



**Embroiderers' Association of Canada**  
**Inc.**

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



THE EMBROIDERERS' ASSOCIATION OF CANADA, INC. is a non-profit organization, founded in September 1973. Its purpose is to encourage and promote the practice and knowledge of the art of embroidery in all its forms; to have a fellowship of persons who enjoy needlework and wish to learn and share their knowledge and thereby work towards maintaining higher standards of design, color and workmanship - in all forms of embroidery and canvas work.

- \* To function as the Headquarters for: Chapters, Guilds, Individuals
- \* To serve as an informational source for individual needlewomen throughout Canada. (Memberships extend beyond our boundaries).

\*\* Lending Library                      \*\* Workshops                      \*\* Seminars

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\*\*\*\* WHEN ADDRESSING MAIL, PLEASE INDICATE ON ENVELOPE TO WHOM YOU WISH IT DIRECTED  
e,g. President; Membership; QUARTERLY: Treasurer; etc. for speedier handling.

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

CHAPTERS: "WINNIPEG" - meets monthly, 4th Thursday, First Presbyterian Church; 7:30 p.m.  
Contact: Mrs. Eunice Cormode - 803-605 River Ave.; Tel. 452-4583

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

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

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



Dear Friends:

Your Executive of the Embroiderers' Association of Canada met in Winnipeg on November 5th, 6th and 7th for a productive and thoroughly delightful weekend when much was accomplished. My thanks to those on the Board who travelled from other parts of Canada and the United States to attend this meeting.

Being a new organization, complete with growing pains, we felt that this meeting provided a strong foundation for development and expansion. We believe that we approach the future with increased stability and strength. All reports from Chapter Presidents, Chairmen of Committees and the general membership indicate great enthusiasm and capabilities. We welcome any suggestions from you, the member of the Embroiderers' Association. The success of the organization is the responsibility of each member.

A Joyous Holiday Season to you all and we look forward to a busy New Year.

*Sylvia Allen*

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#### JURIED EMBROIDERY SHOW:

A juried Embroidery Show is planned in conjunction with the Annual Seminar for 1978 and will take place in Toronto, Ontario.

The place will be "The Inn on the Park".

This show will be open to ALL Embroiderers, not only Members of EAC, and to those who have worked their own designs with a threaded needle.

Full details as to what, how, where to send for information will be in the Winter "QUARTERLY". Start planning for it now!

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#### DIRECTORY OF MUSEUMS:

PEGGY SHADE is waiting for your assistance in compiling the Directory of Museums, Galleries and Private Collections of textiles and embroideries. DON'T PUT IT OFF! Write her today c/o National Headquarters. She needs your help! Her address is:

259 Oxford Street, Winnipeg, Manitoba, R3M 3H8

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SLIDE COLLECTION: We would like to receive more slides to help develop a proper Slide Collection for our educational information. It is suggested that when taking slides of your own work, or that of others, you take, or have printed, an extra one of merit and send to: FRAN McKEAN - 15G - 1975 Corydon Ave., Winnipeg, Man. R3P 0R1. She is eagerly waiting to hear from you.

If you attend a museum that offers special slides of Embroideries (that is another source) let us know or send them on to us. We can only grow in all directions if you give your assistance.



STUDY BOXES: When you are making a sample - make two; one for the Study Boxes. Our only request is that they be of a size to fit in a page of the three-ring binders - approximately 5 x 7 inches. Samples of stitches, samples of techniques - miniature projects -- and please send them on to:

JANE JEFFERIS - 712 Center A. Street, N. W., CALGARY, Alberta, T2M 2R3

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

\* \* \* \* \*

"SEMINAR '77" - May 1st through May 5th, 1977 - QUETICO LEARNING CENTRE - Ontario

The Teachers who have been confirmed are:

JACQUELINE ENTHOVEN - Pakistan & Indian Embroidery  
JOAN YOUNG ..... - Canvas Construction & Finishing  
BARBARA SMITH ..... - Exploring Surface Dimension & Mixed Media  
ANNE ADAMS ..... - Pulled Thread on Canvas  
LILLIAN ALLEN ..... - Design

Full and complete details will be in your next "QUARTERLY". This will be a package deal including room, meals and Workshop fees.

Arrangements are being made for a CHARTER BUS to leave Winnipeg Sunday morning, May 1, 1977. The cost for this transportation to Quetico will be determined by the numbers wishing to use this means. Further information - next "QUARTERLY".

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"ENNY" AWARDS:

This competition is open to the General Membership whether or not you attend "SEMINAR '77".

For those NOT attending, your entry must be received by EAC Head Office not later than April 15, 1977. THOSE ATTENDING - bring with you to be turned in at the time of registration.

THEME: "THE MONTH OF MAY" SIZE: 5" x 7"

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

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

\* \* \* \* \*

"Alas, no artist ever attains, in his work, the perfection for which he strives. Perfection is beyond humanity, but that does not mean we should abandon it as a goal."

"Money talks but today's dollar doesn't have enough cents to make much conversation."

"You're only young once but if you know how to get the most out of life, once is enough!"



"A WINTER WORKSHOP" - contributed by MELODIE MASSEY

"In sharing my ideas I share part of myself". -- Gwen Perkins

"..... and I have filled him with the spirit of God... in all manner of workmanship." -- Exodus 31:3

This winter I had the unique experience of having Jane Dams for a two-day workshop in my workroom in machine embroidery. Like many stitchers I have a problem attending Workshops because of distance.

What to do? I had a beautiful Bernina (a 25th wedding anniversary present from my husband), Joy Clucas's book "Your Machine for Embroidery" and "Machine Embroidery" by Jennifer Gray. I had been playing at machine embroidery with the help of these books but without too much success; breaking needles, skipping stitches, etc. Nothing I did looked like the pictures of the exercises in the books. So, one night it occurred to me that here was Jane, living west of Toronto (an expert in the field in all forms of embroidery) within a train's ride from me in Port Hope and so she would perhaps come here and give me a private Workshop.

Jane arrived and the two days flew by. We started with free running stitch, then on to whip stitch to feather, satin stitch, cut work and even machining using wire; always working with two hoops. One was for experimenting on to be sure tensions are right and to get the required effect. Machine embroidery is very hard to rip out and it is a good idea to have a practice hoop. I can't tell you how exciting it was to suddenly see forms of machine embroidery taking shape that I had seen in the books.

Jane left me with a series of exercises which I have worked at during the winter. Many of my samples I will be sending to the EAC for a machine embroidery Study Box.

I don't want to go into detail about what Jane taught me because I have come to the conclusion that it is just a great deal of PRACTICE, PRACTICE, PRACTICE, 'til one feels the tension on the bobbin with your fingers after loosening the screw on the bobbin and adjusting top tension for Feather and Whip stitch. Every machine is different. Even every Bernina's tension can vary slightly.

I know machine embroidery has endless possibilities and it is another well worthwhile technique to add texture to applique and surface stitchery. I have even seen canvas completely covered with machine embroidery.

In the evening Jane showed my husband and me slides of her work and of her recent show at the Shaw Remington Gallery in Toronto. My husband is an Architect who is now a Craftsman working in metals. Jane and I talked stitchery and about stitchery 'til the dogs were sound asleep on the sofa beside us and my husband had quietly gone to bed, having had nothing but stitchery talk at every meal and on into the night.

For those who are interested, I would like to recommend three books:

"Your Machine for Embroidery" - Joy Clucas - Bell and Son

"Machine Embroidery" - Jennifer Gray - Batsford

"Designs for Machine Embroidery" - Ira Lillow - Batsford

If I had to pick one I would choose "Machine Embroidery" by Jennifer Gray.



Perhaps I should add here that the machine embroidery that I am speaking about is not what most people think about when they hear the words 'machine embroidery'. It is not dialing your pattern selector. Any machine which has a swing needle (zig zag) and on which you can lower the teeth, may be used for machine embroidery; some, naturally, are better than others for the stitches I have mentioned. But, the main thing is to try it; it's great fun. You will find, too, that your needle can act as a pencil. Drawing with your needle gives you great freedom, often loosening up those like myself who freeze when a pencil is in their hands.

\* \* \* \* \*

\*\*\* YOUR NATIONAL EXECUTIVE met in Winnipeg over the weekend of November 5th, 6th and 7th, 1976. Many issues for your benefit were discussed and work is being done on them.

ADVERTISING: Has been approved by your National Executive and the rates and terms are as follows:

Copy: to be "Business Card"  
Handwritten copy  
Typeset ready for reproducing

Rates:	Business Card or 1/8 Page .....	\$ 8.00 per issue
	1/4 " .....	\$14.00 per issue
	1/2 " .....	\$26.00 per issue
	Full Page .....	\$50.00 per issue

PAYMENT TO ACCOMPANY COPY

Anyone wishing to submit advertising to the Quarterly, please send in to EAC by the following dates: January 15th, April 15th, July 15th, October 15th.

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WORKSHOPS: Your National Executive has confirmed the fact that all contacts for Workshops should be made directly to the Teacher desired by the Chapter requesting as this can be more readily handled by the Teacher in arranging a more feasible and direct schedule. She will probably be having requests from many sources other than EAC and also from individuals.

It will be the purpose of EAC to inform Chapters when a Teacher is available and also to publish such information in the "QUARTERLY". With this in mind we would now like to make known:

PAT RUSSELL - 48 East St. Helen's Street,; Abingdon-on-Thames, Berkshire, England, OX145EB - will be starting from Vancouver in September 1977 and will be available for Workshops across Canada for the months of September and October. This is an opportunity that should not be missed.

WILKE SMITH - 3616 Dakota N. E., Albuquerque, New Mexico 87110 - has set aside September and through to the middle of October 1977 for Workshops across Canada. Another exciting experience too good to miss.

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The next NATIONAL EXECUTIVE MEETING will be held at Quetico Centre of Learning on Sunday, May 1, 1977 and the ANNUAL MEETING will be May 4, 1977.



MEMBERSHIP: "Branches"

To encourage the future growth of Chapters within the E.A.C., your Executive has approved "Branches" of smaller Groups than the required twenty members which constitute a Chapter. These (smaller than twenty) Groups will pay their full \$10.00 individual membership to E.A.C. (National) until such time as they reach their quota of twenty members and will have full benefits from National Headquarters on a Group status.

Any Group wishing to show their support in this way, please write National Headquarters.

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NATIONAL EXECUTIVE BOARD MEETING - November 1976 - TORONTO REPORT

The Toronto Guild of Stitchery is one year old and has sixty-three paid members. This September we started our new year with a three day workshop with Dorothy Kaestner and her husband. Eighty-five women attended at some time during the three days.

Our first meeting in October was a day of sharing Christmas needlework ideas. There were approximately fifty items and it was a busy morning of discovery. In November, Mrs. Patricia Harris, of the Royal Ontario Museum Tour Guides, gave an exceptionally learned one hour lecture with slides on the textiles of ancient Peru. The museum has on display an extensive collection of Peruvian textiles and objects d'art in connection with a Peruvian show called "Gold for the Gods".

Mrs. Florence Deacon and her committee have completed our constitution which is an extension of our National EAC by-laws into the area of Chapter organization.

Some of our members wish to have an "on-going" project for the Guild. Letters have been written to various government departments on the municipal, provincial and national levels, inquiring about a possible historical project. Historical houses are being furnished more and more with touchable replicas of our valuable antiques which are being put into museums. It is in the area of replicas that we are interested. Meetings with curators are taking place now and perhaps by the spring we will be able to report that an interesting project has been found for us.

Respectfully submitted

*Barbara LeSueur*

Barbara LeSueur, President  
Toronto Chapter E. A. C.

OTTAWA CHAPTER REPORT:

"Our Ottawa Chapter is now eight months old and flourishing. Our membership now stands at 30 and I am proud to report we have one male member. James Cook and his wife are both accomplished in canvas work and do very fine Florentine embroidery of their own design.

We have been fortunate in obtaining an ideal location for our meetings which are held the third Monday of the month at 7:30 p.m. The War Museum here in Ottawa has a very pleasant conference room with excellent lighting and coffee facilities.



Following our initial meeting which was primarily a discussion regarding the aims and desires of the group, administration details and formation.

Subsequently our programs have been varied consisting for the most part of work shops conducted by our members. These have been in drawn thread work, canvas, crewel and quilting. Our first meeting in September was a "Show and Tell" of work our members had done over the summer. This was a fun, informal meeting with plenty of participation and chatter. Our most recent meeting was a program entitled "Let's Start at the Beginning". This was a comprehensive outline and description of yarns, background fabrics, canvas, etc.

Next week, on November 3rd, we are having an interim get-together to attend a viewing and talk describing an original work of art needlework depicting the Hebrew settlement in Israel. I enclose a copy of the brochure and newspaper article for your interest. Perhaps you may even wish to use this in the "QUARTERLY" at some time. I do feel it is worthy of note. I have already seen it myself and it is indeed a beautiful work of art and a fine piece of needlework. (ED. NOTE: The brochure and description of Tapestry reproduced on Pages 14 & 15.

I do hope this brief outline gives you some idea of our activities. We are still experimenting, hoping for greater participation, more interesting programs, guest lecturers and demonstrators as time progresses. However, we are most encouraged to date and hope to expand in the ensuing year."

Yours very sincerely



Marian Turner (Mrs. J. H.) President  
Ottawa Chapter

BOOK REVIEW:

"300 YEARS OF CANADA'S QUILTS" by Mary Conroy of Sudbury, Ontario fills a great need for all Canadian Quilt enthusiasts, whether collectors or those who enjoy making them. It contains an extensive history outline and depicts, in both black and white and colors, many quilts of beauty and utility.

There is a small section of patterns and templates. We found the book most stimulating. As a result of its publication no doubt other quilts of historical significance will come to light.

Pub. Griffin Press - 461 King Street, Toronto, Ontario M5V 1K7 - PRICE: \$6.95

TWENTIETH CENTURY LACE - Ernst-Erik Pfannschmidt

This is a new look into an old craft using a needle or bobbin technique and producing exciting experimental designs that are most pleasing and acceptable in the spirit of today. Combines other techniques such as weaving, knotting and macrame and uses a variety of materials, rope, plastics and even metal. This is a highly recommended book for the more adventuresome wishing to create in a new way with the needle or --

Pub. - Charles Scribner's Sons - Available through John Wiley & Co. Canada

SHAL: Weaves and Embroideries of Kashmir: Nelly H. Sethna --- For the book collector - a must. Beautifully put together and the color illustrations, design motifs a great source of inspiration.

Pub. - Wiley Eastern Private Limited, New Delhi. Available through John Wiley & Co., Canada.



HANDCRAFTS IN JAPAN - from Laura Taylor, Edmonton

Sometimes when dreams come true, the reality is nowhere near the wonder of the dream. For me, the dream outdid the reality. Japan was a dream all my life and when I left Vancouver on Japan Air Lines, I started to live the dream. The service on J. A. L. is superb - from the slippers to the warm towel (and not a handi-wipe, either!!) to the happi-coat and delicious meals. There was a feeling of warmth and friendliness that was sincere.

Arriving in Tokyo was a shock - I had never seen so many people in one place before. Tokyo is very crowded, smog-filled and humid. There are about 20 million people in something like 27 square miles. However, the streets are kept spotlessly clean - even to the point of washing the wheels of trucks at construction sites before they leave the area. The city has no recognizable address system - most streets do not have names and are found by district and description. Traffic is unbelievable but so organized and disciplined by very strict laws that there are few accidents. The Japanese are very proud of their cars and I never saw a dented fender or a dirty car.

My sister-in-law had arranged several tours for us to see the craftsmanship of the country. The paper-making and objects made from paper is very interesting. I watched print-makers at work on beautiful rice paper, making designs for the kimono rolls. We also watched artists making wood-block prints - a very ancient Japanese art. Papier-mache is also a very old craft and I bought two tiny roly-poly Daruma dolls - these dolls have blank eyes - you paint the eyes in on New Years if you have had a good year. One of my sister-in-law's friends took me to a demonstration of Japanese punch embroidery - it is almost like rug-punching. The background is usually gold brocade or lamé or black velvet. The thread is unusual - it is almost like a fine cord.

The American Club in Tokyo sponsors many lessons in various crafts and one I attended was Seishi - the craft of building a padded portrait on paper. The one I brought to the Board Meeting in Winnipeg was made by the teacher and is of a little girl. Most of the studies are of children. This is not exactly needlecraft as the material is glued to the paper and then put together like a jig-saw puzzle. It is almost like stump work. If anyone is interested I have the directions and have also ordered a few kits.

Doll making and dressing is very exciting. The doll bodies are made of papier-mache and the heads are made separately and exquisitely detailed. In Kyoto, where we saw this art, the doll-makers sat for hours with crossed legs, working at a furious pace and turning out the most beautiful work. The materials used to dress the dolls are the same silks, brocades and embroideries and velvets used for dress kimonos. All the accessories to complete the doll are manufactured separately and are sold as needed. There are tiny gold swords, armor for the Samurai, flowers, parasols and musical instruments for the Geisha and toys for the babies.

Hand embroidery is popular in Japan and is referred to as "French Embroidery". Gold thread is unavailable there as it is everywhere now but they use a substitute made by DMC. The silks are exquisite and come in every color and shade. The Chinese and Western influence in embroidery is creeping in but there are still many lovely simple Japanese patterns still available. Isabel and I found a small store selling every kind of thread, wools and materials for embroidery and canvas work and it was so crowded we had to crawl around. It had the only grass linen I saw in very lovely colors.

In addition to these crafts, we saw lovely wood-carvings and ivory carvings and lacquer ware; also, the beautiful and simple art of Japanese brush work. All I really needed was several more months and unlimited money. I only hope my brother and sister-in-law stay there for a few more years so I can go back.



IDEAS - IMAGINATION: by Constance Howard, England

I come across so many people who say "We haven't any ideas!" but this probably means that they are unfamiliar with the particular scheme in which they are involved. Everyone has ideas on something, but when it comes to design, a kind of blankness descends; there seems to be some mystery attached to the word but, when it is thought about, it simply means planning for a purpose - even if this is pattern-making to fill a space - the purpose being to use that space. Having some reason for this planning is a beginning. The next step is the idea behind this. Usually this is the reason for the blankness.

What is an idea? A thought that occurs suddenly or one that evolves slowly, having been mulled over for some time, gradually building up to a final conclusion! An idea may appear irrational, out of the 'blue' but experiences can be stored up long after these have occurred and a chance remark or something seen can promote an idea that at first seems random, but then ties up with this memory.

Therefore, the ideas are there; some deeply buried, others more volatile and bubbling to the surface. Some are wild, some practical and one thought leads to another; in fact, there can be a danger in having too many so that some have to be discarded. Too many can end in a mixed up design and taking parts away is harder than putting everything in.

Ideas are a combination of inner thoughts and reality and, whether we live in a fantasy world or in one of a more tangible nature, the idea is the beginning of creativity resulting in a personal approach. A whole group of people might commence with a single idea suggested to them but whether this is developed visually or literally, each result will be different, as every person is different.

A work with impact, originality, exploiting the media in which it is carried out, if also well designed for the purpose, with good planning of shapes to space, appropriate choice of materials, textures and colors, could be a masterpiece! The same intent could be applied to a written work with expressive choice of words and sentences well constructed to give a vivid description, or to evoke a mood.

An intense imagination plus acute observation has produced such artists as Hieronymus Bosch with his fantastic paintings of heaven and hell. William Blake was another such artist and, in quite a different way, I think that Paul Klee developed a dream world. Some kinetic structures and some electronic music can produce this quality of unreality too, but a great deal of knowledge and thought will have been given to the successes in these fields.

Ideas can rarely be maintained entirely from the inner thoughts and observation is a means of stimulating the imagination, but do we really look? Do we see when we look? Why do we like one color more than another? Why do we like one painting in an exhibition and dislike another? If we stop to find out why and have the answers, this is the beginning of awareness and analysis. A color is often associated with childhood, with a person or place that we disliked. I hated a hot orange, non-descript green and brown and would not use orange or brown until fairly recently. They are both super colors, used in context, with the right proportions, depth and juxtaposition with other selected colors. The reason for not using them was that I didn't enjoy my home as a child. We had chipped chocolate brown paint showing white through; mid-mottled brown rexine covered furniture and a carpet in 1920's pattern containing the three colors.

A painting may attract by its colors, composition, subject matter or by its surprise element, as did the dadists and surrealists. It may be disregarded for dullness, poor composition, no points of interest. If we have time to look around at our environment and to find out what interests us and what doesn't, and why, our observation and ideas will intertwine. We should be able to give exact descriptions of things that we have lived with but have not 'looked at' properly. We should see negative and positive



shapes; how things are constructed; the smallness of some things in relation to those which are larger. A crumpled piece of paper can start an idea, a puddle in the road, shadows of buildings or trees, a crack on a wall or a strip of landscape seen through venetian blinds. The list is endless. Some people are attracted by movement of objects, figures, etc., some by mechanical forms, but all of us will find that one idea can be the beginning of many and different aspects of this can be interpreted in many ways. In fact, it is fascinating to take a particular idea and stay with it until the interest is exhausted. This can be within a short while or may last a number of years, according to our capacity to see 'round a "subject" but it does mean that there is a plan of action from which to start, so that we do not spend our time wandering 'round vaguely, looking for something to do.

Fabrics often have a particular quality which can start ideas both for design and the way in which they may be worked. A remnant counter is always exciting. Why? I am first of all attracted by the colors, then by the textures on a 'mixed' counter. I tend to look for real silks, as they have a quality not found in the synthetics. I like handling them but cannot often afford them but they start ideas as they have a richness unobtainable in other fabrics. They are getting rarer too. Glitter attracts children and some adults, usually starting up ideas of fantasy and fairy tails, of Christmas, of the magic of the Circus, of the sky and the stars. So ideas multiply.

Obviously, some of us have a stronger imagination than others and perhaps work more from the fantastic point of view, but the most logical and practical minded can start in an abstract way from geometrical pattern and form, with permutations of shape and proportion. The geometric may be combined with free pattern and shape and the imagination can really 'get going' in spite of ourselves and what we have considered as a lack of imagination. There is no reason why adaptations should not be made from artifacts and the pattern in them as, by looking carefully at objects, selection of parts of them can be manipulated until they become our own designs. Our own photographs can be a source of ideas as we have previously made our selection of subject matter and viewpoint and have seen the reality before taking them; but, the best way in which to record what we see is by drawing - another so called "bête noire". Everyone can draw if they will just put down what they see, not what they know is there. The knowledge can obscure real looking again, but I have had super drawings done by people at their first attempts, provided that they just put down what they saw. A pencil is not the easiest of means of drawing; try ball point, felt tipped pen, brush or pen and ink, even stick down threads if this is appropriate to the subject. The advantages in drawing are that the subject matter can be seen from different angles by moving position. To draw takes a longer time, usually, than taking a photograph, therefore it becomes better understood as the drawing takes shape, because in order to draw at all -- we must look. The memory is also sharpened and, if enough drawing is done, both knowledge and ideas accumulate to be stored for the future.

An interesting test is to keep away from one of the rooms in the house for a day if possible, then to write down everything in that room from memory; the colors, materials and general shapes of objects, where they are placed, their relative sizes, what is on a certain shelf, what can be seen from the window, what details can be remembered in certain pictures on the walls. This is not as easy as it seems at first but is a good way in which to train the memory so that objects may be imagined without being in front of us.

When ideas begin to flow, there is no set rule as to how they must be developed; it depends on individual preference. Paper cutting of shapes saves time; eventually, drawing may be enjoyed more. Starting straight away with the fabrics and manipulating them may be exciting for a project, although there is the risk of wasting some of them. Remember that ideas need sorting out, that design is planning and consists of opposite factors, such as large with small, pattern with plain, dark with light. Keep on persevering until something feels right. "How do I know?"



people say. This is a matter of practice, trial and error and real thought in analyzing things seen around. By these means our appreciation and selectivity are sharpened and ideas will come more easily the more we do. Don't give up!

\* \* \* \* \*

BOOK REVIEW:

TRIANGLEPOINT - Sherlee Lantz: For those in a hurry, this is another speedy way to fill a canvas. Designs are more in the Op Art form taken from Persian pavilions Islamic palaces and paintings. The patterns are vibrant, some taken directly from source, others adapted. An ideal method for the impatient stitcher. Fun to try!

Pub. - Viking Press release

FLOWER EMBROIDERY - Allianora Rosse: Flower lovers will appreciate this book and the uses to which the author puts flowers on table linen, upholstery, pillows, hangings, pictures. Techniques used are canvas work, crewel and cross stitch, with complete directions as to thread, background material, stitches and finishing.

Pub. - Charles Scribner's Sons - Available through John Wiley & Co. Canada

EMBROIDERY MOTIFS from old Dutch Samplers - Albarta Meulenbelt-Nieuwburg: Counted thread enthusiasts will love this book and the wealth of design motifs, learn to understand the symbolism from old samplers and the uses for clothing, church work, home ornamentation. A recommended book.

Pub. - Charles Scribner's Sons - available through John Wiley & Co. Canada.

RUGS & WALL HANGINGS - Maggie Lane: Another very beautiful book for the charted canvas worker. The designs are most elegant, and the use of stitches beautiful. Mostly worked in Diagonal Tent, but offering some designs with a lovely variety of stitches.

Pub. - Available through John Wiley & Co. Canada

MORE NEEDLEPOINT DESIGN - Lou Gartner: Another very colorful and beautiful book for the dedicated tent stitchers as Lou Gartner's designs, because of their great detail, can be done in only one stitch. His detail and color is most beautiful and he has furnished working drawings that can be readily reproduced in total or some in part.

Pub. - William Morrow & Co. New York

**LEONIDA'S**

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301 - 99 Osborne Street  
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Hoops and Frames

**NEEDLE EASEL**

Inquiries invited



"FOUR-WAY BARGELLO" - How to develop and vary a design - by DOROTHY KAESTNER

First: What is "Four-Way Bargello"? It is nothing more than regular Bargello worked around four sides of the canvas instead of back and forth across the canvas.

It can be worked from the very outside edges toward the centre, from the centre out or, preferably, from a midway point working the design toward the outer edges and then toward the centre. I feel that the latter method gives more freedom in designing.

Once you have a given design line you can take off in a number of ways:

1. Follow the line over and over.
2. Mirror image the starting line at any point; the top peak, one or two steps down, etc. Actually, use a mirror against your chart to see what the result will be.
3. Change of shading. e.g. light as the starting line or dark as the starting line. Then shading from dark to light or light to dark, etc. Also, by using accent colors.

It's best to do some charting before the actual stitching. You only need to chart about  $\frac{1}{2}$  of the design; that is to go around a corner and across to another corner.

Be sure to mark the mitre lines on your chart and on your canvas carefully. Do not use a ruler because canvas is not woven perfectly square so your mitre lines would not be accurate. Use an ordinary pencil to mark from the four corners of the centre hole toward each corner of the canvas as shown, or sew the mitres in with a piece of colored sewing cotton. The cotton is advised if you intend to do some of the work in tent stitch with a pale color. When the bargello is finished, the thread can easily be pulled out and there are no marks on the canvas which may show through. When the entire piece is to be done in bargello the pencil lines do not show.

I prefer lockweave canvas for four-way bargello because it is woven more evenly square than the mono canvas. You still will not get a perfect square, but almost. 12-mesh is my favorite since the Persian yarn, as it comes, 3 strands covers nicely without having to tug too much. However, the yarn used the same way will work on 13 or 14-mesh. If you use tent stitch (basket-weave) on these sizes of canvas, use only 2 of the 3 strands. Bargello always takes more strands than tent stitch.

This is a 4-2 step bargello. Each square of the chart represents one thread of the canvas. Each stitch covers four threads of the canvas so it is shown on the chart as 4 squares; except at the mitre lines where the stitches cover 2, 3, 4, or 5 threads. I avoid stitching over 1 thread because it seems to sink, so I add any single thread at the mitre to the 4-thread stitch above which becomes a 5-thread stitch. The centre square of the chart is counted as one in each of the four directions. At the mitres, the stitches share the same hole.

When adding to the design it is advisable to have the same number of stitches on the succeeding rows as there are below. e.g. 2 stitches on a step, then each row above will also have 2 stitches on a step, whether your new line moves away or toward the starter line. Otherwise, you will have compensating stitches of over 2 threads or over 6 threads. However, once you have moved out on the mitres beyond the existing design, you can either carry out a repeat of the centre part of this line or make up something different at the corners. Usually, I make a repeat.



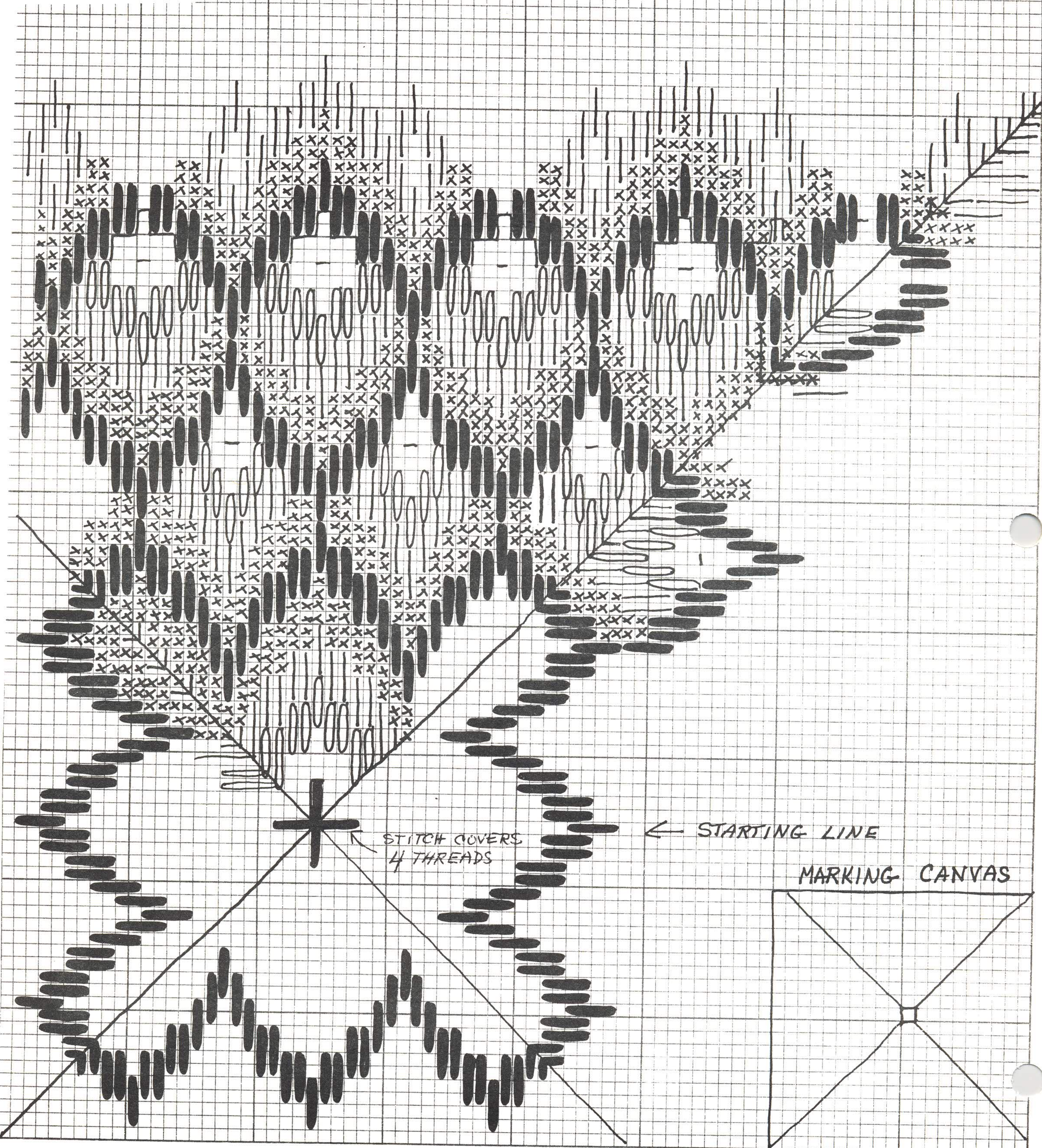
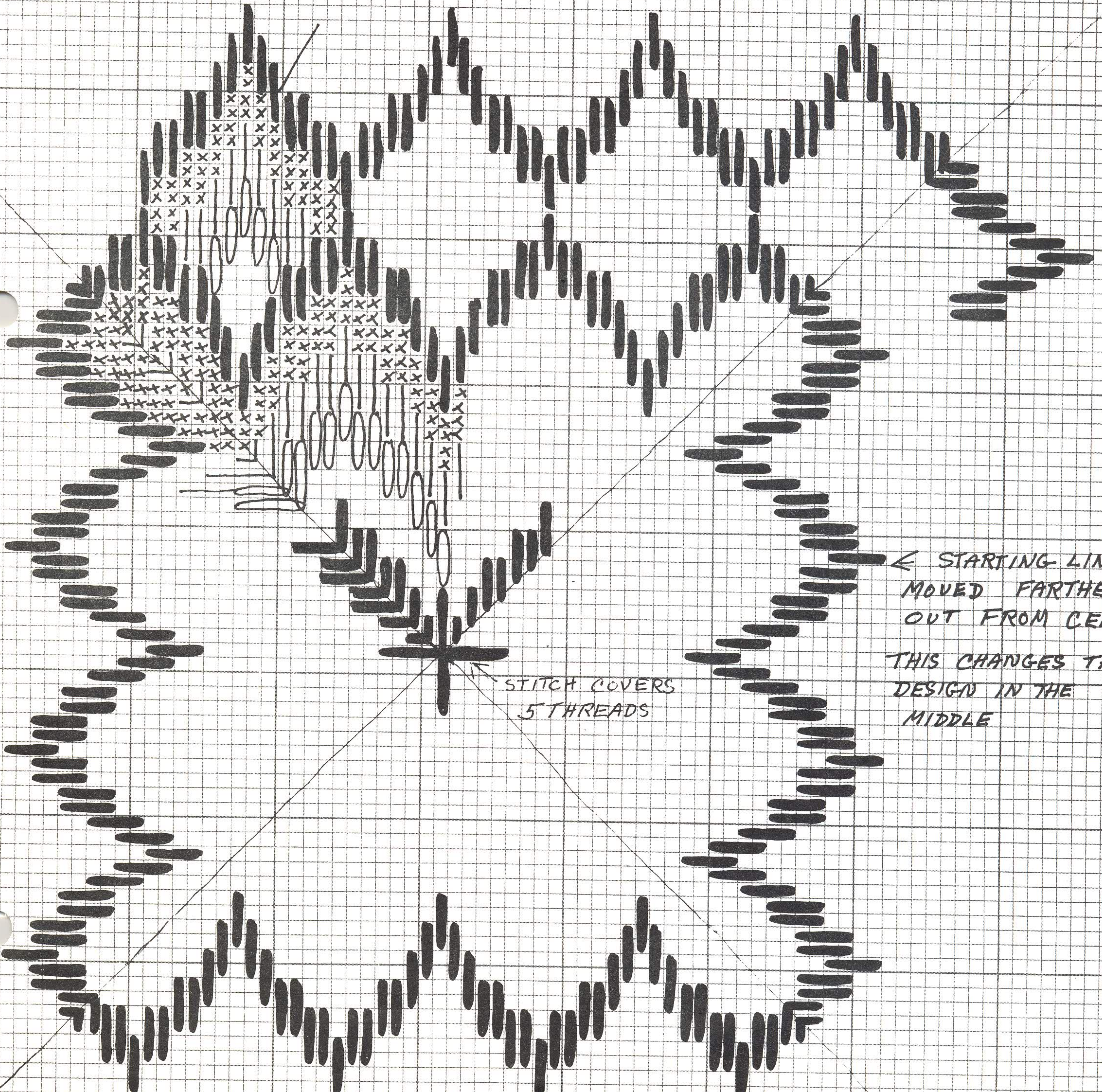




CHART NO. 2

SHADING REVERSED FROM OTHER CHART





THE TRIBES OF ISRAEL TAPESTRY

In 1975 Goldie Spieler, a gifted artist and former member of the Agudath Israel Synagogue, was asked by the Sisterhood to design an appropriate wall hanging for the Synagogue foyer. Goldie holds a degree from the Ontario College of Art, Toronto and enthusiastically accepted the commission. After a thorough study of Biblical and Jewish literature she designed the seventeen panels and prepared comprehensive needlepoint instructions. In September 1975 seventeen members of the Sisterhood began the needlepoint work on individual panels. The Twelve Tribes of Israel are depicted on the sides and the five centre panels embody various ideas and symbols of Judaism.

Mosaic tradition opposes representation of the human figure since man was created in the image of God. For this reason, Goldie created representative descriptions for each Tribe comprising a kingdom of animals and symbolic elements. These are identified and related to the blessing given by Jacob to each of his sons. In pronouncing his blessing, Jacob called each son by name, revealing his nature and his destiny. The animals are symbolic emblems of the Tribes and have their origin in the original bestiary in the first Book of the Bible (Genesis), the fundamental source of images and comparisons on which Jacob naturally drew to characterize his sons. All human characteristics can

be transferred metaphorically to animals, and the Bible is a continuous metaphor, transferred by Goldie's poetic imagination onto canvas.

In the following description, the five centre panels are examined first and then the twelve side panels. Particular attention may be drawn to the letter Shin ש standing for Shaddai or God, which is utilized as a general symbol being worked into the design in many interesting and unexpected ways.

SHEMAH: The uppermost Shemah panels in English and Hebrew respectively display what are probably the most significant words in the Torah. The border decorations consisting of a scroll repeat pattern in the English panel and lotus flowers in the Hebrew were widely used in ancient times for mosaic floors and wall decorations.

MENORAH: The menorah is a basic symbol in Judaism for perpetual faith and has been given an honored position in the centre of the tapestry.

TEMPLE: The two lower panels represent the First Temple; the Ten Commandments in the lower panel and the hands of the priests (Kohanim) blessing the Congregation above. The star of David is at the peak and the Wailing Wall is in the background.

LEVI: "They shall teach Thy ordinances unto Jacob and Thy law unto Israel". The Torah is in the travelling ark; the bunches of grapes stand for blessed fruit; the candles for the Sabbath, the brick background for the Wailing Wall.





REUBEN: "The first born of Israel -- unstable as water" - The sheep represent the pastoral condition of the nomadic tribe. The orange tree is in the shape of a menorah; green slopes and yellow mandrake flowers are in the foreground.

SIMEON: "Cursed be their anger, for it is fierce and their wrath for it is cruel" Simeon's warlike character is shown by the curved sword. The walled city represents Jerusalem and the road breaking the foreground depicts division of the land.

DAN: "Shall judge his people -- a serpent by the way" - The menorah -- rising both as the tree of life and justice -- forms the central axis of this portrayal. The scales of justice over the eagle's head are for fearless and just decisions. The horned viper, dangerous serpent of the desert, twines around the base of the menorah.

GAD: "Whom the troops shall overcome, but he shall overcome at the last" - This warrior tribe settled in the Galilee and stood first against repeated nomadic invasions. The tent is the warriors' home with spears in the doorway. The date palm and fields represent the fertile land.

BENJAMIN: "The beloved of the Lord, he shall dwell in safety" - Benjamin is shown as a "ravening wolf" before the Jordan river ensuring safety to the city of Jerusalem.

JUDAH: "Like a lion's whelp -- the Sceptre shall not depart from Judah" -- Judah is linked with the glory of David, King of Judah. The traditional lion is represented with its kingly accoutrements, the Torah pointer is the artist's interpretation of the sceptre.

ISSACHAR: "Is a strong ass crouching down between two burdens" -- This description is represented in the panel. The sheaves of wheat show agricultural abundance with the sun shining down on fertile lands.

NAPHTALI: "Like a fleet hind" -- The hind is often mentioned in the Psalms as a symbol of agility, grace and tenderness. The deer leaping over the bird has a menorah hidden in its spots.

ZEBULUN: "Shall dwell at the haven of the sea" -- This prosperous seafaring tribe derived its livelihood from fishing and trading as depicted by the sailing vessel. The stars are ancient symbols for the Mogen David.

ASHER: "More than all the children be Asher blessed -- he shall bathe his foot in oil" -- Happiness and prosperity are signified by the fruitful pomegranate tree under which rests a colorful dove of peace.

JOSEPH: "Is a fruitful bough in spring" -- The rhythm of this tapestry is sweetly pastoral. The flying bird with a crown commemorates Joseph as Viceroy in Egypt.

The Tapestry took almost two years to complete and was dedicated by the Congregation as a "labor of love" and the "work of our hands".

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"Them hath he filled with wisdom of heart, to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and in fine linen, and of the weaver, even of them that do any work, and of those that devise cunning work." -- Exodus 35.35



DESIGN ELEMENTS FOR EMBROIDERY:

"BUGS" etc. - DORIS ROBINSON, Scarborough, Ontario

Most designs are enhanced with a few bugs or creepy crawlies. Even a formal design of flowers can have a few gnats or ladybugs without making the work too "cute".

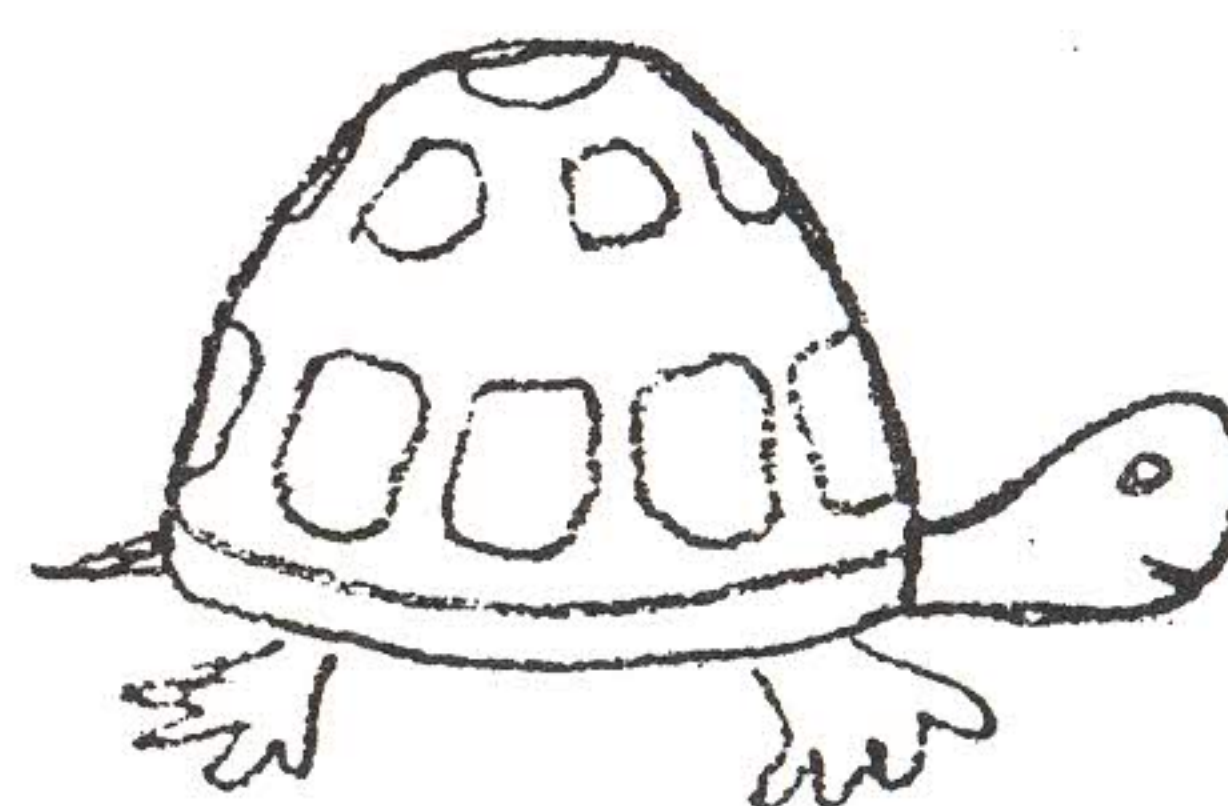


The secret is to make the bugs very unobtrusive. This is done by having the bugs smaller than scale and done in very subtle colors. A bright red lady bug in the centre of a flower would stand out too much but a DULLER COLORED bug on a BACKGROUND leaf would look much better.

When adding bugs, etc. to a design try to "hide" them. In other words, DO NOT let them distract from the original design. By tucking them in the background and using compatible colors, they will be there but not noticeable when a person first looks at your work. On further perusal, the bugs will be a pleasant surprise.



When embroidering your bugs, etc. keep in mind the direction of your stitches; also, the size of them. A small bug requires small stitches, etc. If your wool seems too thick then, either shred it down to the proper thinness or, use single strand embroidery cotton. Be especially careful when embroidering the legs -- dark brown sewing thread is good. One wouldn't want the legs too thick.





## MEMBERSHIPS:

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

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

OR, YOU MAY JOIN THROUGH AN EXISTING CHAPTER.

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

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

LIFE: are welcomed at any time and can also be a convenience to members, not having to worry about renewals.

(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 EAC by Designer-Teacher FRAN OAKLEY of Scarborough, Ont. Its earnings will go towards EAC's needs.

This is a very beautiful pattern all ready for hot iron transferring, of a "Tree of Life" made up of the Provincial flowers and will come complete with suggested colors.

### TO OBTAIN YOUR TRANSFER:

Enclose \$2.10 to cover cost & handling and mail to:

"TRANSFERS"  
Embroiderers' Assoc. of Canada  
90 East Gate  
WINNIPEG, MANITOBA, R3C 2C3  
CANADA



Memberships (cont.)

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

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

Through the QUARTERLY we hope to keep you well endowed with educational material, projects, helpful assistance and resolve any questions you may have. We would welcome any articles, helpful tips, stitches, that you would like to share with other members. OUR QUARTERLY WILL BE ONLY AS GOOD AS YOU HELP TO MAKE IT!



## Embroiderers' Association of Canada

90 East Gate, Winnipeg, Manitoba R3C 2C3 Telephone (204) 774-0217  
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### APPLICATION FOR MEMBERSHIP

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NAME: <sup>Ms</sup>  
<sup>Miss</sup>  
<sup>Mrs.</sup> \_\_\_\_\_

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**\*\*FINANCIAL YEAR ENDS AUGUST 31st. PLEASE PASS ON TO AN INTERESTED EMBROIDERER!**

(Please Print or Type)