material (usually linen) from which some of the weft threads have been WITHDRAWN.

The only difference between true tapestry and drawn work is that the one is done on a warp that has not before been woven upon, and the other on a warp from which the weft threads have been DRAWN. The distinction, therefore, between tapestry and embroidery is that, worked on a warp - is Tapestry; worked on a mesh - is embroidery.

With regard to lace, that is in itself a web, independent of any groundwork or foundation to support it. But it is possible to work it OVER a silken or other surface; and there is a kind of embroidery which only floats on the surface of the material without penetrating it.

Embroidery is enrichment by means of the needle. To embroider is to work on something; a groundwork is presupposed. And we usually understand by embroidery, needlework in thread (it may be wool, cotton, linen, silk, gold, no matter what) is upon a textile material of some kind. In short, it is the decoration of a material woven in thread by means still of thread. It is thus the consistent way of ornamenting stuff - most consistent of all when one kind of thread is employed throughout, as in the case of linen upon linen, silk upon silk. The enrichment, may, however rightly be, and often is perhaps, in a material nobler than the stuff enriched, in silk upon linen, in wool upon cotton, in gold upon velvet. The advisability of working upon a precious stuff in thread less precious is open to question. It does not seem to have been satisfactorily done; but if it were only the background that was worked and the pattern were so schemed as almost to cover it, so that, in fact, very little of the more beautiful texture was sacrificed, and you had still a sumptuous pattern on a less attractive background -- why not? But then it would be because you wanted that less precious texture there. The excuse of economy would scarcely hold good.

In the case of a material in itself unsightly, the one course is to cover it entirely with stitching, as did the Persian and other untireable people of the East. Not they only. In the Middle Ages, Western embroiderers were hardly less industrious. The famous Syon cope is worked all over. Much of the work so done competes in effect with tapestry or other weaving; and its purpose was similar; it is a sort of amateur way of working your own stuff. But in character, it is more nearly related to the work of the loom than other needlework -- it is still work upon a stuff. For all-over embroidery one would naturally choose a coarse canvas ground to work on; and it more often happens that one chooses canvas because it is proposed to cover it, than that one works all over a ground because it is unrepresentable.

Embroidery is merely an affair of stitching; and the first thing needful alike to the worker in it and the designer for it, is a thorough acquaintance with the stitches; not, of course, with every modification of a modification of a stitch which individual ingenuity may have devised -- it would need the space of an encyclopaedia to chronicle them all -- but with the broadly marked varieties of stitch which have been employed to best purpose in ornament.

They are derived, naturally, from the stitches first used for quite practical and prosaic purposes -- button-hole stitch, for example, to keep the edges of the stuff from fraying; herring-bone, to strengthen and disguise a seam; darning to make good a work surface; and so on.

The difficulty of discussing them is greatly increased by the haphazard way in which they are commonly named. A stitch is called Greek, Spanish, Mexican, or what not, according to the country whence came the work in which someone first found it. Each names it after his or her individual discovery, or calls it, perhaps vaguely Oriental; and so we have any number of names for the same stitch, names which to different people stand often for quite different stitches.

When this confusion is complicated by the invention of a new name for every conceivable combination of thread-strokes, or for each slightest variation upon an old stitch, and even for a stitch worked from left to right instead of from right to left, or for a stitch worked rather longer than usual, the task of reducing them to order seems almost hopeless.

Nor do the quasi-learned descriptions of the old stitches help us much. One reads about OPUS this and OPUS that, until one begins to wonder where, amidst all this parade of science, art comes in. But you have not far to go in the study of the authorities to discover that, though they may concur in using certain high-sounding Latin terms, they are not of the same mind as to their meaning. In one thing they all agree, foreign writers as well as English, and that is, as to the difficulty of identifying the stitch referred to by ancient writers, themselves probably not acquainted with the TECHNIQUE of stitching, and as likely as not to call it by a wrong name. It is easier, for example, to talk of OPUS ANGLICANUM than to say precisely what it was, further than that, it described work done in England; and for that we have the simple and sufficient work -- English. There is nothing to show that mediaeval English work contained stitches not used elsewhere. The stitches probably all come from the East.

Nomenclature, then, is a snare. Why not drop titles, and call stitches by the plainest and least mistakable names? It will be seen, if we reduce them to their native simplicity, that they fall into fairly marked groups, or families, which can be discussed each under its own head.

Stitches may be grouped in all manner of arbitrary ways - according to their provenance, according to their effect, according to their use, and so on. The most natural way of grouping them is according to their structure; not with regard to whence they came, or what they do, but according to what they are, the way they are worked. This, at all events, is no arbitrary classification, and this is the plan it is proposed here to adopt.

The use of such classification hardly needs pointing out. A survey of the stitches is the necessary preliminary, either to the design or to the execution of needlework. How else suit the design to the stitch, the stitch to the design? In order to do the one, the artist must be quite at home among the stitches; in order to do the other, the embroidress must have sympathy enough with a design to choose the stitch or stitches which will best render it. An artist who thinks the working out of his sketch is none of his business is no practical designer; the worker who thinks design a thing apart from her is only a worker.

This is not the moment to urge upon the needlewoman the study of design, but to urge upon the designer the study of stitches. Nothing is more impractical than to make a design without realizing the labour involved in its execution. Any one not in sympathy with stitching may possibly design a beautiful piece of needlework, but no one will get the utmost that is to be got out of the needle without knowing all about it. One must understand the ways in which work can be done in order to determine the way it shall in any particular case be done.

Certain stitches answer certain purposes, and strictly only those. The designer must know which stitch answers which purpose, or he will in the first place waste the labour of the embroidress, and in the second, miss his effect - which is to waste his own pains too. The effective worker (designer or embroiderer) is the one who works with judgment. And you cannot judge unless you know. When it is remembered that the character of needlework, and by rights also the character of its design, depends upon the stitch, there will be no occasion to insist further upon the necessity of a comprehensive survey of the stitches.

A stitch may be defined as the thread left on the surface of the cloth or what not, after each ply of the needle.

And the simple straight forward stitches of this kind are not so many as one might suppose. They may be reduced indeed to a comparatively few types, as will be seen in the following chapters.



HISTORICAL FACTS

Embroidery, the Craft of the Needle by W. G. Paulson Townsend. Published in 1899 by Truslove, Hanson & Company Limited.

Preface: In that remarkable revival of the arts and handicrafts of design, which has, curiously enough, characterized the close of a century of extraordinary mechanical invention and commercial development, the most domestic, delicate, and charming of them all, perhaps, the craft of the needle, holds a very distinct position.

In its various applications needlework covers an extensive field, and presents abundant scope both for design and craftsmanship, from the highly imaginative kind -- represented by such designs as those of Burns-Jones -- to the simplest and most reserved ornamental hem upon a child's frock. The true order of its development, indeed, is rather from the child's frock to the imaginative tapestry-like hanging -- from the embroidered smock of the peasant to the splendour of regal and ecclesiastical robes, with all their pomp or heraldry and symbolism.

In the history of needlework, no less than in that of all art, one may follow the course of human history upon which it is the decorative commentary and accompaniment, just as the illuminated initials, borders, and miniatures are the artist's commentary on the books of the Middle Ages.

If taste can be said to be of more importance in one art than another, it is certainly all important in needlework. It enters in at every state -- in planning appropriate design, in choice of scale, in choice of materials, and above all, of colour.

Embroidery is essentially a personal art, and this, perhaps in addition to the fact of its adaptability, not only to daily domestic use and adornment, but also to ordinary conditions -- not requiring special workshop or expensive plant for its production -- has contributed to the success of its revived practice, which is due to the enthusiasm, taste, and patience of our countrywomen.

Even considered as an art of expression -- over and above, although of course never disassociated from, its decorative value -- the work of the needle within its own limits, and by its own special means and materials, has quite a distinct value, certain textures and surfaces, such as the plumage of birds and the colour and surfaces of flowers, being capable of being rendered by the needle with a beauty and truth beyond the ordinary range of pictorial art.

In the retinue of beauty, among her sister crafts of design, Embroidery, then, seems likely to hold her place.

Revived at first by a few ladies of taste and skill, important schools, such as the Royal School of Art-Needlework, have since been founded for the study and practice of the art, the subject being now included in their list by the Technical Education Board of the London County Council.

The foundation stone has just been laid of the new building in Exhibition Road, which is to house the Royal School in its new development, and under such able instructors and lecturers as the author of this work, needlework, as an art, should have an important future before it.

Mr. W. G. Paulson Townsend deals with the subject mainly from the practical point of view, although not unmindful of the historic side; and in view of the great interest now taken in the fact, and its many followers, such a work, with its reproduction of existing examples and its practical diagrams of stitches, will be both timely and useful

WALTER CRANE, Kensington June 29, 1899.

*** AS TIMELY TODAY AS YESTERDAY

EMBROIDERY: Introduction

We may say the art of embroidery still lives, though its position is that of an art which has beaten a retreat. Its sphere of employment is now a cramped one and there is little likelihood of its every regaining sway and filling those serious and responsible functions which were once the very essence of its being. Today it is treated more as a graceful diversion or accomplishment, and there is little or no diligence in the pursuit of it as a great art. This book may find favour in the eyes of those who believe whatever is worth doing at all is worth the pains to do well; your fingers had far better be employed than idle, and if by the result you can arrest a further debasement of taste, it is no small thing. Professor Ruskin has said, "Nobody does anything well they cannot help doing: work is only done well when it is done with a will; and no man has a thoroughly sound will unless he knows he is doing what he should, and is in his place."

The discovery of an ugliness is the first step towards a proper appreciation of beauty; both these qualities may be improved if nothing more.

Embroidery is the art of working with the needle (which replaces the pencil, and variously tinted threads take the place of pigment) some kind of decoration such as fruit, flowers, figures, symbols, etc., on an already existent material, viz. silk, wool, linen, etc. It has no organic connection with the "stuff" serving as its foundation; it might justly be called a gratuitous addition to it.

"When Moses wrote and Homer sang, it is said, needlework was no new thing;" and it takes precedence of painting, as the earliest method of representing figures and ornament was portrayed by the needle upon canvas.

Sacerdotal vestments, and other objects of ecclesiastical use, were in the earliest times embroidered with symbolical and scriptural subjects. Exod. xxviii 4,5, "Abroidered coat, a mitre, and a girdle: and they shall make holy garments for Aaron thy brother, and his sons, that he may minister unto me in the priest's office. And they shall take gold and blue, and purple, and scarlet, and fine linen." Exod. xxviii 39, "And thou shalt embroider the coat of fine linen, and thou shalt make the mitre of fine linen, and thou shalt make the girdle of needlework."

Queens deemed it an honour to occupy their leisure hours in delineating with the needle, the achievements of their heroes.

The Egyptians, with whom the art of embroidery was general, and from whom the Jews are supposed to have derived their skill in needlework, produced figured cloths by the needle and the loom, and practised the art of introducing gold wire into their work.

To judge from a passage in Ezek. xxvii. 7, they even embroidered the sails of their galleys which they exported to Tyre; "Fine linen with brodered work from E ypt was that which thou spreadest forth to be thy sail."

Homer makes constant allusions to Embroidery. Penelope throws over Ulysses, on his departure to Troy, an embroidered garment of gold, on which she had depicted incidents of the chase.

We read in Greece the art was held in the greatest honour, and its invention ascribed to Minerva. Phrygia became celebrated for the beauty of its needlework. The "toga picta," decorated with Phrygian embroidery, was worn by their consuls when they celebrated the games. Embroidery itself is therefore termed in Latin "Phrygian," and the Romans are said to have known it by no other name.

Babylon was no less renowned for its craft of the needle, and maintained the honour up to the first century of the Christian era.

It is said Pope Pachal (fifth century), an ardent lover of needlework, made many splendid donations to the churches. On one of his vestments were pictured the wise virgins, wonderfully worked; on another, a peacock, in all the gorgeous colours of its plumage, on an amber ground.

In medieval times, spinning and embroidery, from the palace to the cloister, were the occupations of women of all ranks, and a sharp strife for superiority existed in the production of sacerdotal vestments.

In the eighth century two sisters, abbesses of Balentina in Belgium, became renowned for their excellence in all feminine pursuits, imposing needlework upon the inmates of their convent as a prevention of idleness, the most dangerous of all evils.

Long before the Conquest English ladies were much skilled with the needle. The beautiful "Opus Anglicum" was produced under the Anglo-Saxons (see the Syon Cope illustrated, Plate No. 50).

An anecdote related by Mathew of Paris is a proof of the excellence of English work. He tells us, about this time (1246) the Lord Pope (Innocent IV), having noticed that the ecclesiastical ornaments of some Englishment, such as mitres and chorister copes, were embroidered in gold thread in a very pleasing manner asked where these works were made, and received as answer, "In England." Then said the Pope, "England is surely a garden of delights for us; it is truly a never-failing spring, and there, where many things abound, much may be extorted."

The Countess of Shrewsbury, better known as Bess of Hardwark, was in her day a famous needlewoman; also Scotland's Queen, whose weary hours were beguiled by work with her needle. Penhurst, Hatfield, Knole, and numerous other palaces, are filled with similar souvenirs of royal and noble ladies.

Dated: - 1907.

A BRIEF HISTORY OF NEEDLE MAKING:

The history of needle making dates back to the very earliest times. The first tool for sewing was probably no more than a flint or bone awl, or just a thorn with which clothes were made up from skins for the protection of man's body. An awl is merely a pointed tool and has no eye. It was not until the Solutric civilisation when many prehistoric tools and weapons were developed that bone needles began to be made with eyes produced by a flint boring tool. Eventually, around 100 B.C. with but little change in pattern came the iron needle.

The first evidence of needle making in its more conventional form was to be found in various monasteries and ecclesiastical centres throughout the country. Bordesley Abbey, founded in 1156, about a mile to the north of Redditch, was probably the earliest foothold of this industry in the Redditch area. The Abbey surrendered to King Henry VIII when the monasteries were dissolved in 1538, but it is presumed that most of the monks continued to ply their craft in the neighbourhood. Meanwhile, needle making was also becoming established in London.

Old maps show Needlers Lane and Threadneedle Street and workshops were set up on old London Bridge. In 1656 a charter of incorporation was granted to the trade by Oliver Cromwell and confirmed eight years later by Charles II.

After the Great Fire of London in 1666 many of the craftsmen dispersed and a number of them settled in Long Crendon in Buckinghamshire, where they became renowned for making sail, pack, upholstery and surgeon's needles. Gradually they migrated to Redditch and nothing now remains of the industry in Long Crendon except a derelict factory.

In the Redditch district needle making has been carried on almost as the staple industry for fully three hundred years. The firm of Henry Milward and Sons was itself founded in 1730. Over the years it has grown and amalgamated with several other old family businesses to form the group now known as Needle Industries Limited. A new factory was opened in 1950 at Studley, a few miles south of Redditch, and from it millions of needles are exported each week to all parts of the world.

Processes Involved

The raw material is high quality 5's gauge Sheffield steel rod which is drawn down to the required size. From coils the wire is straightened and cut to the length of two needles. Each length is then pointed at both ends. Pairs of matching dies stamp the eye impression. A hole is then punched through the two eyes in the centre of the wire. The wires are then broken into two separate needles. The waste metal round the sides and top of the eyes is ground off. So far the wire has been soft, but this is now hardened. It is then tempered to ensure the correct amount of spring in each needle. The needle is 'scoured' which both cleans it, makes it completely smooth and highly polished. All needles are nickel plated. Then most important of all, every single needle is inspected by eye before it is finally packaged.

Needles are made for every purpose, the eye and point being especially ground for their purpose. There are many sizes of these specially ground needles.

BEADING NEEDLES are very fine and straight with long eyes. They are specially made to thread beads and pearls.

BETWEENS of quilting needles are short for quick even stitching. Traditionally used by tailors and professional sewers.

CARPET NEEDLES are a heavier size of Sharps and used for sewing Rugs or Carpets.

CHENILLE NEEDLES are short with very large eyes originally used for chenille work. To-day they are ideal for stitching coarse materials with thick yarns -- and Crewel.

LONG DARNERS are very long with long eyes for mending work with wool or cottons.

DARNERS - sizes 14-18 are known as Wool Darners and used for spanning large holes.

EMBROIDERY OR CREWEL NEEDLES are the same as sharps but have long eyes to take one or more threads of stranded threads, cotton or wool. Mainly used for embroidery.

GLOVERS NEEDLES have triangular points that pierce without tearing. Use them for gloves, belts and all garments in leather, vinyl or plastic.

TAPESTRY NEEDLES have blunt points which slip between fabric yarns without splitting them. Use them with wool or thick embroidery cotton on canvas or open mesh fabric.

MILLNERS/STRAW NEEDLES are long with round eyes. For work on bonnets, hats, etc. They are also suitable for pleating and decoration work on children's dresses.

SHARPS NEEDLES are for general purpose sewing. Their short round eyes provide added strength.

BODKINS are flat or round and have large eyes for threading cords, tapes and elastic.

SELF-THREADING or CALYX NEEDLES have a slot eye into which the thread is pulled. Specially made for people who have difficulty threading ordinary needles.

* * * * *

HELPFUL HINTS DEPARTMENT:

On Blocking

When doing Canvaswork (Needlepoint), leave no less than one inch of canvas around your work for blocking purposes. This is especially important for Bell Pulls, as they tend to distort more when using Continental Stitch, and require extra pull in blocking.

Basketweave or Diagonal Tent stitch is best to use on all upholstered pieces, and especially for Bell Pulls, as the Basketweave stitch puts 'pull' both ways and keeps the canvas straight. All canvaswork can be done more successfully with the Basketweave stitch.

Do not block canvasses or embroideries by 'pressing'. All pieces should be washed where necessary with Zero or Woolite - rinsed - then blocked face up, to raise the stitches, on a previously prepared blocking board.

To prepare a blocking board, use wallboard, which has been covered with wax paper, then 1/4 inch gingham. By using gingham, you can 'square' up your piece with the weave colors. Then using T-pins, pin one-half inch apart, pulling tautly in all directions, pins tilted out.

When marking canvas, use only Nepo pens, or if you can find any other brand which is clearly marked 'guaranteed for use in needlework'.

If you find when blocking that a colour runs, be it the paint on canvas, thread, or any other reason; keep immersed under water, and continue to rinse, with freely running water, until water comes clear, then add some salt to the water, to be sure to set the dye, let stand about one hour.

Acrylic yarns as found in many kits are difficult to block, and tend to revert back to pulled shape. Greater care should be taken when stitching with acrylic yarns, so that you do not 'pull in'.

Allow enough time for drying - at least twenty-four hours for normal pieces, and if there are thick textured threads, thirty-six to forty-eight hours.

Do not lay flat, as a water-well can form. Slightly tilt blocking board. Plan to turn a quarter turn every hour or two during first eight hours.

A good plan is to do your blocking first thing in morning on a day you are going to be home, so that you can turn your work.

To Store Embroideries New Or Old

Do not use tissue paper -- there are chemicals in the paper that will affect your needlework.

Make sure the pieces are clean. Roll the work, on a tube which has been covered in well-washed cotton. Then cover with an old pillow slip or sheet.

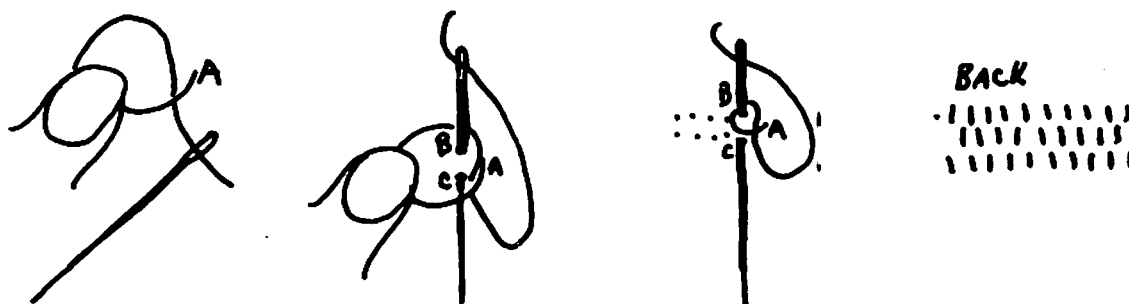
Do not use plastics to keep -- as fabrics need to 'breathe' when being kept over a long period of time.

Needles Oxidizing?

Keep an SOS pad handy, or enclose one in some of your stitched pincushions. The metal in the pad removes the oxidation and the soap acts like beeswax.

* * * * *

CHINESE KNOT STITCH: Jacqueline Enthoven's The Stitches of Creative Embroidery, Page 157.



The Chinese Knot is characteristic of the rich embroideries of China. It was taught to me by my grandmother when I was a child. Her brother, my great uncle, worked for many years in China, where his wife learned the stitch. She taught it to my grandmother who taught it to me. This is the very way stitches were taught in the Middle Ages before books were printed; travelers passed them on to relatives at home who recorded them on samplers. I have come across only one description of the Chinese Knot, in an old issue of the English magazine, *The Embroideress*.

The Chinese Knot is similar to the French Knot, but on examining it closely you will see that each knot has more of a little stem coming out of it. This gives the stitch its own special character. In some of the most beautiful Chinese borders, the stitch is worked exclusively in close, continuous rows in the same direction, with variations in color intensity for delicate shading. It is used to fill shapes, with continuous

flowing lines, much as the Chain Stitch is used, but the resulting texture is quite different.

The Chinese also used their knot to fill shapes outlined with couched threads or cords. When used this way, the stems are not as visible and are not as much a part of the design.

The Chinese worked the stitch with silk. The British make a soft, twisted embroidery silk (Pearsall's) which is very similar to the Chinese silk with which I was taught the stitch.

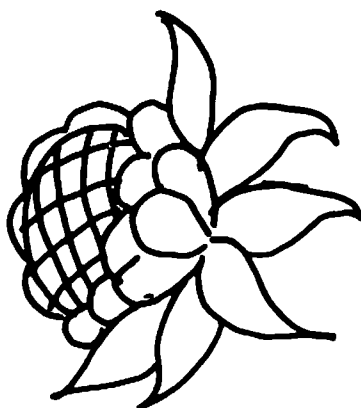
In addition to providing an understanding of the nature and texture of Chinese Knot embroidery, the stitch should prove useful in contemporary embroidery. It is easier to work, neater looking, and launders better than the regular French Knot; it does not flop. An added advantage in working knots the Chinese way is that a frame or hoop is not essential.

Practice with heavy threads such as pearl cotton in size 3. You will find that a shape can be filled quickly. Experiment with the heaviest threads you have; jute, string, for instance, creates unusual effects. Try rising vertical rows of knots for delightful growing forms, buds, and seeds.

Bring the needle and thread out at A. Holding the thread down to the left with the thumb and circling it up, pass the needle behind the thread without picking up any material. Take a small stitch inside the loop from B to C. The thread is behind the upper part of the needle but in front of the lower part. Snug up the thread and pull through. Start again as at A, holding the thread down and circling it up, and so forth. Make each stitch close enough to the preceding one so that the knots lie side by side without space between. The second row is worked under the first row, also from right to left. The knots can be staggered.

*** This is a follow-up on a misunderstanding that has been prevalent, mistaking this CHINESE KNOT and the FORBIDDEN STITCH. (See last issue of Quarterly)

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* * * BOOK REVIEWS * * *

BY MARGARET NORDSTROM

"Embroidery Stitches From Old American Quilts" by Dorothy Bond is a soft covered book of 40 pages. It gives an excellent insight into the embroidery that was done to enhance the beauty of Crazy Quilts. There are approximately 400 different stitches both simple and fancy. This book would make a fine addition to add to a collection or reference.

* * * BOOK REVIEWS (cont.)

It may be obtained from Bond, 34706 Row River Rd., Cottage Grove, Oregon, U.S.A. 97424
Price \$4.50

Trapunto and Other forms of Raised Quilting, BY DOT FROM
by Mary Morgan and Dee Mosteller. Published by Charles Scribner's Sons.

A more thorough book on trapunto and similar quilting techniques would be difficult to find. Beautifully organized and extremely well detailed, the book discusses Trapunto of yesteryears and today's contemporary expressions; fabrics and tools; quilting and raising designs with a most explicit section on design. Step by step instructions and a variety of colorful photographs are both informative and inspirational, particularly in the design chapter.

A real bonus are the trapunto projects, pillows to hangings and garments, complete with patterns, many of which are actual size.

Creative Needlepoint Borders,
by Maggie Wall and published by Charles Scribner's Sons.

Inspiration complements instruction in this colorfully illustrated book. Many of the stitches that can be adapted to borders such as Algerian eye, Czar, cashmere and closed fly are illustrated on full-page graphs. Several blank pages of graphs are included for the individual to fill in her own favorite border stitches and designs.

Co-ordinating borders -- tie-backs and matching pillow inserts for instance -- borders that simulate fabric, ruffles and the utilizing of part of the actual scene as a border are some interesting border variations.

The Needlepoint Book, BY SUSAN SPINDLER
Jo. Ippolito Christensen, Prentice Hall Inc. \$11.50

In reading this book, I got that "back to school" feeling. A text book which one might understand only after spending a year under the teacher's supervision. It is not a book for a beginner and I can't see what any experienced canvas worker would gain from having it. There are several charts that suggest purposes of use and stitch characteristics, but there is no explanation of how to use the charts. Only after much study do you see what the author is trying to achieve. A system of symbols, explained in a chapter at the beginning, became a nuisance with canvas and yarn in hand; until I had finally memorized those symbols I did a lot of page flipping between the stitch charts and the symbols.

Needlepoint Letters and Numbers,
C. C. Rome and D. R. Orr, Doubleday and Co. Inc. \$11.50

This is not the average alphabet book. It is unique! There are 28 decorative alphabets and 9 styles of numbers. If you are tired of stitching the same old ABC message, you can try your hand at Chinese, Hebrew, Greek, International Morse Code or Alphabet Flags. 1977 can be MCMLXXVII. Letter and Number stylings of the old and new are found in this book. It is a good value for the money. I plan to add it to my library.

*** PEOPLE RARELY SUCCEED AT ANYTHING UNLESS THEY HAVE FUN DOING IT



* * * BOOK REVIEWS (cont.)

Classic Needlework,

BY SUSAN SPINDLER

Contemporary Designs Inspired by the American Past,
Judith Grow, Van Nostrand Reinhold Co.

\$16.75

The author has given this book an interesting treatment; combining a historical rundown on the object of inspiration, then explaining the contemporary way she reproduced the design in needlework. Thirty stitches are explained, along with a good description of materials and techniques. An interesting book for the "history buff" stitcher.

Flowers in Design,

A guide for stitchery and fabric craft,
Shirley Marcin, Viking Press

\$18.95

More than any one thing, flowers are reproduced in stitchery. Down through the ages, flowers have been interpreted in a multitude of ways by all cultures and affected by all periods of history. This book deals nicely with the evolution of "creative" flowers. Great emphasis is placed on studying the flower you wish to stitch or create, so that your finished product is realistic. If you haven't got a "green thumb", this book will give you a "green needle" watching your flowers being created.

Swedish Handcraft,

BY SUSAN SPINDLER

Anna Maja Nylen, Van Nostrand Reinhold

\$39.95

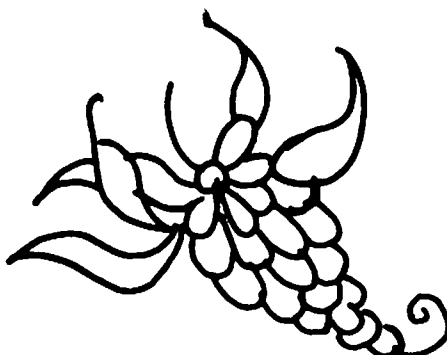
A comprehensive study of Swedish handcraft in all forms, stitchery, weaving, macrame, lace making, crochet, knitting, woodcraft, horn & bone craft, metal works. The author describes each craft, its history, its uses and in each case the chapter has a basic technique diagram which you could use to try the various methods. Good value for the dollar in this book.

Needlework Patterns

BY SUSAN SPINDLER

from the Metropolitan Museum of Art, Susan Siegler,
New York Graphic Society

I wasn't particularly impressed with this book. I think I would rather visit a museum or art gallery and interpret my own ideas on fabric and canvas than use the ones in this book; that would be a lot more fun.



***THE PERSON WHO ACCOMPLISHES, IS THE ONE WHO DOES MORE THAN IS NECESSARY -- AND KEEPS ON DOING IT

***BLESSED IS HE WHO HAS FOUND HIS WORK; LET HIM ASK NO OTHER BLESSEDNESS

.....(Carlyle)

✓



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Cauleen Bird, 238 Dublin St., Peterborough, Ontario, K9H 3B8 has embarked on an ambitious project to preserve the heritage pieces of needlework by duplicating them and documenting their history, materials and designs. She is also trying to set up a research and reserve centre for a library and teaching centre. She would like to meet people who are expert quilters, crewel and embroiderers, bead-work, etc., who might be interested in helping her further her project. Write, phone or visit.

needlepoint by pamela



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- * 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).

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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)

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 E.A.C. by Designer-Teacher FRAN OAKLEY of Scarborough, Ont. Its earnings will go towards E.A.C.'s needs.

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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.

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Through the **QUARTERLY** we hope to keep you well endowed with education 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!



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