

Eleanor V. Thomas  
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AUTUMN

CH. VI - I



Embroiderers' Association of Canada inc.,

HEAD OFFICE - WINNIPEG, MANITOBA

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St. Catharines. Contact: Barbara Hallett - 12 Diana Ave., Grimsby, Ont.  
L3M 3R3  
OTTAWA VALLEY GUILD OF STITCHERY - Meets 3rd Mon. monthly - 7:30 p.m. Can. War Museum -  
330 Sussex Dr. Ottawa; Contact: Mrs. Lila Smiley - R.R. 1, Osgoode, Ont.  
K0A 2W0 - Tel. - 821-2298  
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Church. Contact: Catherine Duncan - 8 Trailside Dr., Willowdale, Ont. M2J 2C9  
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WINNIPEG EMBROIDERERS: Meets monthly 4th Thurs. 7:30 p.m. First Pres. Church, N.E. Canora &  
Picardy. Contact: Mrs. M. P. Corner (Pat) - 306 Dromore Ave. R3M 0J5  
Tel: 284-6829  
WINNIPEG NEEDLE ARTS: Meets monthly 4th Thurs. 1:30 p.m. Lions Club Manor, Portage & Sher-  
brooke. Contact: Carolyn Mitchell - 390 McMeans Ave. E. R2C 0X1 (222-0232)  
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\* \* \* \* \*

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

PRESIDENT'S MESSAGE:

"As President I am concerned with the lack of response from our Chapter Executive and members. The communication regarding Memo's that have been sent to our Chapters is inadequate. Sending out these Memo's is a costly and time consuming job.

A Memo was sent in June to Chapters requesting an up to date executive list. At present only three Chapters have responded.

We should all realize a National Organization is only as strong as the communication and participation of its membership. We should all be thinking what we can contribute to nourish our National.

I would like to take this opportunity to thank Helen McCrindle from Prince Rupert, B.C., for all her work in compiling the President's Manual. This manual will be most beneficial to all the new, as well as established, Chapters. The manual was sent out in late July to all our Chapter Presidents.

I would also like to thank the Toronto Guild of Stitchery for their Seminar Record. This Record will be a helpful guide for future Seminars.

As always I will be happy to hear any of your thoughts and suggestions."

Happy Needling

*Ardena Harris*



## HELP WANTED!!!

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 send to: Mrs. Fran McKean, 15 G - 1975 Corydon Avenue, Winnipeg, Man. R3P 0R1.

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 gratefully accepted. If you wish to make a monetary contribution for the purchase of a book, don't wait -- do it TODAY!

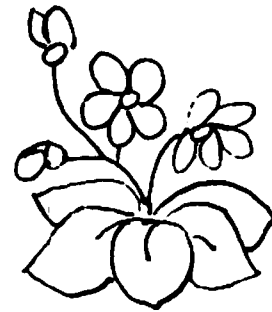
QUARTERLY: Is always looking for interesting educational articles to present to the members. You do not have to be a writer to submit. Write about a new learning experience; some historical observation; a book review; or, some fibre experience with which you are most familiar. If you see something of interest, get permission to print and send to Editor of "QUARTERLY". The "QUARTERLY" is "for" members; "written" by members. Send your contribution TODAY!

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.

The National Education Committee is requesting your help in compiling a Bibliography of all books or articles pertaining to needlework. As you can see, this is a huge task and your help is really needed. If you own, or are aware of, any such book or article could you supply us with the following information:

- (a) Topic
- (b) Title
- (c) Is it hard or soft cover or a pamphlet
- (d) Publisher
- (e) Year published
- (f) Is it available and if so, where?
- (g) Cost
- (h) "What comments do you have about it - both pro and con? (This last (h) is most important of all)



It is hoped that this way we can compile a quick reference list that will give a good idea of at what level of skill the book is aimed -- and if the book is of any use.

The Winnipeg Embroiderers have undertaken, as a Chapter project, the task of going through every member's personal library for this information. Another Chapter in another part of the country could do the same thing and come up with entirely different results. How about it?

Our thanks go out to anyone who is able to help us. Any questions or any information gathered could be forwarded to either:

Mrs. Marjorie Essex  
490 North Court Street  
Thunder Bay, Ontario  
P7A 4X8

OR

Mrs. Pat Findlay  
345 McMeans Avenue, East  
Winnipeg, Manitoba  
R2C 0W9

\* \* \* \* \*

## BOOKS:

"ADVENTURES IN STITCHES" - Mariska Karasz - 1949

Funk & Wagnalls 1975 (soft cover in bookstores)

MARISKA KARASZ, born in Hungary, came to the U. S. in her teens.. Her needle art grew from traditional embroidery to abstract, spontaneous work that was far ahead of its time. Exciting in texture and color, her abstractions include anything that could pass through the eye of a needle or that could be stitched to fabric. As she said, "I began to see stitches in their structural form -- the wrong side sometimes as beautiful as the right! I tried working on both sides of transparent fabrics, experimented with fresh materials and achieved new textural effects. This changed the character of the work, making it more exciting, less pictorial, and not so time consuming -- more in keeping with today's tempo."

Mariska Karasz was a dynamic teacher who believed that anyone who could sew a hem could develop into a creative embroiderer. She encouraged her students to free themselves from traditional concepts of what embroidery should be. In her classic book, "ADVENTURES IN STITCHES" she said, "Most women draw the line at creative design but I want you to take that line and draw it on cloth instead".

In addition to numerous one-person shows, Mariska Karasz was invited to show her work at the Brussels World Fair and won a blue ribbon at ART - USA - 59. After her death in 1960, a retrospective exhibition was held at the Contemporary Crafts Museum.

# INTRODUCING A NEW COLUMN:

## "MIND YOUR P's & N's" - (Problems & News)

It's a tough grind trying to communicate when you're having to ask AND answer all the questions. Nevertheless, we've launched our new column and it reflects both our joys and disappointments regarding the responses to our inquiries. But we're standing pat. Positively speaking, the column hints of the good things that can come. It suggests that our members are bright, alert and making contributions in their embroidery communities. All that remains is to make them (that's YOU) understand the importance of sharing nationally!

For years we all sat in closets, not knowing that ten miles down the road there was another struggling embroiderer. Finally, E.A.C. solved all that -- we came out of hiding; we began to discover we all had something to learn from each other; we all had ambitions and individual interests; we were, in fact, part of a dynamic group that could give individuals new strength and purpose. At last we could share and, accordingly, grow.

LET'S GET ON WITH IT! One of the ways is through this column that not only generally solicits help from anyone and everyone who has any ideas (send them to us) but from individuals on whom it will be calling as names are selected, at random, from our National membership list. Both questionnaires and personal letters will be forwarded to individuals whose names have been selected. We want to "zero" in on our own people whose interests are so diversified, varying from city to city, region to region. We intend to highlight the big "newsmakers" of each quarterly period (like Helen McCrindle in Prince Rupert) but we also want to hear about the so-called lesser stitcher who has perhaps discovered the perfect stitch to embellish her young 'un's jeans. We want to hear about the shows and exhibits that have inspired our members and we hope to be able to solve some problems.

We'll try to suggest some answers for current dilemmas and, in turn, we want to know how you solved your own problems. Your solution may solve someone's difficulties before they happen. The least we can do is be timely! In wrapping up this lecture (there'll be a series, if necessary, until everyone understands what's expected and responds accordingly) the emphasis is on PARTICIPATION.

Should you receive an inquiry please understand that time and effort of other people are involved and few of us sit around wondering what to do. You will be chosen at random so do have the courtesy to at least acknowledge our letter. Sad to say a few of our talented, long time members missed the boat this round -- they didn't even know enough about the column to wish us good luck.

One of our top celebrities this issue is HANNELORE WALTERS, principal, craft training, Arts and Culture Centre, St. John's, Newfoundland, who sent us a super reply. Hannelore writes that she visited several embroidery outlets in West Germany this summer and found the emphasis "mostly on traditional embroidery". Like many before her she was greatly inspired by the embroidery exhibition at the Victoria & Albert Museum in London, England.

Hannelore teaches occasionally at the Crafts school, conducts part time teachers' workshops and has given a two-day workshop on Creative Stitchery to a craft group in Corner Brook, Newfoundland. She says she and her staff are now in the throes of re-vising their craft program for the Education Department. New adult programs will also be introduced in the Winter semester.

This all around fibre craftsman -- qualified to teach clothing construction, tailoring, millinery and quilting -- is currently anticipating her guild's participation in the Christmas Sale sponsored by the Newfoundland & Labrador Craft Development Association. "We hope to raise some funds and promote our work," sums up Hannelore. What incentive for the rest of us!

Another Newfoundlander of note is INGRID TODE whom Hannelore describes as being "a producer and seller of her hand embroidered articles". She produces mostly functional things such as table cloths and place mats. Ingrid is often commissioned for particular pieces. She is well known for her ability to transpose patterns: from china dishes to linens and was a ribbon winner at Toronto's juried show in May.

FLORENCE FEE, Montreal, writes that her vacation in England also prompted new ideas and insight. She suggests that her local Lakeshore Creative Stitchery Guild's recent exhibition generated tremendous interest and excitement.

We hope to have an in-depth discussion (via the mails) with HELEN McCRINDLE and, of course, will capsule it all in the next "QUARTERLY". Meanwhile, those of us who know Helen can be terribly proud. She is an honor student plus, having received 100 percent and a Merit Award for her Silk and Metal Thread Correspondence Course offered through National Standards Council of American Embroiderers. Helen is a protege of Leonida Leatherdale, so perhaps it's not surprising!

Another busy stitcher who could put some of us to shame is ARDENE HANNUS -- E.A.C.'s President and part-time employee in a Craft Shop where she teaches needlepoint and macrame. Ardene is currently working on a Sculptured Needlework involving DMC and metal thread on 18" canvas that will be submitted to the 1980 juried show. Another of her interests is the Niagara Peninsula Needle Art Guild which has undertaken a project known as Niagara Heritage Collection. The latter consists of century old buildings being worked in different techniques, that will be donated, eventually, to the Historical Museum in the local area. "I'm stitching my century building in petit point on silk gauze using DMC cottons", explains Ardene.

We also heard from Ardene that MADELAINE DUQUEMIN has completed some special petit point work. (See elsewhere in this issue).

Some Winnipeg embroiderers are grandly representing the craft with their own original handcrafted decorations for what's known as the Craftsmen's Christmas Tree. The unique tree was born last year when this writer was looking for a quality Christmas craft column. One vision lead to another; craftsmen were extremely cooperative; and the newspaper for which I work -- The Winnipeg Tribune -- agreed to sponsor the proposed tree in cooperation with Winnipeg's new Centennial Library that displays the tree.

A wide variety of craftsmen -- potters to batikers -- are asked to make one decoration each (with directions) that is then on loan over the Christmas period. The newspaper carries the "how-to's" on all, or most, of the pieces which are also made into a poster that's displayed with the tree. In this way both the tree and the craftsmen are identified.

The tree allows craftsmen to extend the joys of the season as they share their talents by creating a decoration (not necessarily a work of art) that lesser talented people might be encouraged to try. Embroiderers involved in this year's tree are: PAT FINDLAY, HELEN RUSSELL, LEONIDA LEATHERDALE, MARLENE HALL, SHIRLEY TYDERKIE, LOURRAINE PHERNAMBUCQ, HENRIETTA MULLIN, JO HEWITT-NICKEL, LEONA HERZOG, PEGGY SHADE AND JUDY PILGRIM STEWART.

# MOOSEHAIR TUFTING EMBROIDERY

"The arts of porcupine quillwork and moosehair tufting are two of the most beautiful crafts indigenous to North America, whose native cultures are rich in artistic expression and talent. Each of these crafts requires a tremendous amount of patience, diligence and dexterity, and each is linked with the very heritage of the Native people."

"The history of porcupine quill and moosehair embroidery in North America are uncertain. The earliest archeological evidence for quillwork comes from Nevada dating back to the sixth century B. C. These pieces were more structural than decorative in function - ornamental work not being produced until the thirteenth and fourteenth centuries A.D."

"Moosehair embroidery is often mistaken for quillwork and vice versa. Both are similar in appearance and useage. Both fibres have smooth shiny surfaces, but moose hair is narrower and finer. In some cases, one may have to resort to a microscope to be absolutely sure of identification. This microscopic examination will reveal if the material is composed of either several strands (moose hair) or only one quill."

"The hairs used in the embroidery were generally taken from the mane, cheeks and rump of the moose and were dyed in the same manner as porcupine quills."

"Painstaking preparation of raw materials is required in the execution of both of these crafts. Before embroidery begins, the moose hide which is used in the construction of clothing and picture backings must be prepared and treated. Preparation of the hide consists first of defleshing the hide with a sharp bone, and then stretching the hide on a rack. The hair is subsequently scraped off with a knife, and the hide is then soaked in water for one day in order to remove all traces of blood. After the hide is wrung out it is immersed in a solution composed of moose joints, glands, liver, rabbit brains and marrow extracted from the spine of a moose. The moose hide is then stretched over poles located near a fire and allowed to dry very slowly. A variety of local woods such as rotted spruce, birch knots, jack pine and orange willow collected during the autumn season are used in smoking the hide. Orange willow is selected for the purpose of creating an orange hue and pungent scent on the hide garments. The above process, in its entirety, is repeated a second time before the hide is scraped with a chisel to the desired thickness."

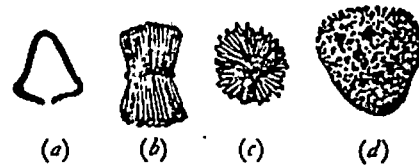
"After the hide has been prepared and cured, it is ready for decoration. Original geometric and floral patterns are drawn free-hand on the hide before embroidery commences. Nylon and sinew thread, steel needles, scissors and ink are utilized in the process of decoration."

"The most common moosehair technique is couching. Several hairs taken together were attached to the skin at intervals by a sinew or cotton thread crossing them diagonally. (Today, nylon thread is used in this couching technique). Before the stitches were pulled tight, the hairs were given a slight twist, thus producing a raised bead-like effect. A variation of this was the zigzag line produced by using two rows of stitching with the bundle of hairs passing between them. In both cases, new hairs were added by mingling the new tips with the old, and securing the splice with a stitch. This technique is generally used in the creation of flower stems."



"The bristling effect of flowers is obtained by inserting a group of moose hairs into a loop stitch, which is immediately tightened and knotted. The hairs are then fanned out and trimmed with scissors in order to create the desired effect."

"Other moosehair techniques developed under the influence of the convents and are clearly derived from the European crewel work. The adaptation of satin stitch and french knot to the new medium is quite effective."



"Moosehair embroidery was originally done on birch bark with moosehairs threaded on steel needles and stitched on to the background. The stiff bark helped to hold the stitches in place but, even so, the shortness of the hairs, often necessitating the re-threading of the needle for each insertion, must have made it a slow and tedious process. Floral motifs predominated, although towards the end of the century animals, birds and human figures appeared."

"Work in moosehair and quill work has greatly declined during the twentieth century; work on birch bark completely died out around 1915. Some moosehair embroidery on skin is still carried out in the Northwest Territories, approximately forty miles southeast of Ft. Simpson at the apex of the Jean Marie River and Big River. Here exists a sparsely inhabited settlement composed of a small band of Dene where a group of Native artists consisting of Sarah Hardisty, Celine Gargan, Mary Louise Sanguet, Bella Sanguet and Luch Sanguet have united to produce an art form of outstanding aesthetic value and technique. A true appreciation of this art form can only be derived from personal examination and comprehension of the Native cultural heritage."

-- Notes compiled by Anna-Marie Winter: Regina Stitchery Guild

#### BIBLIOGRAPHY:

1. Cohen, Robin - 1977 - Porcupine Quillwork - Moosehair Tufting. Contemporary Native Art of Canada. The Western Subarctic - by Royal Ontario Museum.
2. Wood, Marion - 1978. Embroidery. Volume 29 - Number 1. Published by The Embroiderers' Guild, London, England.
3. Kennedy, Paul - 1971. North American Indian Design Coloring Book. Published by Dover Publications.

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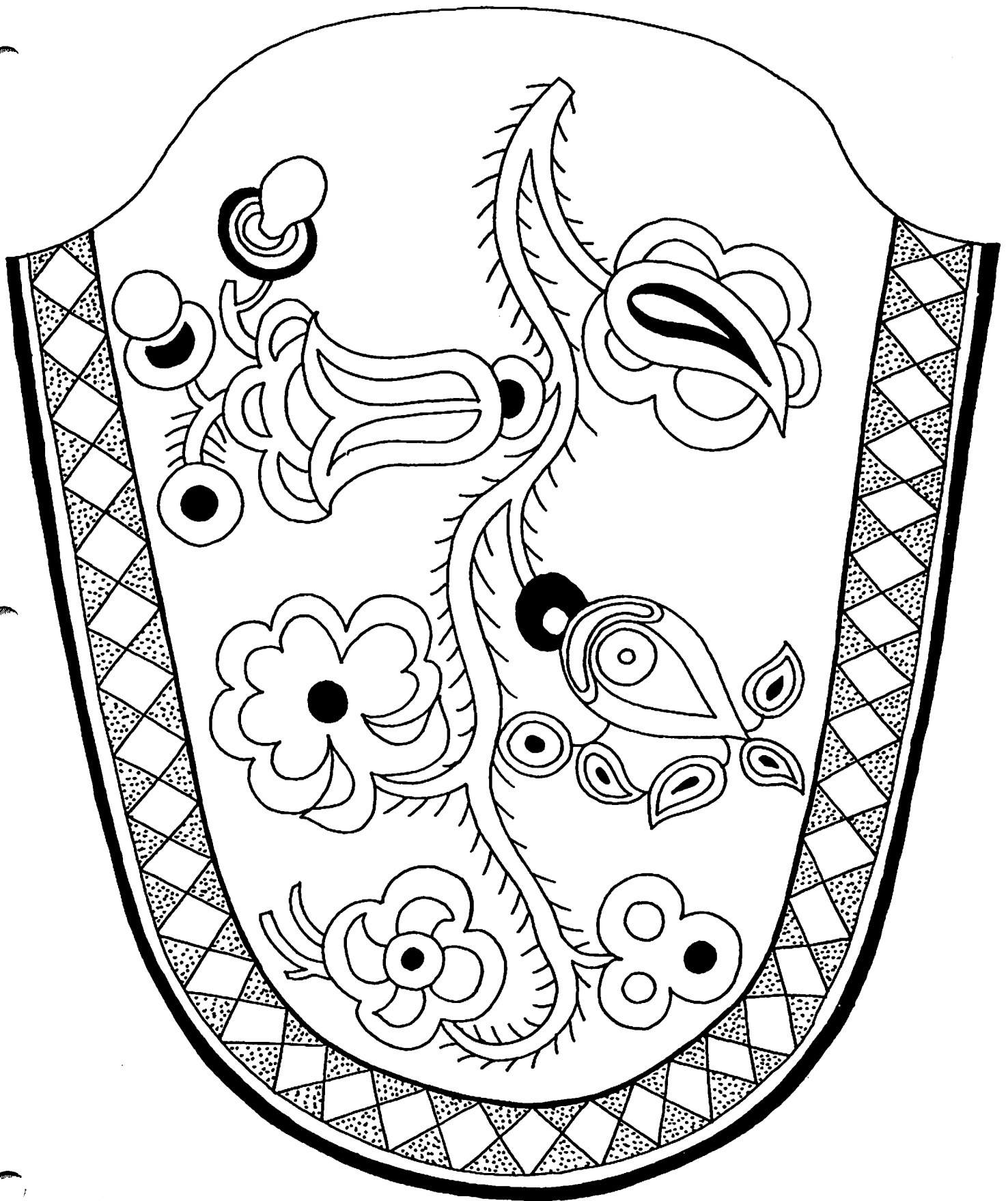
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Moosehair embroidery and porcupine quill decoration on cloth.  
Nahane (Western Canada). Modern.

SPLIT STITCH & LONG AND SHORT STITCH - A Comparison: By Mrs. Rcsi Platt

"These two stitches are very similar. Both involve splitting a previous stitch. Both look lovely worked in silk, wool or cotton. And both are shading stitches which become truly effective when worked in several values of a colour. The only real difference between them is that one is worked vertically and the other horizontally.

Split Stitch was used extensively in the Middle Ages for shading garments, faces, hair, hands, etc. The extant feature of medieval art is the vertical line. Consider the tall spires of cathedrals. Picture long narrow toes on shoes and the high pleated headresses women wore. Split stitch fits right in with these vertical lines.

In the Renaissance the vertical line was replaced by the horizontal line. Architects turned their attention to building sprawling manor houses. Clothes became wide and padded. (The picture that always comes to my mind is the famous Holbein portrait of Henry VIII). In one country it became necessary to outlaw shoes broader than six inches! So split stitch is superseded by long and short, as the structure of this stitch was in accordance with the taste of the times.

During an attack of insomnia one night, it occurred to me that medieval social structure (i.e. feudal) is itself vertical, whereas in the Renaissance we see the rise of the middle class, the common man, and class distinction becomes less marked.

I hope this will help you look at these two stitches a little differently. They are both favourites of mine."

BIBLIOGRAPHY: English Medieval Embroidery - Mrs. A. Christie (Oxford)  
Costume Cavalcade - H. H. Hansen (Eyre Methnen)  
Pattern Design - A. Christie (Dover)



- \* "I cannot over-emphasize the value of the two latter books to the embroiderer. While neither is directly concerned with embroidery, both will affect radically the way you look at things"

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TASSELS (Suitable for cushions, bell pull, etc.) - by Doris Robinson

"Cut a firm piece of cardboard  $\frac{1}{2}$  inch longer than the length of desired tassel. Using three ply knitting wool (in a suitable colour) wrap the wool evenly around the cardboard until the desired thickness. Pass three 10-inch length of wool through the middle of the wound wool (next to the cardboard), pull to the top and tie with a surgeon's knot (right strands passed over left strands twice then pulled tight). Tie with a second knot. These six strands can be braided into a "stem". Gently remove the cardboard. Using two 10-inch strands of wool tie around the wool about  $\frac{3}{4}$  inch from top of tassel. Secure with a second knot and, using a bodkin, thread and guide the four loose ends down through the centre of the tassel. Cut the looped ends of the tassel and trim them all evenly."

"For an extra touch a crocheted cap can be made to fit over the head of the tassel: With the same wool and a crochet hook of the correct size simply chain five stitches, join and chain one. Then single crochet ten stitches into the hole made by joining the five chain stitches. Join, chain one and single crochet twice into the head of each of the ten previous stitches. Continue in this manner until the "round" is the same diameter as the head of the tassel. Then single crochet once into the head of each of the previous stitches."

"Continue on until a cap forms, the same length as the head of the tassel. When this is done cut wool leaving at least a ten inch tail. Thread tail through loop, which is on hook, and pull through. Remove hook; thread bodkin with "tail"; pass bodkin through the bottom of the head of the tassel several times until the wool is secure, then pass bodkin down through the centre of the tassel and cut the tail."

"Tassels can be made in this manner with other fibres such as silk, rayon, wool, jute, metallics, etc. to be used on cushions, blind pulls, bathrobe cords, theatrical costumes, etc."

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#### ANCIENT & MODERN - AN HISTORICAL LOOK AT COLOUR: By Madeline Duquemin

"Moreover thou shalt make the Tabernacle with ten curtains of fine twined linen, and blue and purple and scarlet; with cherubims of cunning work shalt thou make them". EXODUS 26:1"

"Thus directed the Lord to Moses as to the construction and furnishing of the Tabernacle. Colour has been the mood-meter of man through Time. By manipulating colour and relating it to his environment, man has been able to demonstrate the importance of colour in his life. Indeed, it would be a very drab world without nature's paint-brush stimulating man's creative instincts."

"Red, blue, purple and yellow have earned high admiration throughout history. They are the elite of the colour spectrum, but what is known of their origins and why do they warrant the respect that is paid to them by all manner of artisans?"

"Prior to the mid-nineteenth century, dyes were obtained from the natural sources of the animal, plant and mineral worlds. It was not until 1856 that dyes were first synthesized and became more diversified. It heralded a new era for textiles and other related industries. Natural dyes, however, did not fade into obscurity; the dedicated artisan still prefers to resort to nature's resources to achieve a sense of satisfaction in the finished product. History shows that embroiderers were one such group who expected high quality in the choice of colour dyes as Mary Eirwen Jones describes in "A HISTORY OF WESTERN EMBROIDERY".

"Embroiderers were dependent on the skills of the dyers in the production of the fabrics on which they worked. In the vat of the dyer were distilled the brilliant and sombre tones of the threads which were essential to a successful needle painting."

"We tend to accept 'earth colours' as current fashion and some of us attempt to retain certain aesthetic aspects of interior decor that might have been evident a century or more ago. Today's colours tend to be more vibrant because of the improvements in dye technology but Ms. Jones best sums up the argument for natural dyes. "The sheen and beauty, as well as the fastness of colour, of many of the older embroideries is due to the use of natural dyes".

"Indigo and Woad; Kermes, Cochineal, Madder and Scarlet; Orchil and Cudbear, Saffron, Turmeric, Fustic and Weld -- names seeming to belong to a giant business partnership are, however, partners of another kind. Their common denominator being that they are all natural dyes and basic to the colours, blue, red, purple and yellow."

"What were the inner reactions of Julius Caesar and his troops as they stood on the shores of Britain, face to face with the blue-tinted features of the ancient Britons? The blue dye, used as a warpaint by the natives, was Woad, a substance extracted from the seed of Woad - Isatis Tinctoria. Woad was used for many centuries and was

advertised by the merchants of Upper Canada as late as the mid-nineteenth century. It fell out of favour when the preference for Indigo increased, because of its more stable properties. The name, Indigo, stems from Indicum, meaning 'from India', its place of origin. The dye is extracted from the leaves of a leguminous plant Indigofera Tinctoria or Anil. It was first cultivated in India and Egypt and was used by the Romans as ink in the pre-Christian era. Traders from Britain, Portugal and Holland introduced Indigo to Europe and the Pilgrims brought it with them to the Americas."

"In America it was hoped that the cultivation of Indigo would be more profitable than that of tobacco but the venture was not successful, and it never expanded beyond that of domestic use. It did have a brief period of success in Carolina until the War of Independence during and after which it fell out of favour. With the advent of aniline dyes, Indigo faded from the world market but not entirely into obscurity." (To be Continued)

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JANE "Keeps You in Stitches" - EMBROIDERY NEEDLES: By Jane D. Zimmerman

The following is excerpted from an article written for a Connecticut newspaper (The Hartford Courant, April 25, 1976) by Rosemary Cornelius, Peg Doffek and Sue Hardy. The entire article, along with 19 other weekly articles, is found in a new publication "Stitching With Sinbad I". It can be purchased from The Sinbad Series, Box 273, Ellington, Conn. 06029 U.S.A. for \$2.50 plus \$.50 for postage.

"Nowadays we take needles for granted, with little thought of their origin, development of manufacture. The first needles, which were coarse and uneven in size and dimensions, were made from bones of animals or fish, wood, ivory, bronze and iron... Efficient-looking bone needles have been unearthed from the graves of cavemen, bronze needles recovered from ancient Egyptian tombs and solid gold ones from Scandinavia.

"It is said that the Moors brought steel needles to Europe and by the middle of the 14th century, they were being made in Nuremburg, Germany. Spanish and German needles were available in England in Queen Elizabeth's reign. The steel needles which were the forerunners of the needle we use today, were introduced in England in 1545 by a native of India and by 1560 his son-in-law, an Englishman named Greening, had established a business which flourished for over 300 years.

"Nineteenth century needles passed through 126 hands before they were ready to be put in paper packets for sale.

"Today the needle is made of tempered, best quality steel...The eye must be large enough to take the thread easily without it rubbing or fraying the thread. A rule of thumb is to select a size that is slightly thicker at the eye than the thread you are going to use.

"Do not use a bent or rusty needle, as a bent one is apt to make a crooked stitch and a rusty one will not pierce the fabric as easily as a shiny one.

"A needle can be distinguished by the eye and the point, and although the list of needles is neither quite as long nor as fascinating as that of the 19th century, there is on the market a needle for every possible sewing need.

"Beading Needles: are specially made to thread beads of all kinds and pearls. They are very fine and straight with long eyes and sharp points.

"Chenille Needles: are short with very large eyes and a sharp point.

"Embroidery or Crewel Needles: have long eyes and sharp points; they are normally used with silk thread, crewel wools and cotton floss.

"Tapestry Needles: have long eyes and blunt points which slip between the woven threads of a fabric without splitting them. They are used with needlepoint wools and other threads for needlepoint or counted thread work...A tapestry needle is also used in surface stitchery and needleweaving, when a thread does not often pierce the background fabric.

"Between or Quilting Needles: are quite short for quick even stitching. They are traditionally used by tailors and sewers.

"Sharp Needles: are for general purpose sewing. Their short round eyes provide added strength."

"Buy the best quality needles and protect them by keeping them in a flannel needlecase in a dry place; for easy storing and sorting, use a plastic pill box. A pin cushion will not protect needles from rusting, although a small pillow fitted with emery powder is invaluable for removing damp and rust from needles."

The above was used with the kind permission of Rosemary Cornelius.

JANE "Keeps You In Stitches" - HISTORY: By Jane D. Zimmerman:

The following patterns are from a booklet published by the Valentine Museum -- The "Dowell-Simpson Sampler". (This can be purchased from Textile Resource and Research Center, Valentine Museum, Richmond, Virginia).

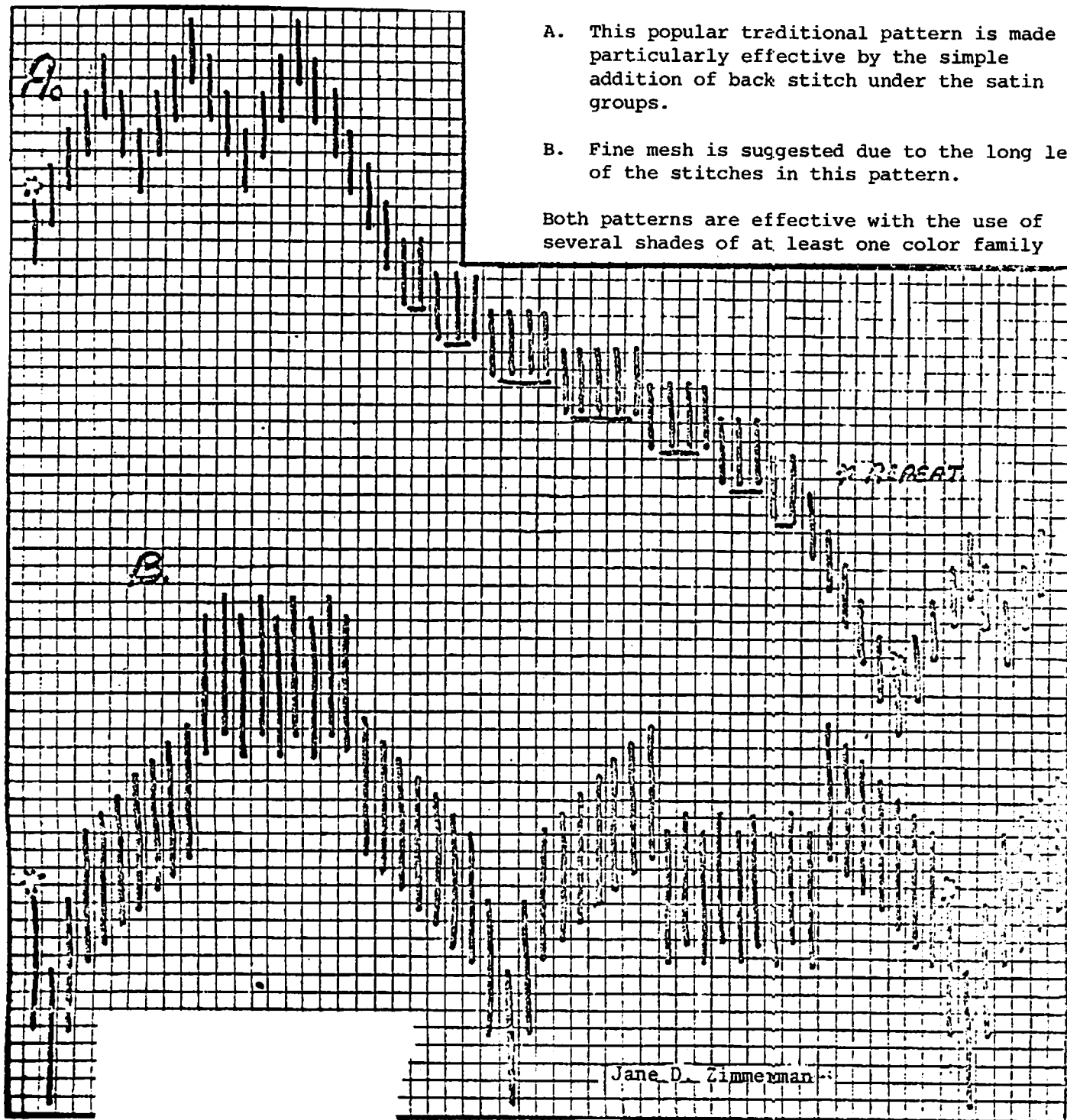
This sampler, which was discovered in 1967, was brought to the museum in 1974 from England. This example of Victorian needlework was worked over a period of nearly three-quarters of a century. It is 20 inches wide and -- if you would believe -- 41 feet long. Some of the 400 individual pieces were worked in the 1830's with the last being worked in the 1890's. The needlework was executed on both canvas and evenweave linen and sewn to form a continuous strip.

(The original diagrams were executed by Sydelle Byer and Marion Scoular)

A. This popular traditional pattern is made particularly effective by the simple addition of back stitch under the satin groups.

B. Fine mesh is suggested due to the long length of the stitches in this pattern.

Both patterns are effective with the use of several shades of at least one color family



CROSS AND TWIST - AN HISTORIC LOOK AT LACE: Part I - by MADELEINE DUQUEMIN

"A visit to the local museum can be a very enlightening experience as this article will reveal. I visited my local museum recently in the company of Ardene Hannus.

"We were greeted by the Curator of Collections, who presented us with three garden-size garbage bags to explore at our leisure. The bags contained various items of fabric and some mediocre pieces of embroidery. Other pieces were handwrought legacies of another generation. The vintage and pattern were undefineable, nonetheless they were interesting and worthy of further research. They were pieces of crochet and lace and it was these that caused me to pay a visit to the library next day.

"Pandora's Box opened, and another field of needlearts history beckoned to be explored. Describing the results of this research might influence you to look a little closer at some of those family heirlooms in the attic.

"Lace is defined as a very fine open-work fabric made from linen, cotton, silk, wool or metallic threads. The pattern is formed by the looping, branching, twisting, and intertwining of the fibres. The term "lace" is derived from the Latin "laqueus". The technique employed to produce the lace dictates the textural nature of the fabric. Lace may be crocheted, knitted, knotted, tatted, intertwined or embroidered. Embroidery gave license to needlepoint lace (a term not to be confused with the modern terminology meaning canvas work). Needlepoint lace is worked over a pattern on linen or other fabric. In bygone days the pattern was a piece of parchment basted to a double layer of linen. The design was worked by stitching the basis of the lace threads through the fabric and working a filigree lace on these threads using the parchment pattern as a guide for the design. When the design was completed the lace was removed from the linen backing by cutting through the layers of fabric.

"Bobbin lace is wrought on a pillow (usually filled with sawdust or sand) and bobbins are employed to produce the fine ethereal fabric. The work consists of a series of movements requiring the crossing and twisting of threads. A pattern is followed, formerly made from parchment; presently cardboard is used. The pattern is pricked onto the base pattern and is known as a "pricking". All these parchment patterns were jealously guarded and handed down from generation to generation.

"When and where did lace originate? It is not definite when bobbin lace had its beginnings. Sarcophagi found in Egypt revealed that the linen cloth found in them may or may not have been embellished and trimmed with open-work designs. The Coptic Period of the Christian era has revealed plaited thread head-dresses used by the Egyptians. Dating back to 2130 BC, these hair nets and bird snares closely resembled lace.

"One theory is that bobbin lace evolved from "Sprang" an ancient artform whereby openwork fabric was made between pieces of bent metal and the fibres twisted on themselves. The other theory is that lace-making started in the sixteenth century, developing from macrame. The Arabic for macrame is Mahramar meaning "knotted".

"Macrame was a craft practised by fishermen. They spent their idle hours producing a net-form type of lace, very often in the company of their wives who made bobbin-lace. Reference has been made to knotted garments and articles made by the pre-Columbian natives. Warriors in the Gilbert Islands were known to have worn knotted garments. The Chinese used finer materials such as gauze and voile worked with fine embroideries and open thread work.

"In the 13th and 14th centuries reference was made to household articles and clothing as "knotted" white threadwork" - Album Filum Nodatum. The cathedrals of St. Paul and Exeter had network altar furnishings. White linen network reached a peak of excellence by the 16th and 17th centuries. Lace trimming was evident in portraits during and after the 15th century.

"Filet lace developed from the netting techniques of the fishermen. It is a much coarser type of lace and loans itself to the production of much harder wearing household articles and linens.

"Bobbin and filet lace developed as cottage industries. Needlepoint lace was created in a more sophisticated environment. Nuns produced needlepoint lace and taught the technique to the ladies of wealthy land-owners. Bobbin lace never rose beyond the confines of the working class; yet, of all the laces it was and still is the most sumptuous. It crosses and twists its way through history as a most prized possession.

"The pathos of the lacemaker is reflected in this passage by Virginia Churchill-Bath: 'Women who made lace were paid in cash for a highly marketable commodity. Some were well paid, but most worked for low wages for overlong hours in ill-lit rooms. Some went blind at an early age, and the working conditions threatened their health. Still, women continued to weave a web of increasing fragility through wars and political upheavals, often keeping households stable when men could not find work or, during wars, when their husbands were wounded or away at battle'."

(To be continued)

I Virginia Churchill-Bath, LACE - (Chicago, Henry Regnery, Cc., 1974)

\* \* \* \* \*



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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)

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