

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

SUMMER 78

CH. V - IV



Embroiderers' Association of Canada inc.,

HEAD OFFICE - WINNIPEG, MANITOBA

SEE INSIDE FRONT COVER FOR SPECIFIC ADDRESSES AND NEW BUSINESS ADDRESS

EMBROIDERERS' ASSOCIATION OF CANADA, INC.

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OTTAWA: Meets 3rd. Mon. monthly - 7:30 p.m. Can. War Museum - 330 Sussex Drive, Ottawa. Contact: Maxine Christie - 660 Windermere Ave. K2A 2W8
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SCARBOROUGH: Meets 1st. Mon. monthly in Cedarbrook Community Centre. Contact: Shirley Chown - 5 Penetang Cres., Scarborough, Ont. M1K 4Y4
TORONTO GUILD OF STITCHERY: Meets 1st. Thurs. morning - 9:30 a.m. monthly - Rosedale United Church. Contact: Patricia Davies - 11 Sparkhall Ave., Toronto M4K 1G4 (465-3081)
WHITEOAKS NEEDLECRAFT GUILD: Mississauga Ont. Contact: Barbara Chase - 3452 Grandfork Rd. Mississauga, Ont. L4Y 3M9
WINNIPEG EMBROIDERERS: Meets monthly 4th Thurs. 7:30 p.m. First Presbyterian Church, N.E. Canora & Picardy. Contact: Mrs. M. P. Corner (Pat) - 306 Dromore Ave. R3M 0J5 (284-6829)
WINNIPEG NEEDLE ARTS: Meets monthly 4th Thurs. 1:30 p.m. Lions Club Manor, Portage & Sherbrooke. Contact: Carolyn Mitchell - 390 McMeans Ave. E. R2C 0X1 (222-0232)
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QUARTERLY: Mrs. V. L. Leatherdale (Leonida) - 90 East Gate, Winnipeg, Man. R3C 2C3 (204) - 774-0247; 284-8494

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

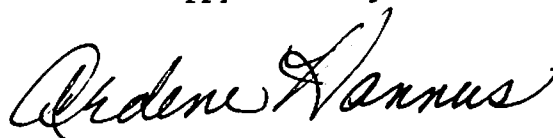
PRESIDENT'S MESSAGE

My secretary and I have been busy adjusting to a task which has involved many hours of correspondence. This has been a very enlightening experience - communicating with fellow needlers across the country.

Leonida, our QUARTERLY Editor, has compiled the Teachers' Roster and it has been sent out to all our Chapter Presidents. We hope this Roster will be beneficial to our Chapters. Our thanks to Leonida for a job well done.

START STITCHING EVERYONE! We are proud to announce that another Juried Show is being planned for 1980. Our 1978 Juried Show was excellent and testified to the variety of skills and excellence of stitchery of our exhibiting members. My compliments to Barbara LeSueur and her Committee who did such a professional job of organizing this show.

Happy Needling



H. E. L. P. !!!! WANTED -- H. E. L. P. !!!! WANTED -- H. E. L. P. !!!! -- H. E. L. P. !!!!

E. A. C. SLIDE LIBRARY: The E.A.C. Education Committee is actively on the search for slides of embroidered pieces - both historical and contemporary. Once received, the collection of slides will be available, on loan to members, for study and inspiration.

If you have slides of your finished pieces which could be duplicated, or slides from museums, or if you know of sources for these slides, please contact: Mrs. Helen McCrindle, 403-4th Avenue, East, Prince Rupert, B. C. V8J 1N8.

E. A. C. LIBRARY -- is available for loan and a list of books may be secured by writing to: Mrs. N. W. Armstrong - 257 Lanark Street, Winnipeg, Manitoba, R3N 1L3.

If you have a book you wish to donate to the Library, it will be most graciously accepted. If you wish to make a monetary contribution for the purchase of a book, don't wait - do it today!

QUARTERLY: Is always looking for interesting educational articles to present to the members. You do not have to be a writer to submit. Write about a new learning experience; some historical observation; a book review; or some fibre experience with which you are most familiar.

ARCHIVES: Is always waiting to receive news of Chapters' and Individuals' activities so that we will have a record of the growth of the Association and its members' interests.

PLEASE CHECK INSIDE FRONT COVER OF QUARTERLY FOR ADDRESSES TO WHICH INDIVIDUAL REQUESTS OR CONTRIBUTIONS MAY BE SENT AND CONTACT THE PERSON CONCERNED.

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"It takes less time to do a thing right than to explain why you did it wrong"

Henry Wadsworth Longfellow



TO: ALL DIRECTORS, CHAPTER PRESIDENTS

FROM: J. GLYDE HONE

RE: BY-LAWS REVIEW COMMITTEE

At its meeting in Toronto, in May, the incoming Board of Directors appointed a Committee to consider revision of the E.A.C. By-Laws. This Committee plans to have a preliminary report prepared for consideration by the Board at its meeting in October '78.

Would you kindly let me have any suggestions you may have for revision of the general By-Law, which is in effect our constitution, as soon as possible. Please refer to specific paragraphs of the present By-Law and include your proposed draft amendment. Your proposals should be sent to:

MRS. J. GLYDE HONE, 57 AMES CIRCLE, DON MILLS, ONTARIO M3B 3C2

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ON SEMINARS -- By Marjorie Essex

"In May of this year I was privileged to attend the 4th EAC seminar in Toronto and once again came home with a head full of new ideas and inspiration to get to work. This year with one slight difference, I came home determined to start finishing up some of the projects that I've had on the go for far too long and in two months I've finished off one large needlepoint picture (it was about 1/2 done when I came home) and also finished off another large picture done in rug type wool - both are now ready for framing, which will be done in the next few weeks. Now I'm launched on completing needlepoint chair seats for 5 chairs - I had the first one started and it is now almost complete - with luck I hope to have all 5 completed by the end of September. I may not finish much else but at least I'm getting well on the way. Then I have to get to work on a quilt I started - etc."

"To those of you who have never attended a seminar I would urge that you do everything possible to plan on attending one - even if you have to pinch pennies for a whole year to make it or cut corners in other ways - and also have to farm out the children one here and one somewhere else, etc."

"I have been able to attend all 4 of the EAC seminars and the first one four years ago saw me come away determined that by some means or other I would continue to attend any and all within my power to totter along to. To me a seminar is:

Inspiration: seeing the work of others, help of the teachers in the various workshops you take (and always wishing you had been able to take all of the others offered when you see what they are doing in the other classes).

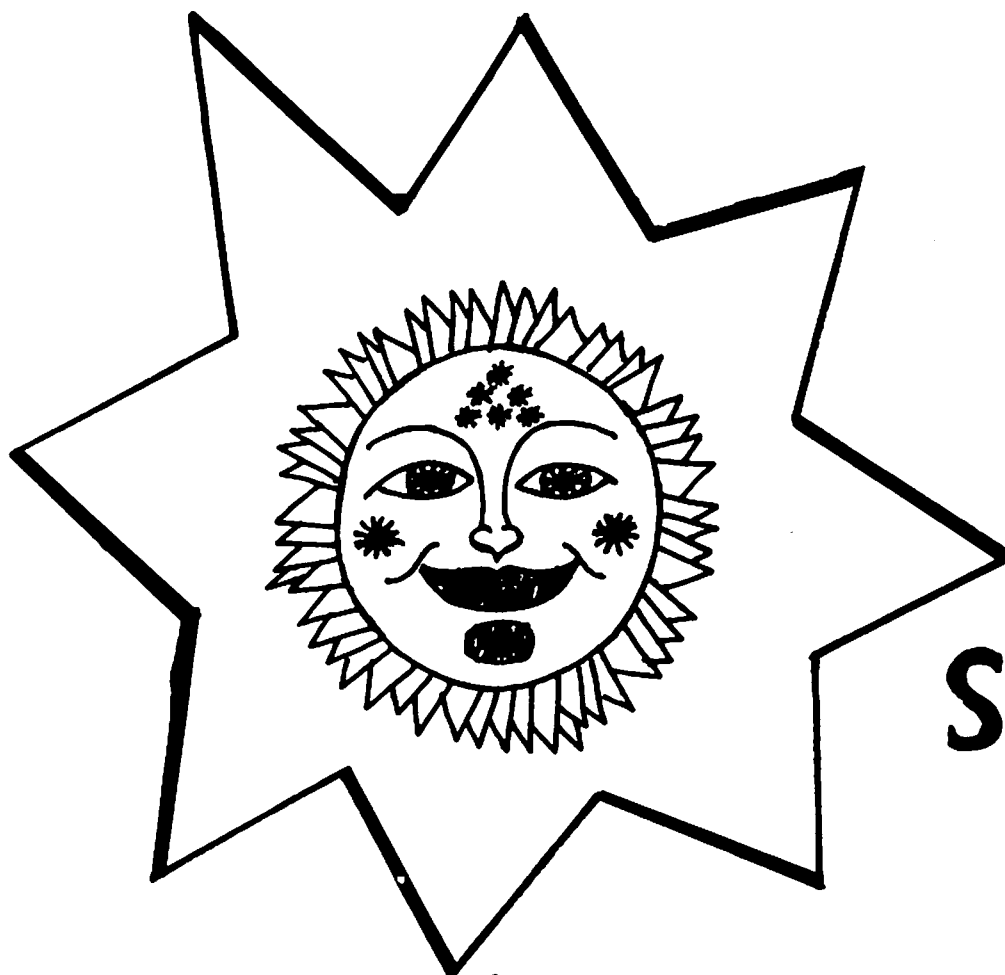
Meeting: 'names' and getting to put a face with the names.

Fellowship: living and eating and having fun working and learning together, exchanging ideas and problems, discussing how you've solved problems others might also be faced with, learning that others too have problems and that the worthwhile projects often take more hard work and effort than you realize when you 'plunge in' with high enthusiasm."

"With plans for future seminars to take us west one year and east the next, it should make it easier for all of us to plan to attend at least some of the seminars in the future. Seminar '79 at the School of Fine Arts in Banff is truly something to look forward to and with Seminar '80 planned for Niagara Falls I am sure the girls there are planning another stupendous seminar for us.... and if anyone has the idea that it doesn't take much work to plan and put on a seminar - try it! Now that our membership is growing by leaps and bounds - I believe it is well over 800 now -- future seminars should continue to get bigger and bigger and better and better. Try one - you'll like it!

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IT'S WHAT YOU LEARN AFTER YOU KNOW IT ALL -- THAT REALLY COUNTS!



E.A.C.

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Seminar '79

"HAPPINESS"

● BANFF CENTRE, Alberta

APRIL 29 - MAY 5, 1979

WORKSHOPS:

ADVANCED CANVAS WORK

PULLED THREAD & ASSISI

CREATIVE STITCHERY

REPOUSSE II

DESIGN

UKRAINIAN EMBROIDERY

PULLED THREAD & PATTERN

DARNING & GOLD WORK

OTHERS TO COME

\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$

BANFF NATIONAL PARK sits high in the Canadian Rockies; over 2,500 sq. miles of mountains, trees, crystal clear lakes and streams. This is the setting of the BANFF CENTRE.

The BANFF CENTRE offers modern residence facilities and excellent dining room service.

Almost every kind of outdoor activity is available within easy reach of the BANFF CENTRE -- so COME PREPARED!!!

JANE "Keeps You in Stitches" - HUNGARIAN EMBROIDERY - Jane D. Zimmerman

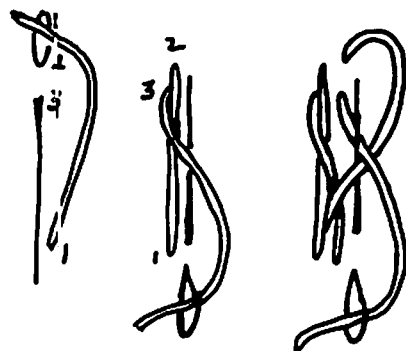
The following is excerpted from an article written for a Connecticut newspaper (The Hartford Courant, March 28, 1976) by Rosemary Cornelius, Peg Doffek and Sue Hardy.

"The peasant embroideries of Central and Eastern Europe are among the most colorful in the world. Richly embroidered clothes and household items have always played an important part in the lives of the peasant women. Colors varied according to districts and countries but red, blues, light green and black were the most common."

"For centuries, Hungarians have been known for their embroideries, which were worked not only on linens, but also on silks, velvets, woolens and leather. Household itemswere originally made of handwoven linen and much of the stitchery was worked in wool (yarn), often on the counted threads of the fabric."

"A wide variety of stitches is used in the various techniques found in Hungarian embroideries. Several of these stitches differ from those used in the rest of Europe. Two of the most interesting stitches are the Satin Cross Stitch and the Hungarian Braided Chain."

"Satin Cross Stitch or 'Figure-of-Eight' Stitch was used to embroider petals of flowers and similar shapes. It fills an area quickly and makes a raised wavy surface on the fabric. It is economical of thread, since most of it remains on the surface of the fabric and is very similar to New England Laid Stitch..The stitches should be worked closely together, so that no background fabric is showing."



"Hungarian Braided Chain or Double Looped Stitch makes a thick heavy line. It emphasizes contours and dividing lines. The stitch is accomplished more easily if your needle picks up the inside chain before pulling the thread of the previous stitch completely through. It curves well and looks better in a heavy thread."



The narrative and the diagrams are used with the kind permission of Rosemary Cornelius. The entire article, along with 19 other weekly articles on needlework, are found in a new publication - "STITCHING WITH SINBAD I". This booklet (No. 5) can be purchased from The Sinbad Series, Box 273, Ellington, Connecticut, 06029 for \$2.50 plus \$.50 for postage and handling.

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OLD STITCHERS NEVER DIE; THEY JUST GET TIED UP IN KNOTS, COME UNRAVELLED -- AND RIP AWAY!

"BASKETWEAVE STITCH -- This marvelous canvas stitch has so many advantages over the use of the straight Tent stitch that I am surprised it has not been made the subject of a major publication. The only disadvantage it has is that it is more difficult to learn and requires considerable practice for proficiency to be developed.

It produces a flexible piece of work which is easily blocked. Since it not only reinforces the weave of the canvas but also produces a closely-woven backing it offers a most durable piece of fabric. There is only minimal distortion involved and no rotation of the canvas is involved in working from row to row. It produces an over-all woven or "tapestry" appearance while the straight Tent stitch, when worked in a rather large area, produces a ridged or striped appearance.

Unlike other canvas stitches it has many "rules" which are necessary for a quality finished piece of needlework. (Some of these rules are applicable to all canvas work.)

1. Use of a tapestry frame or stretcher bar frame is important.
2. Complete each stitch in two movements. Pull the yarn straight forward and then straight back, completing each operation in one movement and not a series of jerks. (Working the stitch in a "sewing" or swinging method may be faster but it causes more distortion and wear-and-tear on the yarn. Speed and quality do not go hand-in-hand!)
3. NEVER work two "UP" rows or 2 "DOWN" rows side by side -- the ridge this produces cannot be blocked out. When working on a regular weave mono canvas this is avoidable by stitching with the GRAIN of the canvas, i. e. always work an "UP" row when the top thread of the intersections is in a HORIZONTAL position and always work a "DOWN" row when the top thread of the intersections is in a VERTICAL position. Working with the Grain is mandatory for quality work.

When working with penelope or interlock canvas you have no "grain" to follow. Always leave a row incomplete so when you return to the work you know immediately which direction you must work -- or learn what an "UP" row and a "DOWN" row looks like on the back.

5. Always work with a clean, shiny needle. Corrosion on the needle causes a dirty streak which cannot be cleaned out -- particularly with light colored yarns. Clean the needle by running it through the emery filled "strawberry" of a pin cushion or use fine steel wool. Clean the eye of the needle with silicone treated eye glasses tissue. Fold a small piece in half and slide it in and out of the eye.

6. NEVER leave tails of yarn on the back of the work -- the yarn sheds and can "discolor" the other yarns.

7. NEVER leave knots on the back of the work.

8. NEVER carry a dark colored yarn behind a lighter colored area.

9. NEVER jump back and forth across an area even if there is only a single row of canvas threads in between. Jump an area only once.

10. I do not suggest carrying yarn from area to area over more than about 1 1/4". To carry yarn: Do not complete the last stitch of that color to be carried; work the area in between in the other color and then weave your first color through the back of the completed area to where you need to use it again. When you do not complete the last stitch of the color which is to be inactive the yarn remains on the front of the work - and eliminates a lot of tangling! Except in very small areas I never carry yarn

behind an area of canvas which has not been worked. This sometimes means you have many needles dangling on the work but the finished results are worth it!

11. I religiously follow a rule: Always work from a clean (unworked) hole to a dirty (worked) hole. This means I never jump around on the canvas working "all the yellow today and all the blue tomorrow". I begin in the upper right corner and work solidly across the canvas. I consider the background to be an integral part of the design -- so it is worked right along with the design. This method does require that great precision is used in drawing the design onto the canvas -- you must draw the design with the pen and not with the needle while you are stitching. It requires perseverance but what beautiful results you can produce with some practice."

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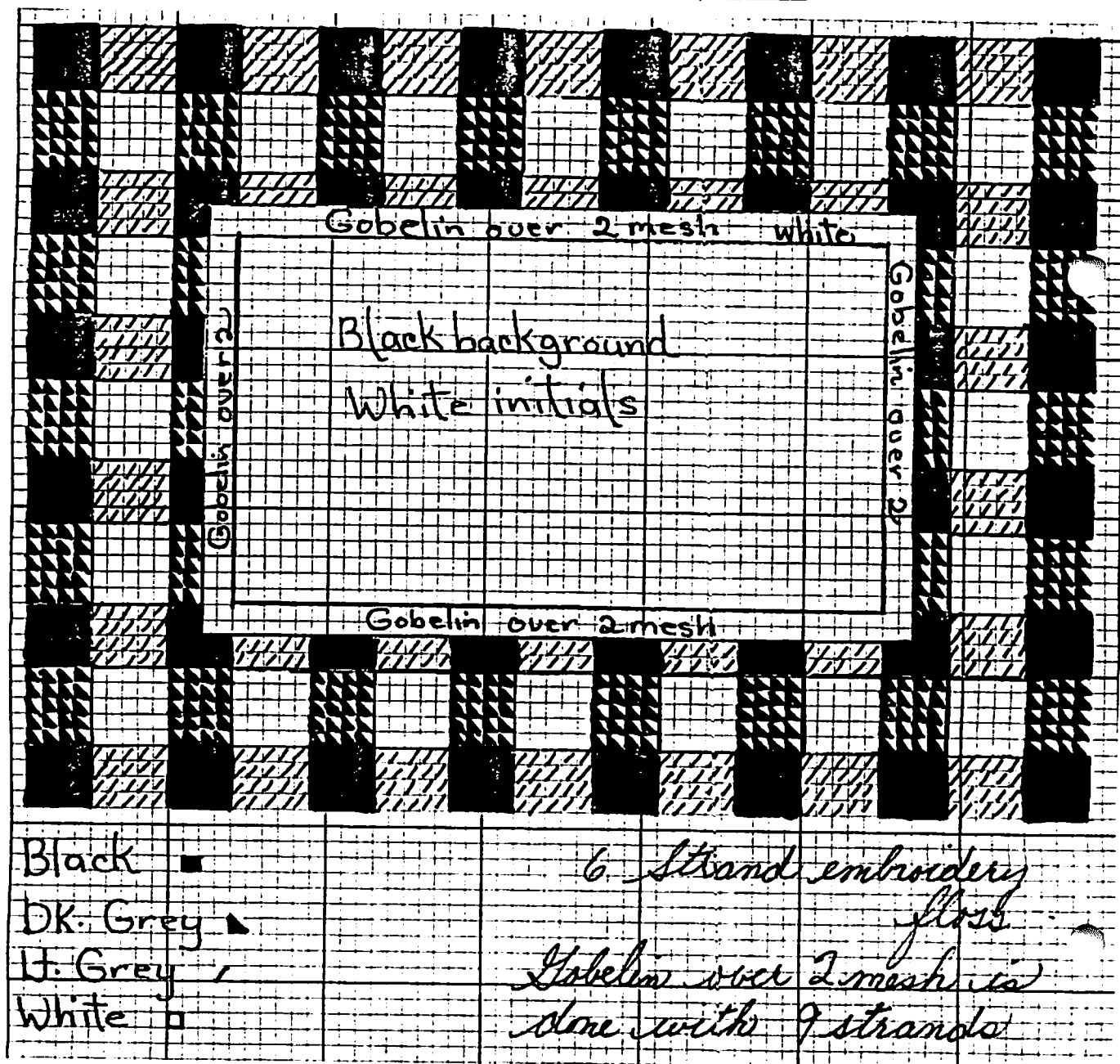
NAME TAG - (Gingham) - by A. HANNUS

Basket Weave or Continental Stitch

#18 MONO CANVAS

over 4

over 5



MOOSEHAIR TUFTING: (Reprinted with the kind permission of Regina Stitchery Guild)

Moosehair Tufting is a craft done by the Indian Women of the Northwest Territories. Handicrafts have always played an important role in the economy of any Indian settlement. Before contact with Europeans, many crafts sustained life and their decoration was often for a symbolic as much as artistic reasons. Today, the production of a variety of beaded or embroidered belts, necklaces, moccasins, mukluks, and the reproduction of artifacts from another era sometimes have a similar life-sustaining quality - not because they provide shelter from the elements or ward off evil spirits but, because at times during the year, their sale is the only source of income available to a family.

Fort Providence is the home of Moosehair tufting. It is not a traditional craft that was in existence before the Catholic mission first came on the scene in the late eighteenth century. It's probably been around for less than one hundred years. But, in the latter part of the 19th century, somebody at the mission (possibly one of the Grey Nuns who had arrived in 1867) decided to make an attempt to upgrade the furnishings of their wilderness home. Chairs upholstered in England made their way over the fur routes to Fort Providence. They had been decorated using a technique known in those days as horsehair tufting and experiments showed that the long winter hairs of either the moose or the caribou lent themselves well to imitations.

Nuns, from then on, encouraged the children in their care to learn and practice the technique. Unless items are hidden away in private collections or out of public display in a museum, samples of early work do not seem to be available. But the idea caught on in the community and women soon used it as another means of decoration possible because it so readily adapted to the new floral patterns introduced from the Southeast.

Contact with the white and Indian traders affected the material culture of the people in the north before it so drastically affected other aspects of their lives. By 1860 the design of clothing was changing. Costumes, although still made from hides, began to appear with shirt collars and sleeves gathered into cuffs. Flannel was often applied onto a garment in place of quills, and the small regular shaped beads came on the scene. Designs beaded onto black velvet in colorful floral patterns similar to those used by the Ojibway appeared near the end of the century and, although most patterns are less elaborate now, they are still commonly worked in wool, silk or beads. The curved, flowing lines are easily imitated when moosehair is used instead of beads because the hairs, fastened together in short clumps, can be shaped into a flower petal or leaf easily with scissors.

Through the years the moosehair tufting technique has been streamlined and, although there are exceptions, the floral designs have become somewhat standardized. The method of tufting isn't difficult. A bundle of about 15 or 20 hairs of an appropriate color is fastened onto the hide with a single stitch placed around the hair about half an inch from one end. When the stitch is pulled taut, knotted at the back, and the hair cut - it stands up in a tuft. Two or three tufts are placed close together in one flower petal or leaf. Then the moosehair is trimmed with small, sharp scissors to give the exact shape and smooth appearance. The only problem is that you have to have access to at least one dead moose or a live one that is willing to part with great clumps of back hair occasionally.

If that condition exists, simply pull out handfuls of the long white winter hair and store it in large pails. Then prepare yourself to sort hundreds of thousands of these hairs, one by one, into appropriate groups according to length and colour. Most of the hair will have to be discarded because it is either too short or too dark. The idea is to end up with many, many bundles of 100-150 hairs identical in length and shade of white. A five inch pure white hair shouldn't end up in a group of hairs that are five inches long but slightly off-white, because it will dye to a slightly different shade.

The dying is done nowadays with commercial products. The bundles are washed in soapy water and then left to soak in a hot dye solution. When they are the right shade, the bundles are removed and allowed to dry slowly so that the hair doesn't become brittle.

STUMPWORK

STUMPWORK, first worked in Italy and Germany where it was used in Ecclesiastical work, was introduced into England during the reign of James the first. The nuns of Little Gidding are believed to have brought it to England and to have become most skilled in its working.

This form of embroidery flourished during the reign of the first Charles, the Commonwealth and during the reign of Charles the Second. Except for a few isolated examples it seems to have died out by 1688. Thus, stumpwork or "embroidery on the stamp" as it is sometimes called, enjoyed a very limited span of popularity in England. This curious work (which is best described as a compromise among painting, needlework, and sculpture) was at its height between 1640 and 1660 -- a period of only 20 years.

Stumpwork is unique in that parts of the design are thrown into high relief (made by stuffing and padding the little figures - birds, fruits and various other motifs of the whole) while the rest is worked flat on the satin ground material in the usual embroidery stitches.

Because this padding caused a very uneven surface this embroidery was used chiefly for work or make-up boxes, mirror frames, book covers and pictures. The favorite subjects for designs are connected with the Stuarts. Sometimes Biblical themes were used and, when they were, the people depicted took on the dress and likeness of the Royal personages!

Much symbolism is supposed to be apparent in these pieces and allegories do abound. Animals, birds and insects fill every vacant space on the satin ground -- lions, leopards, stags, camels, sheep, squirrels, rabbits, swans, butterflies, snails and caterpillars. All these were supposed to have some meaning. The caterpillar and the butterfly were devices of Charles the first and the oak tree, (with its disproportionate sized acorns) which appears in so many designs, was supposed to symbolize the hiding of Charles II in an oak tree. However, since the designer, or designers, of these pieces seems to have abhorred vacant spaces it is possible that these animals, birds and flowers served mainly to fill the gaps in the design!

Because units in them are so very similar, borders for example, we can certainly infer that many of the designs were sold already sketched on the fabric ready for the needle. Other similar units would include the fountain (certainly a 'stock pattern' and Italian in feeling) and the omnipresent fish pond which was surrounded by elaborate rocks, often raised, while in the pond trout, pike, perch and other nameless fish disport themselves.

Love and care were lavished on these pieces by those who had time and leisure to spare - and the work is exquisitely executed. Great ingenuity and infinite pains were exercised on the minutest details. The designs were sometimes crude but the technique was beyond criticism.

These Stuart embroideries reflect quite accurately two gay, bright periods in England's history, the image of which was kept brightly glowing during the Commonwealth.

* * * * *

NEEDLEWORK IS A "SMILE" YOU CAN SHARE WITH YOUR GRANDCHILDREN'S GRANDCHILDREN!



Design

by RUTH COVER

If at first you DO succeed - do it again and again and again and GROW!

Inspiration for embroidery comes from many sources -- a stitch, a fabric or nature. A concept evolves and with it grows the need to translate this design expression into the medium of textures, fabrics and threads. Some artists need the stimulus of a wide range of methods, finding many starting places for developing ideas as they explore ways of using and manipulating the materials. Others prefer to develop and investigate one method in all its ramifications. No matter which way your path lies there is a tendency to work one piece based on one idea and, having finished it, move on to something else without ever doing enough to gain the insight (which comes from experience) and the evaluation (which results from comparison).

The remedy is obvious. Select a piece which you enjoyed doing and do it again in other colors or stitches. Change the size, shape or location of some of the elements. Distort it. Abstract it. Add things to it. Cut holes in it. Make it vertical if it was horizontal. Work it on a garment. Use a combination of methods. Work the skeleton or basic lines. Combine it with another medium like pottery or wire sculpture. Emulate not a tolling bell or a tom-tom beat, but rather a tree, growing, changing size, height, shape of rings and bark patterns and appearance with the seasons. Do it again and again and again.

Sidney Harris, in reply to an Iowa college student's question, "How can I learn to judge poetry?" said, "keep reading enough of it." Taste develops only through use. So does smashing embroidery!

.....Reprint from EMBROIDERERS' GUILD OF PITTSBURGH NEWSLETTER

#

HELPFUL HINTS *****

RECIPE FOR CLEANING OLD LINEN: 1 Gal. hot water in plastic waste basket or pail
 1/4 Cup Electric dish washing solution
 1/4 Cup Bleach

Stir extremely well; soak linen for thirty minutes; wash as usual and add vinegar to rinse water.

RECIPE FOR A GOOD CLUB:

- 1 President (enthusiastic) who knows her club
- 1 Group of resourceful officers, plentifully endowed with horse-sense
- Few dozen good eggs (not hard-boiled)
- 1 Good meeting place
- A few mixed nuts.

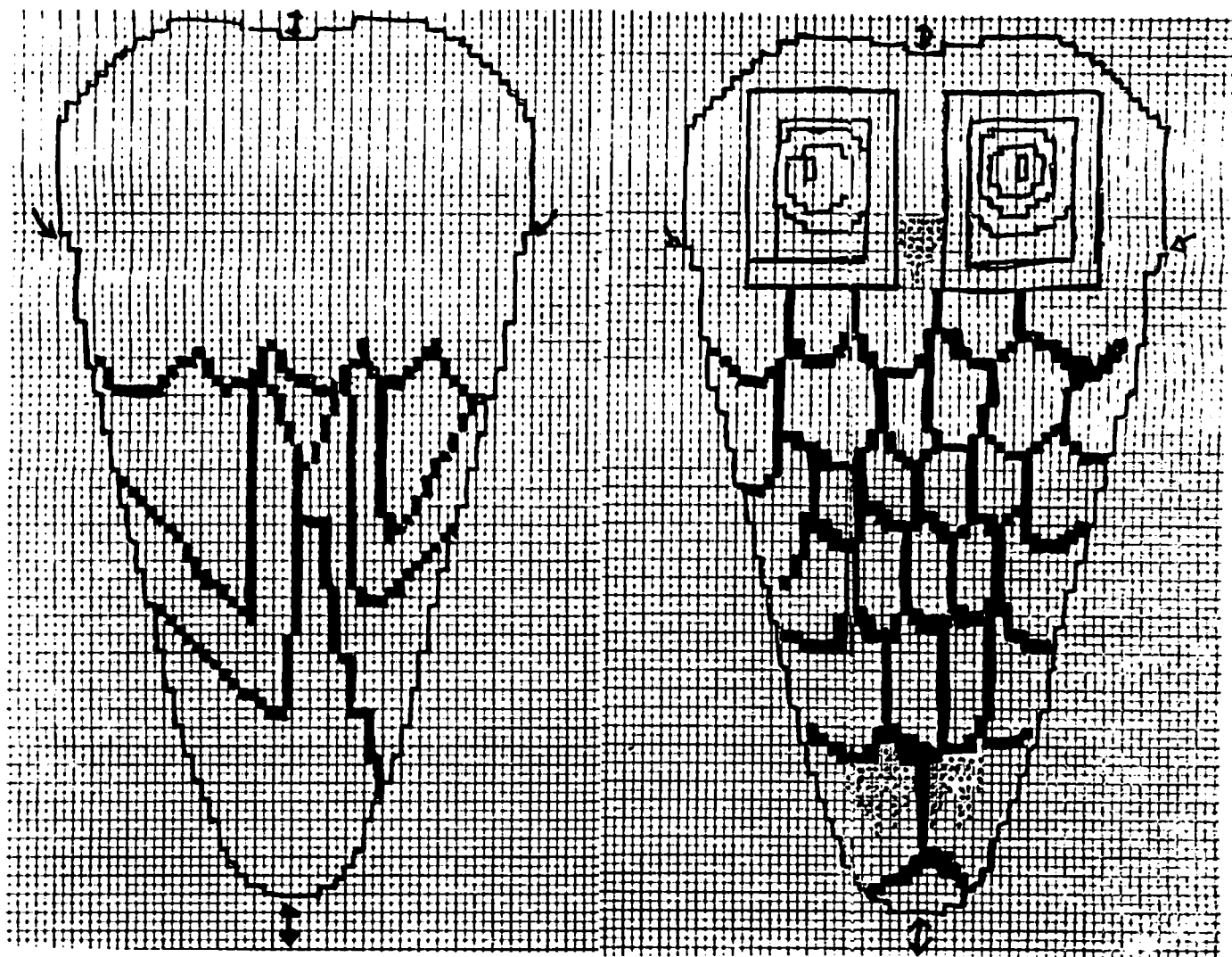
METHOD: Blend ingredients with enthusiasm and plenty of common sense. Add: a generous amount of helpfulness and cooperation. Equal amounts of pep, push and participation. Use a light but firm hand and stir vigorously.

Pour into molds of "Service" and bake for a few hours monthly at a temperature that will arouse enthusiasm. Serve with dignity, hospitality and music, giving generous portions to your community.

.....(from Dearborn-Fairlane, U. S. A.)



STORK SCISSORS CASE - for Stork Embroidery Scissors - on #18 Canvas



DIMENSIONS: 5½ inches long and 3 inches wide at side arrows. The pattern is actual size as it is graphed on 18 sq.-to-the-inch paper. Use a piece of #18 canvas about 9 inches by 12 inches to work the two sides which will allow about 2 inches around each side for blocking and finishing.

Each square on the graph represents a crossing of a horizontal and a vertical canvas thread or the stitch which will cover this intersection - NOT the hole between the canvas threads.

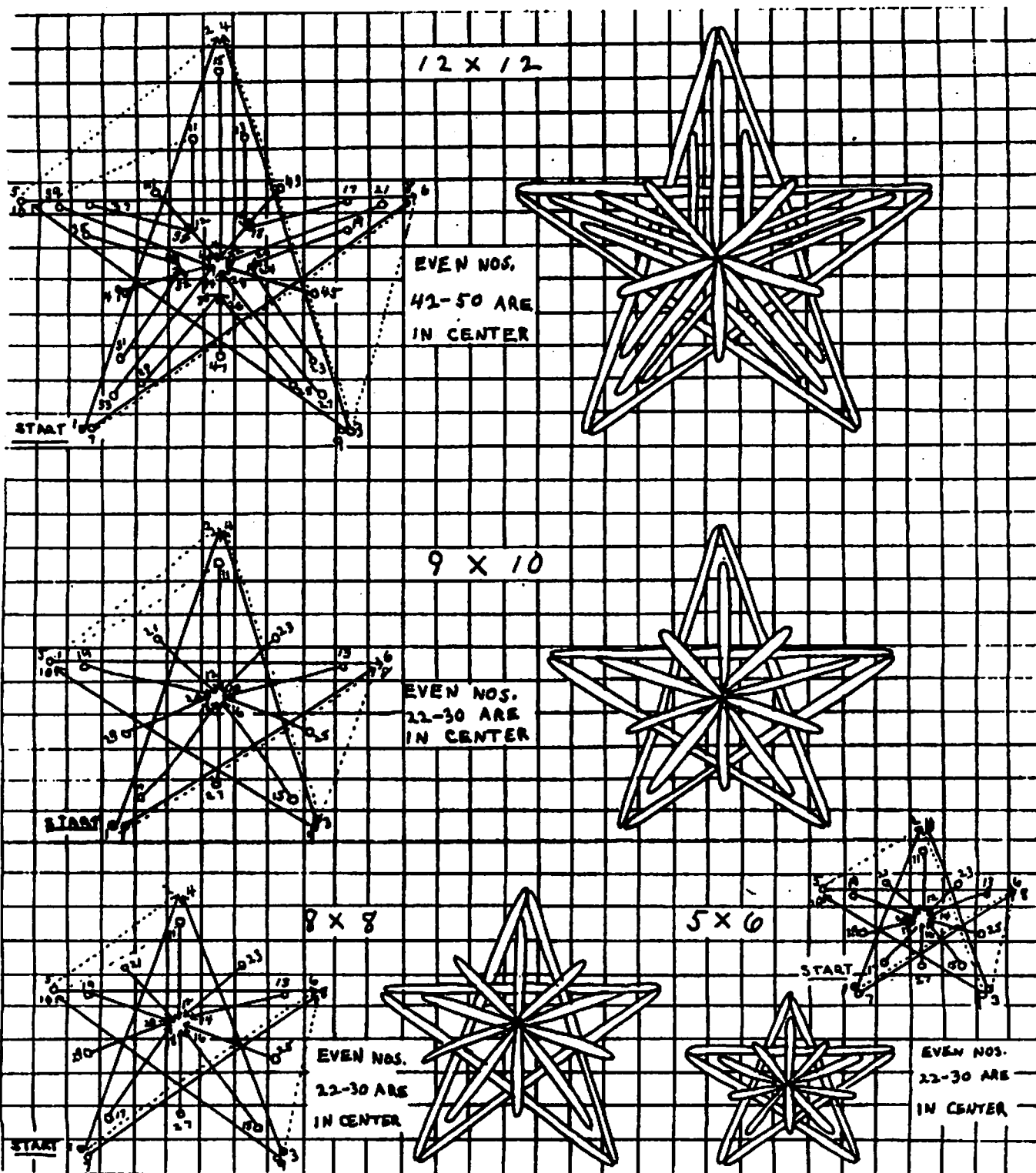
COLORS: Use your favorites and "do your own thing". Suggestions: FEET - use four shades of one color with the top feet being a pale shade, next light, next med. and bottom the deep shade. BODY: One color for top of back and front. Feathers may be outlined in a contrasting thread as shown or shaded. GLASSES: medium brown or charcoal black three stitches wide all around. EYES: Green with black pupils and two white stitches in the centre of the pupils could be DMC. NOSE & TOES: Contrasting color from body and feathers.

FINISHING: for good directions see NEEDLEPOINT BY DESIGN by Maggie Lane, pp. 30-31 or Katherine Ireys', FINISHING AND MOUNTING YOUR NEEDLEPOINT PIECES pp. 101-103. Work the binding stitch beginning at the left front arrow around to the right front arrow. Then continue the binding stitch catching both pieces together, down around the body back to the point where you began. Continue working the binding stitch on the back opening only. ENJOY!

.....Reprint: NEEDLE WORK GUILD OF MINNESOTA

THINK CHRISTMAS

"STARS" - from THE ENCYCLOPEDIA OF CANVAS EMBROIDERY
by Katherine Ireys



Make all sizes and use all types of yarns and color mixes. Add some lustre and/or metallic threads. Use on Christmas Stockings! Make Christmas Tree decorations! So many uses for these stars!

The following is a revised version of the story written by Dot From (Winnipeg Chapter) That appeared in the Winnipeg Tribune July 26, 1978:

"The Dugald Costume Collection is already legendary. Billowing skirts, fitted jackets with self capes, high stiff collars, variations of leg o'mutton sleeves, pantaloons, delicate silk slippers, elegant hats with flowing plumages and imported fine silks, cotton and wools -- they're but a whisper of the more than 2,000 pieces of fashion spanning some 200 years, being restored by Wyn Van Slyck.

"There's no doubt it's a rare collection. Even National museum authorities are impressed. But of equal significance are the dedication and vision of Mrs. Van Slyck, the museum's trustees, friends and sometimes even strangers who have donated their past finery. They have given freely of their time and talents to preserve Manitoba's heritage -- and their dream is being realized. Considerable time is being expended now to obtain grants that will finance the construction of a museum building. The Fashion Museum will be the only one of its kind between Toronto and Victoria.

"The monumental, but always adventuresome, task began innocently twenty-five years ago. A fashion show held by the local Women's Institute in 1953 successfully compared old and new styles. It also launched a new idea that kept growing. People near and far heard of the unusual collection and sent their treasures. Others were enthralled by such a fashion show and booked it weeks in advance. Proceeds raised from the show have helped defray restoration costs.

"The ever-growing collection, and the repairs it entailed, made Mrs. Van Slyck wonder whether or not she was harboring garbage "I was so close to, I couldn't see" or fashion of museum value. Fortunately, all authorities from local councillors to National Museum advisors have responded enthusiastically. Their help has put the project into high gear.

"To help offset maintenance costs of the proposed new building, Mrs. Van Slyck recently established a fund from the proceeds of her own art exhibition held earlier this year. Mrs. Van Slyck, whose many talents include painting, (she has had formal training and is well known in this field) sold thirty-two original works created just for the sale.

"In the cozy wood-panelled studio, adorned with Van Slyck originals, are glimpses of the many well-developed interests of this friendly, energetic woman. A sewing machine is draped in fabric; her easel shows the latest floral inspiration in progress; and there's the typewriter corner, handling a variety of personal and district concerns such as the cataloguing of the museum pieces.

"A basement crawl space area is already wall-to-wall and floor to ceiling with boxes containing the apparel restored by Mrs. Van Slyck and such keen trustees as Beth Cook. Often times tissue-thin fabrics are strengthened by backing them with new materials; other times invisible mending is worked. To the uninitiated the quantity of garments still waiting for repairs and subsequent filing appears phenomenal. A laundry room plus an adjacent hallway are completely inoperable because of the backlog. "I haven't used my dryer for two years," admits Mrs. Van Slyck.

"Meanwhile, more than 2,000 cards have been filed in a complete cross-reference system that one day will be placed in a permanent collection for all the world to marvel. Far beyond the call of duty, and just too beautiful to be true, card after card bears testimony to Mrs. Van Slyck's tremendous artistic ability as each one shows delicately painted sketches that complement written descriptions.

"Reverse sides of the cards contain histories of the garments; For instance, two outfits were purchased by sisters commemorating the 1922 visit of Romania's Queen;

Dugald Costume Collection (cont.)

another still bears the badge of the 1890 Women's Temperance Union Convention at Portage La Prairie. Right sides of the cards carry such vital information as the date of construction; style and details; trims and materials used.

"On top of the restoration and cataloguing, Mrs. Van Slyck is maintaining another crucial work schedule, struggling to beat the clock. With the realization that the garments, now considered museum quality could not be worn at fund-raising shows, the construction of sixty replicas for the hour-long fashion revues has begun. Plans call for the renewal of summer work grants next year to enable six home economics students at the University of Manitoba and one veteran 4-H member from the Dugald community to complete the project. Many hours have already been chalked up making the rounds of stores, trying to select near-authentic fabrics that funds and today's technologies permit.

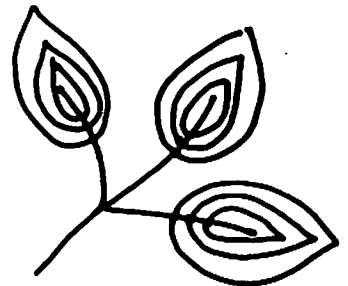
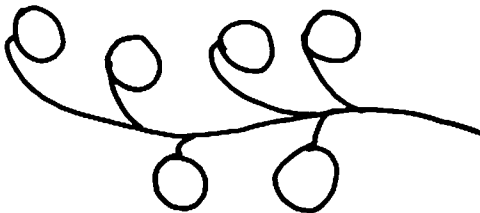
"Meanwhile, the imaginative students are doing an absolutely fabulous job making their own flat patterns that duplicate such details of yore as tiered skirts with trains; extended front bodice sections and backs that display slanted shoulder seams and centre pleats; self-piping around collars and armholes; pleats to cover closures and seams; attention-getting puffs, flounces and drapes in sleeves, bodices and skirts; and fully-lined, boned ensembles.

"Remarkable as it all sounds the museum represents only a small portion of the Van Slyck's accomplishments. Their gracious home, which they have enlarged and refurbished, began as a little one-room school house in 1888. Mrs. Van Slyck delights in using the old school bell to summon family and friends strolling through the park-like setting of lush lawns, flower beds and hundreds of trees, all planted on the once-bald prairie by her and her husband Fred.

"The senior Van Slyck home, built in 1888, has been completely restored by the knowledgeable couple. Fresh, but typically old fashioned, wall paper brightens the parlor; new burlap covers the kitchen walls. An old treadle sewing machine, and nickel and cast iron space heaters (once owned by Mr. Van Slyck's grandparents) shine like new.

"Downstairs in the present-day Van Slyck home, chubby apple dolls depicting "The Night Before Christmas" and seven loveable soft-sculpture dwarfs made of nylon stockings stuffed with cotton batting (made long before such mediums were in vogue) look like they're saying "Thanks for the happy times! Thanks for the memories!"

ED. NOTE: Anyone wishing to help preserve our heritage can send their treasures to:
Mrs. Fred Van Slyck, DUGALD, Manitoba.



SHARING: I have a dollar. You have a dollar. We swap! Now, you have one dollar and I have one dollar. But, when you have an idea and we swap -- then you have TWO IDEAS and I have TWO IDEAS.

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Write your "QUARTERLY" Editor!

Good. Has two excellent chapters on colour with charts, wheels, plenty of info.

POOR. Due to the insertion of 'wabbits' 'polka dot trees and other cutesy, woosy bits, among the information I was turned off. The cut-out illustrations were a bit too 'precious' to make me take this as a serious attempt to teach colour, form plus composition. It would really have made a better whimsical nursery book, with its constant cuteness.

..... Reviewed by Fran Oakley

This reasonably priced book is an excellent guide for the beginner and a good reference source for the experienced. There are excellent chapters on Designing, Color and Texture which are so important to a novice. It has one of the best written explanations of basket weave stitch I've seen in a book. This book is good value for the money.

This is a good book for persons wishing to do their own chart work. The author's usage of mosaics is a good design source for simple graphing; one mosaic tile to one stitch. Stitch instructions are not that good. I think this book is a little over-priced for the information it contains.

Molas, the applique stitchery folkcraft of the Cuna Indians of the San Blas Territory in Panama, is the interesting subject of this book. Complete instructions (how the traditional reverse applique is worked) are given in this book. The book would also serve as a good design source for other stitchery projects. The last chapter shows some contemporary uses for the reverse applique in today's stitchery.

..... Reviewed by Susan Spindler

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REPORT FROM SCARBOROUGH CHAPTER - Dale L. Edwards

May: Six of our members attended Seminar '78. We enjoyed the learning experience and the opportunity to meet so many of the members from across the country.

Our May meeting consisted of a morning session beginning a set of children's cloth books. Each member will complete a double page. They will be assembled in the Fall and donated to Hospitals or childrens' homes. In the afternoon Fran Oakley taught us freeform design from a magazine picture. We used unrelated colours in different values and finished with an interesting bookmark.

June was a potluck luncheon and business meeting and there have also been several informal gatherings at members' homes.

* * * * *

REPORT FROM NIAGARA PENINSULA NEEDLE ARTS GUILD - Ardene Hannus

"1. We have in our Community a Chamber of Commerce directory that publishes a directory on Businesses and Organizations in the community. Any non-profit organization is allowed to be listed at no charge. This is an excellent way of advertising for new members as this directory is distributed to all homes in the town. This may be of interest to other chapters across the country."

"2. The Executive and membership of the N. P. Needle Arts, recently moved a proposal that a community project be undertaken by the membership. This project is to be called "The Niagara Heritage Collection". This project is envisioned as a series of pictures worked in different forms of Needlework on canvas and linen employing various embroidery techniques and stitches. The designs will depict interesting century vintage buildings in the Niagara Region. When the project is completed, the Guild will present the collection to the "St. Catharines Historical Museum" with the stipulation that it be used as a Mobile exhibit on loan to other museums and National Galleries in the region. The reason for this is that our membership takes in different towns and cities."

"These plans are still in the blueprint stage but we thought other chapters may be interested in our idea. Madelaine Dugemin is our Project Chairman and has been working very zealously on this project."

"3. Another idea for chapters to start is ladies from Church groups to form a committee and work on kneelers for their churches. These kneelers are very eagerly accepted by the churches and lend themselves perfectly with the traditional atmosphere of our churches."

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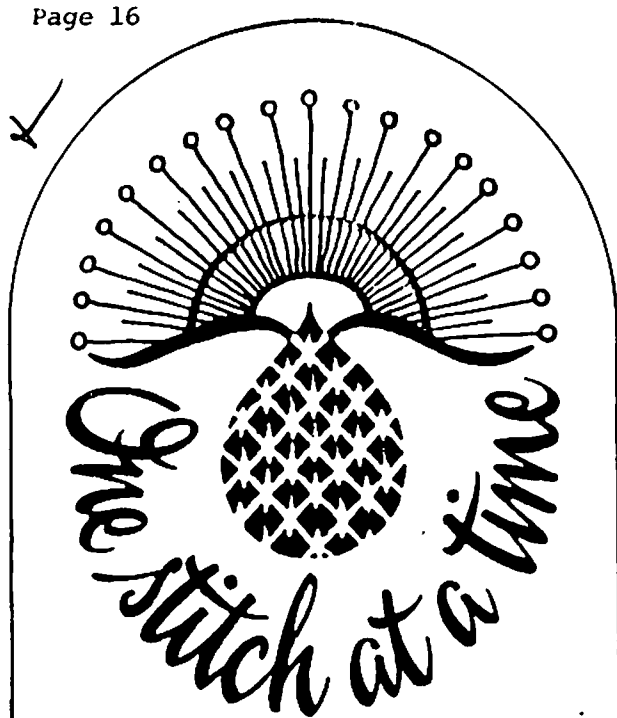
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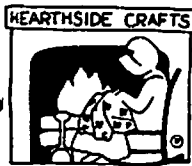
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THE EMBROIDERERS' ASSOCIATION OF CANADA, INC. is a non-profit organization, founded in September 1973. Its purpose is to encourage and promote the practice and knowledge of the art of Embroidery in all its forms; to have a fellowship of persons who enjoy 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).

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MEMBERSHIPS:

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

- * Life Membership \$100.00
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- * Individual Membership \$ 10.00

OR, YOU MAY JOIN THROUGH AN EXISTING CHAPTER.

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

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

LIFE: are welcomed at any time and can also be a convenience to members, not having to worry about renewals. If you choose to belong to a Chapter, you will be required to pay the Chapter dues.

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

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

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

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