

SPRING 1977
CH IV - III

Rec'd June 13



Embroiderers' Association of Canada inc.,

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* * * * *

**** YOUR BOARD WILL MEET IN WINNIPEG - November 4th, 5th & 6th, 1977

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

* * * * *

**** DEADLINES FOR SUBMISSIONS TO "QUARTERLY": Jan. 15th, April 15th, July 15th,
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CHAPTERS - E. A. C.

WINNIPEG: Meets monthly, 4th Thursday, 7:30 p.m. - First Presbyterian Church, N.E.
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EVENING GROUP: meets 1st Thursdays - in homes: Contact; PAT DAVIES
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PRESIDENT'S MESSAGE

Summer has arrived in Winnipeg bringing much needed rain to our parched prairies. With the rain has come the greening of our world. Our stitchery reflects nature's change, emulating, however meekly, the greens of bursting growth, the diamond blue of rain drops and awakened lakes and, of course, the eternal burning yellow of the sun that oversees us all.

For those of us who have been cramped and contained indoors, now is the time to gain new inspiration from the annual artistry that is nature. It has been said often that nature is our greatest teacher. There is perhaps no better season than summer for the creative stitcher to avail herself of the many lessons our natural world provides. And let us hope that in absorbing the beauty of our summer surroundings, the warmth of our life-giving sun, some of that beauty and some of the warmth will be reflected in our embroidery and in our lives.

Perhaps my foregoing summer reverie was inspired by thoughts of the magnificent Quetico National Park in Ontario, which was the site of this year's annual E.A.C. SEMINAR. Although I was not able to attend, reports raved about all aspects of the park and, of course, the SEMINAR itself. While much smaller than last year's SEMINAR in Winnipeg, and the projected size of next year's meeting in Toronto, the Quetico get-together was most successful in all respects. Participants enjoyed the inter-action of ideas provided by members from all chapters and the conviviality that is becoming a tradition with our members whenever we have had the opportunity to get together to learn and enjoy the art and recreation of our common interest.

With Quetico now only a memory we can look ahead to next year's SEMINAR in Toronto and the excitement already generated by plans made by that energetic host chapter.

While on the subject of looking ahead, as your President, I hope that this new season and new E.A.C. year can be enjoyed in the full spirit of fraternity at the Executive level as has been the case in the past. It seems that too often, however, we have allowed ourselves to see things narrowly and with a short-sightedness that is, supposedly, a feature of so-called "women's organizations".

Perhaps another lesson that nature offers us is that just as the seasons inevitably come and go so, too, do problems and mistakes made while progressing. Just as our beautiful summer will all too soon slide into mellow browns of Autumn our misunderstandings will fall and quickly be forgotten. Let those of us involved with the administration of the E.A.C. always remember that we are involved for the enjoyment of fellows as well as for creative embroidery. If this is lost sight of amid misunderstandings, then the spirit of our intentions is as altered as the browned and withered leaf of fall.

Happy summer to all!



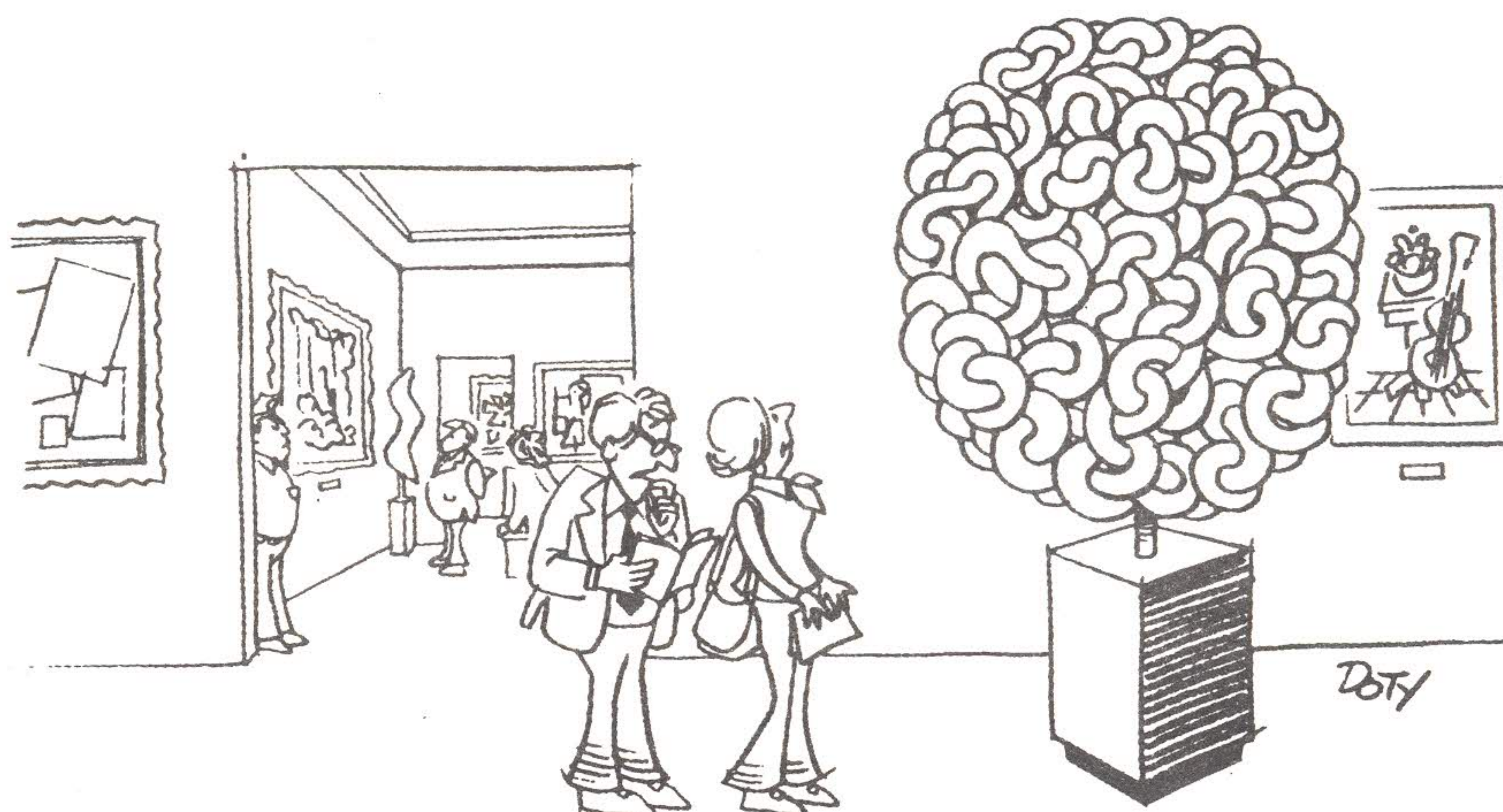
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IT'S EITHER "GORDIAN KNOT" OR "GOVERNMENT REGULATIONS"

* * * BOOK REVIEWS * * *

"SOFT JEWELRY, DESIGN, TECHNIQUES, MATERIALS" by Nancy Howell-Koehler

If I could buy but one book, this might well be the one I'd choose. While the author deals solely with jewellery, which may appear somewhat restrictive, even if jewellery is in the spotlight these days, there is good general knowledge provided that may apply to many projects.

In determining the kinds of fabric required for soft jewellery, the author discusses structure, weight, texture and color of different materials from the finely woven to felt. Hand-printed and hand-dyed fabrics are also given careful consideration. Fibres such as yarn, thread, cord and rope are studied and illustrated from the texture, structure and color points of view. Leather rates another interesting section of its own.

Found materials, too numerous to mention, include everything from naturals to synthetics, which are often used as the beginning structure on which the piece builds.

In exploring the various techniques, the author gives a variety of valuable lessons in different media ranging from embroidery, weaving, crocheting, knotting and wrapping to coiling that are a real "plus" for the craftsman!

* * * BOOK REVIEWS * * *

YUGOSLAVIA/CROATION DESIGN & TECHNIQUES by Ribaric/Szenczi - Van Nostrand Reinhold Co.
(Translation 1975)

The techniques of this folk art are well diagrammed and explained. The many intensely colored examples of work make this book so enjoyable. A good buy for those wishing to try ethnic embroidery. Also, this is a useful book for the student of history of embroidery. We are amazed at the numerous color pages in a book sold for approximately \$10.75.

TURKISH EMBROIDERY - Gulseren Ramazanoglu - Van Nostrand Reinhold Co. 1976 - \$12.95

A leading designer of Turkish embroidery applies the ancient and colorful art to today's styles and materials. Beginners and advanced stitchers will be tempted to try one of the elegant decorations. The Turkish designs are traditional stylizations and do make use of gold and silver threads. Should you not produce (but we hope you will) a Turkish embroidery you will still find the book interesting and helpful in understanding the Turkish use of color and exotic stitches.

PATTERNS FOR CANVAS EMBROIDERY by Diana Jones

Not really a 'must' book; there's some scope here for beginners to advanced, with the author discussing variations in geometrics to three-dimensional patterns, borders, florals and lettering. An interesting section deals with stitches that make patterns and here the author goes from the well known wheat sheaves for beginners to groupings of the fly stitch that appear like organ pipes to marbling effects and even patches of turf and slanting ladders.

In addition to the illustrated chapter on actual stitch techniques the last portion deals with finishing, trims, tassels, fringes, handles and other necessities. Finally, there are a few pages devoted to possible projects; meant to motivate - but no explicit directions in this regard.

"FABRIC COLLAGE" by Anna Ballarian

PERHAPS IF THERE'S A MESSAGE IN THIS BOOK IT IS SIMPLY TO SAY THAT BOOKS SHOULD NOT BE PUBLISHED THAT ILLUSTRATE SUCH FLIMSY, POORLY PUT TOGETHER PIECES. Whether garments, samplers or hangings, the author's interpretations appear to lack good planning in design and particularly good workmanship.

While the book itself deals with interesting topics ranging from methods of developing an original idea to organization and techniques, illustrations for the most part turn off the reader. However, there are some illustrations of other craftsmen's work that are acceptable. It may be that this is one of those books that definitely inspires some and leaves others wishing for better stuff.

"EMBROIDERY DESIGNS FROM THE SEA" by Barbara Snook

Those who look to the sea for designs have probably found themselves a treasure in this book. Primarily, a book of inspiration, with limited discussion on techniques, the book focuses on sea creatures and how they can be interpreted in embroidery.

Whether it's actual sea life or the craftsman's interpretation, most of the illustrations are sketched. In most cases the author's drawings immediately prompt enthusiasm to get on with a new sea-inspired project.

* * * BOOK REVIEWS (cont.)

"PRIZE COUNTRY QUILTS" by Mary Elizabeth Johnson

You'll be hard pressed to find a more creative and inspiring book. It's beautiful to say the least. Here are the winning designs (and all the 'how to's') of a heritage quilt block contest that includes so many themes of the very things most meaningful to all of us. Whether it's the little old country church or a walk down memory lane with many different blocks incorporated into one quilt, (particular floral patterns such as a delicate morning glory or the red barn and pine tree illustrated in an unusual fashion) there are more than fifty colorful pictures of quilt blocks and all the information on how to make them that definitely stirs one's imagination.

For those wishing to strike out on their own there's an extensive section on design that pinpoints many considerations. Determining your project, whether a bed cover or a pillow; choosing a theme, the importance of color, printed fabrics and a massive section on quilting techniques ranging from preparing the background fabric to assembling the design, enlarging patterns and reverse applique are just a few of the "goodies" in this book.

"THE YARN ANIMAL BOOK" by Caroline M. Staples

Everybody loves a parade and here's a super parade -- of animals! Make believe or honest-to-goodness jungle varieties, they are all here in all sizes and shapes and even with their own personalities. Some are obviously cute, others sophisticated and still others downright snooty! There's one to suit every age group from toddlers to grandparents. Take your pick. Porcupine, hedgehog, rabbit, mother kangaroo and baby, dragon, dinosaur, owl and cat are just a few of the mottley crew.

Of course, the real joy of this book is that in making the animals -- such a fun way to practise techniques -- the needlewoman takes a look at various media from crocheting, knitting, embroidery of different kinds to latchet hooking. And to top it all off, who could ask for better directions. Whether it's materials needed, stitching techniques, animal patterns or transfer methods, it's all here in explicit detail.

"TEXTURES IN EMBROIDERY" by Valerie Harding

An almost all-in-one kind of book, "Textures in Embroidery" begins at the basics of spaces and lines, continues into sources of ideas and finally to threads and a multitude of techniques. Crocheting, knitting, weaving, knotting and braiding all have their rightful place when it comes to building textures in contemporary designs whether it's interpreting a marble cliff, grouping of trees or mushrooms.

An intriguing chapter deals with varying stitches and while at first glance it may appear you've heard it all before, not so. There are some special gems both in the story content and illustrations. One of the most exciting portions of the book deals with the treatment of fabric, pointing out that it no longer has to remain as simply the background. It can be folded, pleated, tucked, gathered and even distorted to provide the desired effects. The final chapter on adding objects is well illustrated and lists many items that might be attached to embroideries.

* * * * FLOWERS ARE GOD'S THOUGHTS OF BEAUTY TAKING

FORM TO GLADDEN MORTAL GAZE.....Anonymous



SEMINAR '78

THE TORONTO GUILD OF STITCHERY, under the auspices of the EMBROIDERERS' ASSOCIATION OF CANADA, takes pleasure in announcing SEMINAR '78. A five-day Workshop will be held at the Inn on the Park Hotel from April 30th to May 5th, 1978. Classes will be taught in a wide range of Needle Arts and teachers will be well known and highly qualified. They will come from all areas of the USA, Canada and England.

As 200 interested needleworkers are expected to attend, pre-registration is necessary. Pre-registrations are now being taken. This will ensure you a place for "SEMINAR '78". When full details are available you will receive them.

Get into the "SPIRIT OF SEMINAR '78"

REGISTER NOW!

"ENNY" AWARDS: This competition is open to the General Membership, whether or not you attend "SEMINAR '78". For those not attending, your entry must be received by the Registrar, 27 St. Cuthberts Road, Toronto, Ontario, M4G 1V2 - not later than April 15, 1978. Those attending, bring with you, to be turned in at the time of registration.

THEME: "CANADIAN WILDFLOWER"

Method of Execution: Use "ENNY" medium; "ENNY" threads;
"ENNY" colors; "ENNY" stitches

REGISTRAR SEMINAR '78
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TJ Kohin'sko!
Webmaster
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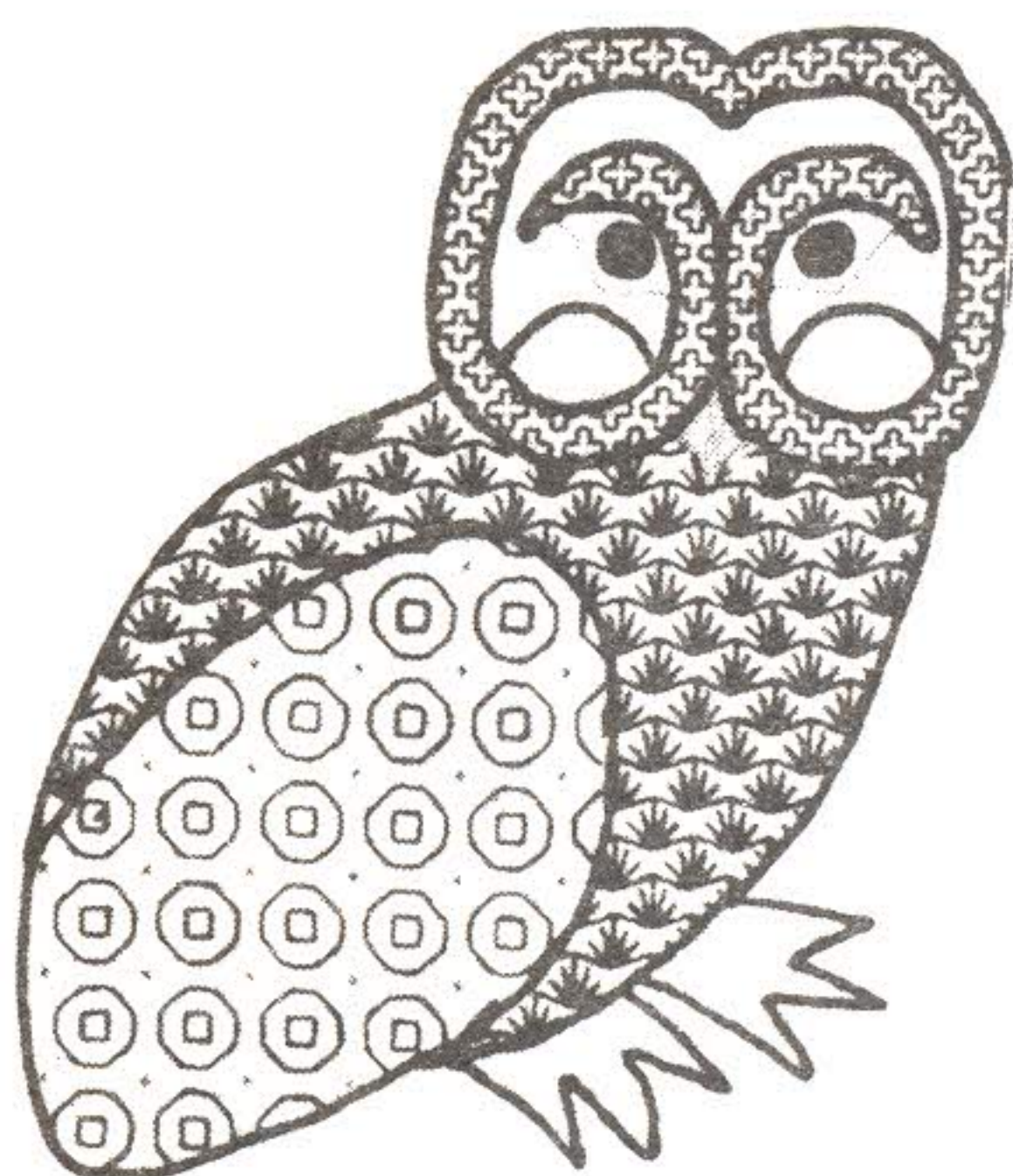
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TJ Kohin'sko
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"SEMINAR '77" - MOSAIC OF MEMBERS - by Dot From

The third Annual seminar of the EMBROIDERERS' ASSOCIATION OF CANADA, held at Quetico Centre, has again proven that embroiderers represent a living patchwork of skills and interests, often times vital to their communities. From as far away as Victoria, B. C., St. John's, Newfoundland, Madison, Wisconsin and Denver, Colorado thirty-three women (fewer than anticipated due to the unexpected) at the beginning of May converged on one of Canada's outstanding wilderness training centres. The keen embroiderers settled into an intense week of studying the new and traditional in techniques and designs during the day with slide lectures, informal discussions and show and share get togethers during evenings.

An especially tranquil setting for embroiderers, Quetico Centre (110 miles southwest of Thunder Bay) comprises a 100-acre site on the shoreline of Eva Lake in the midst of pines and spruce where loons and geese chorus the early morning and evening curfew calls. Hostess Lydia Bartsch (a former kindergarten teacher in Germany) and her husband, Guenther, explained that the centre meets numerous needs such as providing a meeting place for people like embroiderers who hire their own expertise. And the embroiderers did study under top North American teachers with classrooms in the conference hall operating from 9 a.m. to 4 p.m. at which point embroiderers began homework assignments.

Jacqueline Enthoven, well known author, historian, lecturer and seminar teacher at universities, colleges and schools throughout the United States, focused on Pakistan and Indian embroideries. A contemporary designer in surface stitchery who delves deeply into historical art, Barbara Smith of Chicago cautioned "design and technique must complement one another". Anne Adams (Toronto's expert on traditional techniques) brought crewel and pulled thread together at the seminar. Joan Young of Kalamazoo, Michigan taught her finishing techniques in canvas that are unparalleled but described in her book "Miracles with the Binding Stitch" and Winnipeg's Lillian Allen opened many a door to design.

Old techniques given contemporary uses; new stitches and materials, plus unusual projects, are but a few of the discoveries made at seminars and particularly at Quetico where delegates remained in close touch. However, one of the most exciting aspects of any seminar and certainly "SEMINAR '77" is getting to know fellow embroiderers. They were quite a crew this year -- all worthy of introduction but, unfortunately, space provides for only a few profiles.

First prize "ENNY" winner, Mary Butts of London, Ontario who has taught embroidery for many years, captured the early morning spring sunlight using applique that featured a gold knit fabric, not unlike gold kid. The graduate of a three-year craft leadership course sponsored by the Ontario government explained that the course "really paid off" and that she has had students who were university graduates of fine arts faculties. Looking particularly striking in her floor length gown she constructed from a Marie Aiken (nationally known Ontario craftsman) pattern of a primitive cut, and embellished with colorful stitches such as cretan and coral, Mrs. Butts said her prize project was a room divider. Measuring 7' x 2½' the embroidered linen divider features "embedded rocks from my husband's collection" said Mrs. Butts who studied design under Lillian Allen during the Seminar.

Connie James and Selma Sigesmund, two Winnipeg chapter executives, received second prize and honorable mention, respectively, in the competition. A former school teacher turned accountant and currently clerk of her church, Miss James depicted an English garden in complete perspective on No. 20 canvas. The original design features a gravel path and inviting trellis that leads to delicate blossoms and greenery such as lilacs and spruce worked in various stitches from gobelin and French knots to the craftsman's own variation of tent.

A dimensional, contemporary design of needlewoven bars and loops in hues of green was complemented by the handcrafted background fabric of flat needleweaving in contrasting greens, designed and worked by Mrs. Sigesmund, a colorful stitcher whose versatility encompasses many aspects from clothing to furnishings.

Another honorable mention winner, Roberta Farrel, worked a fresh spring garden on a satin background.

A design student at the SEMINAR and principal of a crafts school in St. John's Newfoundland, Hannelore Walters keeps tab on trends by mini stopovers in different cities whenever the opportunities arise. Accordingly, she flew to Winnipeg, browsed through galleries, shops and the Museum of Man and Nature before joining Westerners on their chartered bus destined for Quetico. Her school, which is subsidized by the Newfoundland government in an effort to renew interest in the home crafts that used to flourish, offers a two-year textile course comprising weaving, dressmaking, art and design to embroidery and knitting. In addition, extensive night school programs cover sewing, macrame and rug hooking to the construction of duffle parkas embroidered in geometrics and provincial flowers.

Enthusiasing about the upsurge of interest in embroidery, Mrs. Walters said her students are inspired to go into self-employment, to work in the arts and crafts areas of occupational therapy programs, teach at local Y's or enter universities such as the Nova Scotia School of Design that gives credits to full time students of St. John's Craft school.

A very motivating E.A.C. team are Judith Crothers, Program Director of the Toronto Guild, and Shirley Hartley who first taught Mrs. Crothers and now looks to her for assistance. An ardent embroiderer who teaches needlepoint and drawn thread one night a week at her local community club, Mrs. Crothers' latest project involves a large hanging of the family cottage on canvas. While bushes and flowers are "applied on top of the canvas in crewel point" the cottage siding is upright Gobelin; the roof, Brick; shaded basket weave represents grass and bark texture on trees is developed by layering six different hues of brown wool.

An imaginative embroiderer who executes large pieces, Mrs. Hartley is nearing completion of a hanging that details her young son's explorations in Northern Canada. Previous pieces include the map of Canada and a family farm in a "kind of Grandma Moses study". Currently teaching numerous crewel and canvas classes each week, Mrs. Hartley (assisted by Mrs. Crothers) operates her own yarn shop. Prior to teaching embroidery in continuing education classes in a North York high school, Mrs. Hartley, a registered nurse, taught sewing for many years.

Another shopkeeper and keen stitcher is Mary Caylor of Palgrave, Ontario whose country store also stocks embroidery supplies. "I want stitchers to come in and use our fibre library, have a cup of tea and sit and stitch in a craft-oriented area" says Mrs. Caylor who has depicted her parents Muskoka cottage on canvas.

Still another ingenious embroiderer, Betty Thomas, along with fellow craftsmen, was able to convince her Ontario municipality northwest of Toronto, that a vacated school house could be utilized as a crafts centre. Three potters kick wheels; an electric kiln constructed by volunteers, two floor looms and a yarn mill are constantly in use but "the most popular courses are needlework". Meanwhile, Mrs. Thomas has designed and completed a prototype totem in canvas that illustrates her son's meaningful work on the West Coast.



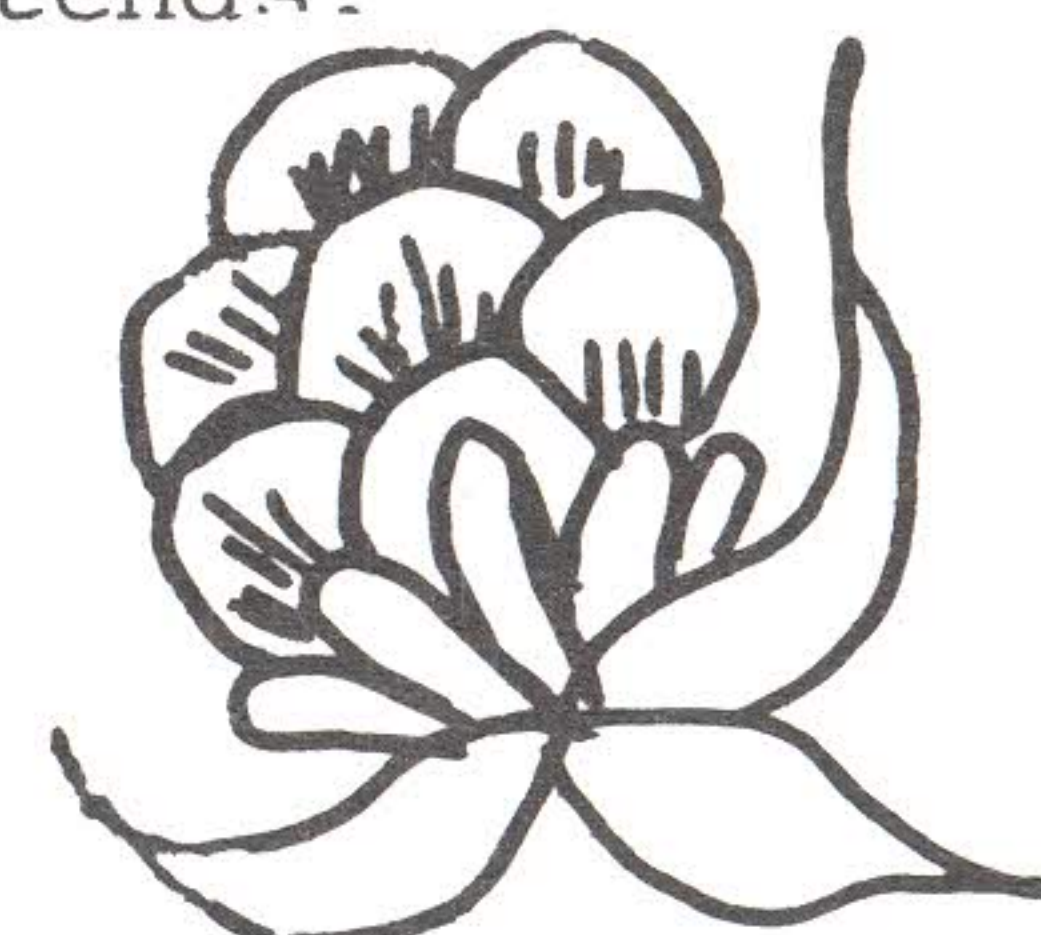
Very much involved in Edmonton's Social Services and the National Secretary of the Canadian Committee of Volunteer Bureaus, Laura Taylor is going to continue her seminar studies by taking a correspondence course in pulled thread. Among her many projects over the years are the "fun" quilts she has designed and stitched for the first born of friends.

And out in Victoria, B. C., Peggy Mason, a member of the Embroidery Guild of Victoria, is a veteran stitcher whose smocking skills once prompted McCall's Needlework researchers to visit her then Regina home. Among her many projects is the Canadian Tree of Life designed by E.A.C.'s Fran Oakley.

Another going concern in the world of fibre, who contributed considerably to the quality of the Seminar, is Charlene Burningham of the design department of the College of Home Economics at the University of Minnesota. Mrs. Burningham teaches various construction courses such as weaving, basketry, stitchery, needlepoint and macrame at the university. Extremely versatile Mrs. Burningham has studied under Constance Howard; exhibited in juried shows in various states, conducted her own shows and teams up with hubby, Bob, a dentist whose embroidery designs make interesting studies. During summer months Mrs. Burningham keeps busy heading up the fibre program at Shell Lake, Wisconsin where she instructs both credit and non-credit courses in needlepoint, stitchery and fibre sculpture.

Meanwhile, the mother of eight children (several of whom are now grown) LaVonne Horner, teaches embroidery, weaving and macrame in St. Paul, Minnesota, works under Mrs. Burningham at Shell Lake during the summer and is "contemplating opening an embroidery shop" on the outskirts of St. Paul.

Brilliant Ross of Denver, Colorado is an inveterate Seminarian. She is the "Grandmother" of Stitchers, executing the finest detailed work. Ever eager to learn newer techniques and methods she follows the Seminar trails of EGA, NSC and EAC. Her "ENNY" was refreshingly spring-like, complete with verse worked in a single strand of Embroidery floss. Always a bright spot at any gathering she attends!



"THE WORKSHOP" - by Fran Oakley

Everyone at some point in her life should attend a workshop on something entirely different from the media in which she normally works. You must go with an open mind to get the full benefit from it; better still, go with no mind, as I did, and you will have a million laughs! I can honestly say that I have not had such a good time since I inadvertently left the left rear window down when we went through the car wash. The driver, my ex-sister, had a "soapsuds beehive" on top of her new hairdo and my mother looked like an eighty-five year old Cyclops with big white bulges on her bi-focals. I can't understand why they are both so distant (two thousand miles). The whole thing was perhaps more comical from the back seat but, after three days of hysterics, I thought I had better pull myself together and go on to bigger and better things.

Now a Workshop can be worth at least three good laughs a week. Very expensive though, if you have just boarded a bus, put your ticket in and start doubling up with laughter at the memory of some of the results of your friends' creative efforts. The only recourse is to keep walking and exit by the rear doors. I go through more buses that way! Last time I was on a bus I went to transfer. The bus driver had stopped too far out into the traffic forcing me to go around the back and to run nimbly across a traffic island in order to make the light. Have you ever tried to run "nimbly" across the

street with your Adidas full of fresh cement?

But, back to the Workshop! Monday morning arrived and so did twenty eager beavers carrying ironing boards, sewing machines, projectors, screens, garbage bags bulging with goodies -- felt, beads, glue, fabric, yardsticks, bundles of quilt stuffing, bales of wire. You name it -- we had it! Scarborough Chapter does not do things by halves. Each member also had brought odds and sods for friends. "Perhaps these orange rings will look nice on Mable's cerise felt with the jute loops!" "My husband is finished with this old landing net. I wonder if someone could use it for applique?"

Five minutes after we got our coats off, it looked as though a bomb had hit the place -- the teacher looked downright apprehensive as we all sat with arms akimbo and baited breath, ready to begin. (The member who had brought the net had also brought us each a worm). Depth and Shadows employing felt and glue were first, followed by Fabric Manipulation which was really my forte I thought as we busily stuffed, twisted and tortured velvets, satins, burlaps and whatever. I am sure my symphony in greys, navy, wines, dull roses and blacks would have been fantastic had I not been so rudely interrupted by a member who has all the attributes I dislike in a woman. (She is chic, slim and has an instinctive taste for decor -- three strikes against her in my book).

Her creation entitled "Anniversary Anyone?" composed (make that "decomposed") of white satin on cardboard with poofs and puffs of all the vapid, faded shades of washed out blues and pinks in organdies, georgettes and nylon that the rest of us threw on her table, was a pusilanimous pile of pastel pulchritude. I think she spoiled it by putting the plastic wedding bell plunk in the centre! While I hypocritically "oohed" and "aahed" over her masterpiece, someone thought mine was a pile of rags and threw it in the garbage. I couldn't have continued anyway, I was too weak from laughing.

The only other creation I had a look at was an obscene owl -- stuffed to the bloated stage, its maxi-sheperdschecks in brown and khaki wool making a delightful??? contrast to the shirred pink organdy branch on which it perched. At that point I went outside for a breath of air. I don't know why; I felt very ill.

After lunch and a few good strong cups of tea, we carried on with winding, covering rings and objects, rugging, soft sculpture, etc. and absorbed a lot of instruction on the various facets of Three "D", which I am sure we can apply in many ways. Betty McLeod of London, Ontario, an accomplished needlewoman conducted the Workshop. Her many excellent samples and slides gave us a better idea of what 3D is all about. I enjoyed the challenge of the whole thing, but is it ever hard on the stomach!

SUGGESTION: When a Chapter conducts a Workshop, someone with a camera should be at the door to shoot the arrival of the participants with their supplies. It would make an excellent slide feature, especially if you finish with a shot of the teacher, fresh, smiling in anticipation greeting her class; immediately followed by one of her at the end, completely drained, trying to hide the quiet desperation she now feels.

* * * * *

HELP WANTED: The "QUARTERLY" Editor always needs your help - an article, a helpful hint, a reference, a "new stitch". Don't wait. Send it in now! THIS IS YOUR "QUARTERLY" SO LET'S PUT YOU IN IT!

We need your SLIDES: to help put together a ready reference. Send in your spares of anything you see that will be helpful for someone else.

Peggy Shade is waiting to hear from you with regard to MUSEUMS AND THEIR COLLECTIONS OF INTEREST. PLEASE write to her.

"IT'S HERE" by Dot From

It's time to think embroidery -- out loud! Yes, it's here to wear, to hang, to study, to just plain enjoy and, best of all, there's more on the way. In fact, there are simply no limitations when it comes to using embroidery -- jewellery to furnishings becomes unique -- E.A.C. members attending their third annual Seminar at Quetico, Ontario discovered as they talked with teachers, speakers and fellow needlewomen. And what a revelation to see the projects that are sweeping the country and setting the newest of trends!

Looking for elegance? Then take a hint or two from Jacqueline Enthoven, internationally acclaimed needlewoman and author, whose early studies began at the University of Oxford and are now translated into embroideries on beautiful garments. A favorite trick of Mrs. Enthoven's is to embroider flower-garden panels on long sleeves, whether they button or flow wide at the cuff. However, adding individualism, Mrs. Enthoven works one colorful patch from shoulder to just above the elbow and on the other sleeve the garden "grows" from cuff to just below the elbow. The beautifully stitched flowers of all sizes and shapes and textures could be duplicated in easy-to-do stitches by the novice.

A creamy-colored evening gown in a classic style was made spectacular by Mrs. Enthoven who trimmed the bodice and sleeves in red circular interlacings that featured spider web woven centres rather than traditional Shisha morrors that would normally be associated with such embroideries, originating in India.

And who wouldn't envy the luxurious-looking silk velvet backpack designed and embroidered by Barbara Smith (a contemporary designer, embroiderer and teacher of seminars from Chicago) who enthuses about "the possibilities and inspirations in art History which is really fascinating". Collars, pendants and jabots become special pieces of jewellery with colorful textured embroidery and hidden objects such as beads and stones. One such piece of Mrs. Smith's, suggested an embroiderer, "is just like a fruit cake with everything blending to perfection".

Embroiderers can lead the way, and at the same time test their own designing skills, by creating decorative neckpieces that are certain to win even the most elite of the fashion conscious. Many are worn over turtleneck garments and anything from ovals to pear shapes and Peter Pan stylings is acceptable in all kinds of fabrics. Soft leather is especially fetching. However, if laundering is a concern, choose a fabric that is washable. Most threads, from wools to silks (when stitched on washable materials) can be readily laundered by hand.

And, for those who believe they'll never master the professional look, there are all the beautiful articles that illustrate "The Miracle of the Binding Stitch" written by Joan Young. A home economist, who has taught sewing in the Singer Sewing Centre and tailoring at home, Mrs. Young founded the Kalamazoo Chapter of the Embroiderers' Guild of America and is now teaching the correct finishing procedures at the National Embroidery Seminars in Canada and the United States. Cases for eye-glasses, scissors, cigarettes, coins, keys and even calculators; a recipe file; hand-bags of various sizes and styles, and neckpieces are but a few of the many embroidered canvas items with finishing qualities meant to endure a lifetime.

Last, but not least, there's the traditional crewel, Pulled Thread and White Work, all of which are "very functional and very exquisite whether on garments, linens or decorator items", suggests Anne Adams, a Toronto embroidery teacher.

A stimulating show and share evening, however, vividly demonstrated the talents within E.A.C. Elizabeth Wooster of Thunder Bay showed her beautiful bedspread in pre-shrunk, off-white wool featuring the wild flowers of Ontario. Off-white silks, cottons and wools are worked in long and short, French knots, buttonhole, outline and

laid threads to mention a few stitches. An Ottawa Workshop that involved a butterfly design worked in many different techniques was the basis of Marion Turner's discussion. The eye-catching butterfly study involved crewel on canvas, drawn thread and silk work, four-way bargello and crewel with Shisha mirrors. A sampler of Chottie Alderson stitches worked in a beautiful mountain scene was shown by needle experts Lorraine Phernambucque and Henrietta Mullin who, last winter, taught some fifty women at the Manitoba Crafts Guild to make similar pictures.

Winning the admiration of every delegate was the loveseat covering designed, and still in progress, by Joyce Hunter who discussed her unique project in an earlier "QUARTERLY". The linen twill, embroidered in beautiful rural scenes with ladies, noblemen, hunters, fishermen, musicians, dogs and horses of the medieval period will be upholstered onto a French-Provincial loveseat. Traditional silk and metal thread work was featured in Kay Wilson's stunning picture of a stuffed gold kid dragon with scales of needle lace in gold thread. Many other areas such as the claws were portrayed in traditional couching. Helen McCrindle modelled her authentically styled full-length peasant smock with all its pieces cut oblong or square in accordance with by-gone techniques. Fashioned in blue linen, the decorative smocking and feather stitches in contrasting shades of blue covering front and back bodices, yokes over the shoulders, collar and cuffs at one time depicted the region where the embroiderer lived.

A stimulating needlewoman, quickly bridging the gap of centuries, is Katie Sweeney, an administrator in the field of occupational therapy living in Madison, Wisconsin and delving into needlework around the world. Currently concerned about the intricate in-laid work in "ewing boxes" made by whalers of old (while they waited for their luck to turn) Miss Sweeney has collected and researched priceless embroidered pieces from such countries as Japan, Korea, China, Egypt, Greece, Russia and Norway, to mention only a few.

"A collection is not worth having unless it can be shared", said Miss Sweeney, discussing one of her many projects -- miniature houses embroidered on canvas shaped over matchboxes. Complete with chimneys, windows, awnings, window boxes and dormers, in some cases, the three dimensional houses represent Victorian architecture and make unusual Christmas tree decorations.

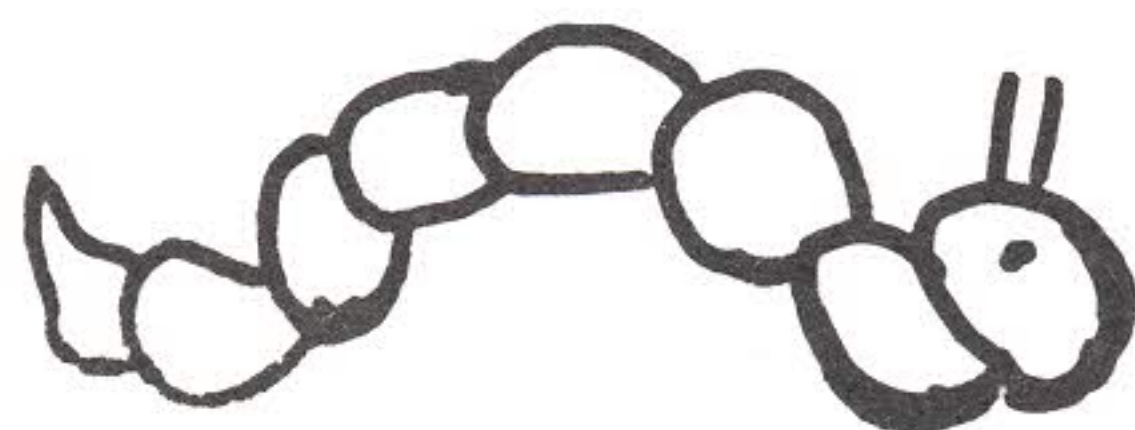
"See patterns created in nature, fill yourself with the wonders and express them", said Mrs. Enthoven, adding that embroiderers should relate to the world through their clothing. "Be an individual, and give joy to everyone by embroidering your clothes". The joy of doing is a wonderful feeling; "sometimes I can hardly wait for morning to come". Cautioning that a simple shape lends itself to more exciting stitches, the researcher of many ethnic embroideries asked needle women not to copy. Beautiful stitchery can result from the designs of fruit cut in half, shells and rocks, the lines in roads or microbiology but "find the shape you like; it should be your idea; your decision", encouraged Mrs. Enthoven.

A home economist, who has studied art and art history for years and recently was awarded a fellowship to complete her art studies, Mrs. Smith says her contemporary embroidered jewellery is not new. Museums have recorded similar kinds of pieces dating back to 1500 B. C. A staunch member of the National Standards Council, who frequently instructs students taking the council's highly endorsed correspondence course, Mrs. Smith is involved in metal work at the present time. "Try anything -- wire, copper, dental floss but not bark and berries, which have been overused". To create contemporary designs there must be a willingness to change, explore and try things says the seminar teacher who prefers "series of things" such as her modular double-layered wall hangings "I've been able to sell".

Another member of the National Standards Council, Anne Adams, operates an Embroidery School, "One Stitch at a Time", in Toronto's core area and emphasizes that people are becoming more aware of embroidery. Located in an old warehouse the school, offering canvas, crewel, the history of crewel and Pulled Thread classes, attracts students some fifty and sixty miles away. Partial to Dresden Work -- combines Pulled Thread (which is the drawing together of background threads to create a pattern) and Drawn Thread (involving the removal of some threads and drawing others together) Mrs. Adams admitted her love of the traditional. "The world is changing so fast; it's good to have a few stable things." Typical of her fine, precision work were the pictures her Seminar students created with crewel designs in the centre and delicate white on white pulled thread backgrounds.

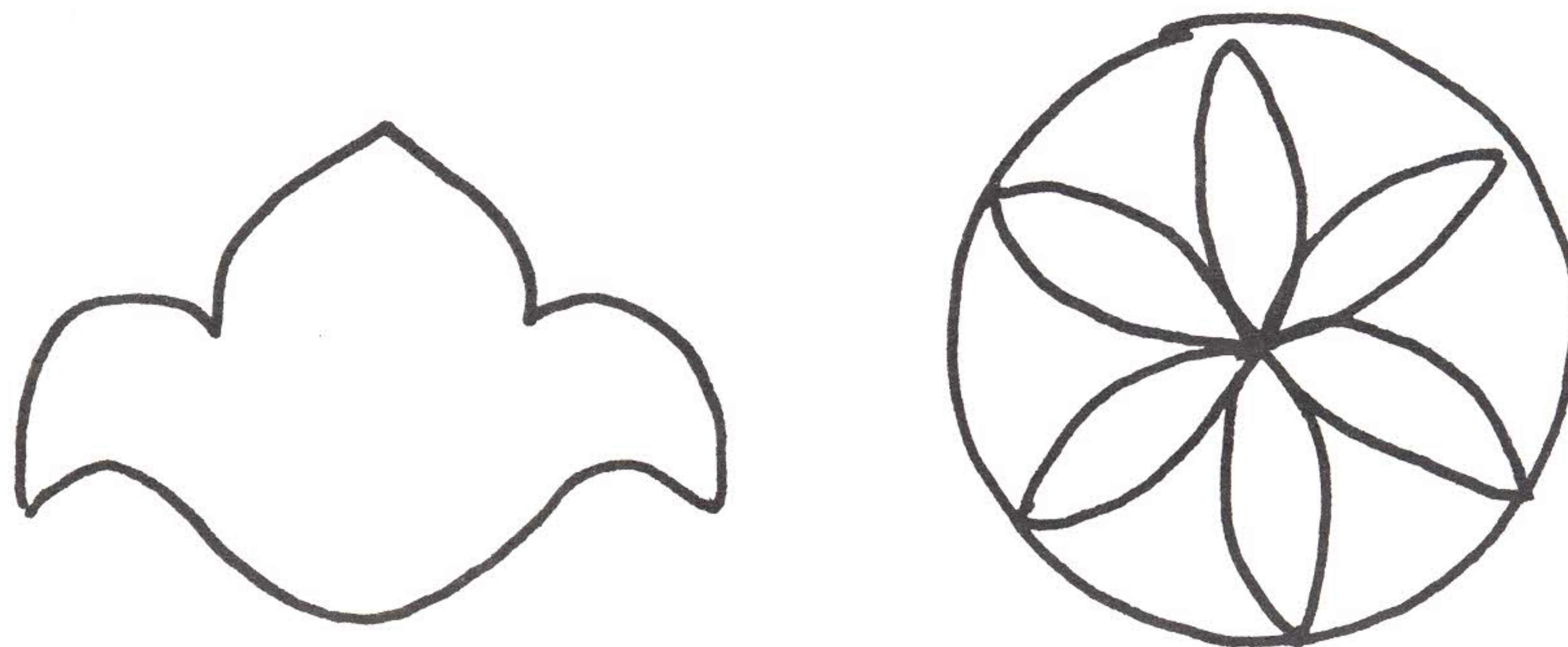
After embroidering a canvas handbag beyond reproach Joan Young confesses she "botched" her project by poor finishing techniques and was immediately "challenged to discover better ways". Today, her new-found techniques, that work the best when interlocking canvas is used, are eliminating many difficulties. A teacher of numerous weekly classes, Mrs. Young says the membership of the Embroiderers' Guild of America has doubled from 7,000 to 14,000 in approximately two years.

Why not reach for your "doodle" cloth now and practise a couple of stitches teachers taught at Seminar. The first, Palestrina Knot and Chain, is a variation created by Mrs. Enthoven. It makes a beautiful line or border stitch. The second a fun way to attach objects such as beads that have holes, was introduced by Barbara Smith but is described in Jill Nordfors book, NEEDLE LACE & NEEDLEWEAVING.



"VARIATIONS ON A THEME" - by Dale L. Edwards

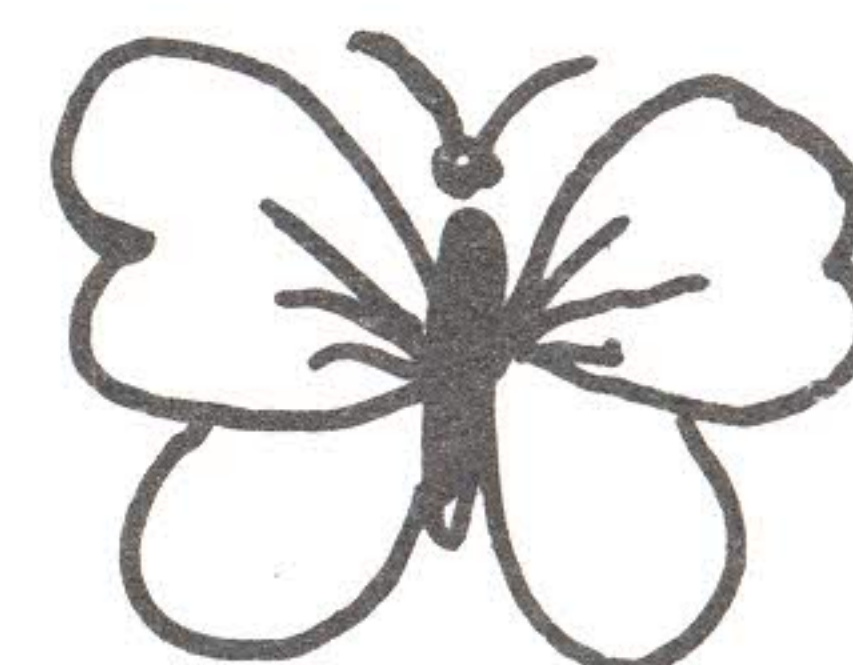
The February meeting of the Scarborough branch of E.A.C. was the culmination of a project which had been suggested to the members by our Program Convenor. We had been provided with a representative sketch of a simple daisy-wheel and a tulip and asked to develop it along our own lines in whatever medium we would choose. The results were gratifying to all of us. The display of finished and partly finished articles showed the wide area in which the members have interest and talent. Some of the following list of projects may inspire you to try your own as the original designs are herewith reproduced:



- ** A needlepoint eyeglass case: cream background in mosaic stitch; red tulip, green leaves in tent stitch
- ** A peasant-style cushion of black poplin with four-way tulip and leaf design embroidered in coral, lemon and deep turquoise in chain and cretan stitches
- ** A blue denim tote bag in Pennsylvania Dutch style with daisies in chain stitch; grey, grey-blue, beige, rust and coral; green leaves in herringbone, tacked down; tulips chain-stitched in mauves with green appliqued leaves

- ** An embroiderer's bag in beige sailcloth; tulip superimposed on daisy embroidered in red, white and blue cotton
- ** A girl's long, red gingham dress; tulips and daisies of iron-on interfacing, over-embroidered - yellow & brown, red & black, yellow & green, white & green; leaves in green cotton; hillocks in brown (all over-embroidered in earth tones) stuffed with polyester and appliqued, stems embroidered
- ** A cushion in turquoise shot taffeta (cut from an out-of-style bridesmaid's dress) done in trapunto in a four-way tulip and leaf design
- ** A holder for a memo pad (stitchcraft) tulip design on Binca using oddments of stranded cotton in bright colors
- ** A dressing-table runner: an adaptation of a Coat's design for a stool top with tulip and daisy repeated until required length reached. In 6-strand cotton on 16" mono canvas. Background in brick stitch, cream; flowers & leaves in tent, cross stitch & upright Gobelin, tulip, 2 shades pink, blue & green (2), blue daisy on green circle.
- ** A hanging in Cavandoli (a type of macrame). Background is jute; tulip in orange and green acrylic yarn.
- ** A sample of daisy-wheel in cretan, interlocking the first part of the cretan stitch with leaves also in cretan
- ** A picture in blackwork on white of three tulips in a pot with a butterfly with detached wings
- ** A tote bag of blue and white striped ticking, bound with green rug binding. A cross of the same binding on the face of the bag serves as stems for four tulips of yellow cotton, stuffed and appliqued. Placed in between each of the tulips are red applique hearts.
- ** Also displayed, hand-made (but not by members) a beautifully made daisy quilt and several examples of daisy design in crocheted place mats and doilies.

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ANNOUNCEMENTS:

- **** THIRD ANNUAL CANADIAN CRAFT SHOW. November 28th through December 4th, 1977. Queen Elizabeth Building, Exhibition Grounds - Toronto. Only Canadian art or crafts will be accepted. Apply: The Canadian Craft Show, 458 St. Clements Ave., Toronto, Ont. M5N 1M1
- **** The Needle-Art Guild of Duluth is having its second biennial needlework exhibit at Tweed Gallery, University of Minnesota, Duluth in conjunction with the travelling show of the National Standards Council of American Embroiderers, from September 18th through October 10th. Members of E.A.C. and other organizations are invited to enter any piece of work not previously shown in the Needle Art 1975 Exhibit. Any article surface-stitched with a needle with an eye, is acceptable. Further information may be had by writing: Needle-Art Guild, The Depot, 506 West Michigan St., Duluth, Minn. 55802, U. S. A.
- **** MARJA CREATIONS, 135 Britannia Road, Ottawa, Ont. K2B 5X1 is looking for accomplished embroiderers to embroider quilt tops. Interested parties write.

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- * COMPLAIN IF YOU HAVE A RIGHT TO, BUT ALSO COMMEND WHEN YOU HAVE A RESPONSIBILITY TO DO SO.

SHADING

© CHOTTIE ALDERSON

One of the great problems of color centers around the fact that the sensation of color is visual and psychological.

M. E. Chevreul (1786-1889), the great French colorist and Director of Dyes for the Royal Manufacturers at the Gobelins in France, recognized that the eye was not just a passive recorder of shapes and forms -- colors and brightness. It modified what it perceived and changed the facts into sensations that were personal to human vision -- sensations that shifted, depending on circumstances.

Chevreul researched color problems relating to the great tapestries woven at the Gobelins and developed the "Law of Simultaneous Contrast". This, put in layman's language, means that colors placed next to Color A will affect the appearance of Color A and it will change slightly or greatly, depending on what colors are its neighbors.

There is more to color than just pigments and dyes. Appearances are what count and these are very much affected by the way the colors are put together and how they are mixed and perceived by the eye -- your eye.

When you are shading, the exact color you selected to match your rose petal may not appear to be the right color when you have other colors worked next to it. It is wise, therefore, when selecting your colors, that you hold (or lay) them together in the same positions they will occupy when worked up and in the same proportions of color area they will occupy.

Colors are also affected by light or the lack of it. If your light (by this I mean natural sunlight - artificial light will do entirely different and strange things to colors also) is dim, your colors will shift toward blue or violet, if your light is bright, your colors will shift toward yellow.

This means a red color will appear yellower in brilliant light and bluer in dim light. The highlight on a red three-dimensional form in bright light will actually appear to be orangey-red (red mixed with yellow); while in shadow, red will appear more purplish (red mixed with blue). Now, orange is not the color you would ordinarily buy if you intended to work on a red form. And purple isn't the color you'd pick first for the shadow edge of that red form. But if you should select a pink (a natural choice for a light area on a red form) for the highlight and a maroon (another natural choice for the dark areas of your red form), the form would appear unnatural. Most of us shade with the "pink and maroon" technique because we are not trained in color and we haven't learned to "see". However, the "pink and maroon" technique is what we usually think of when we think of a "primitive".

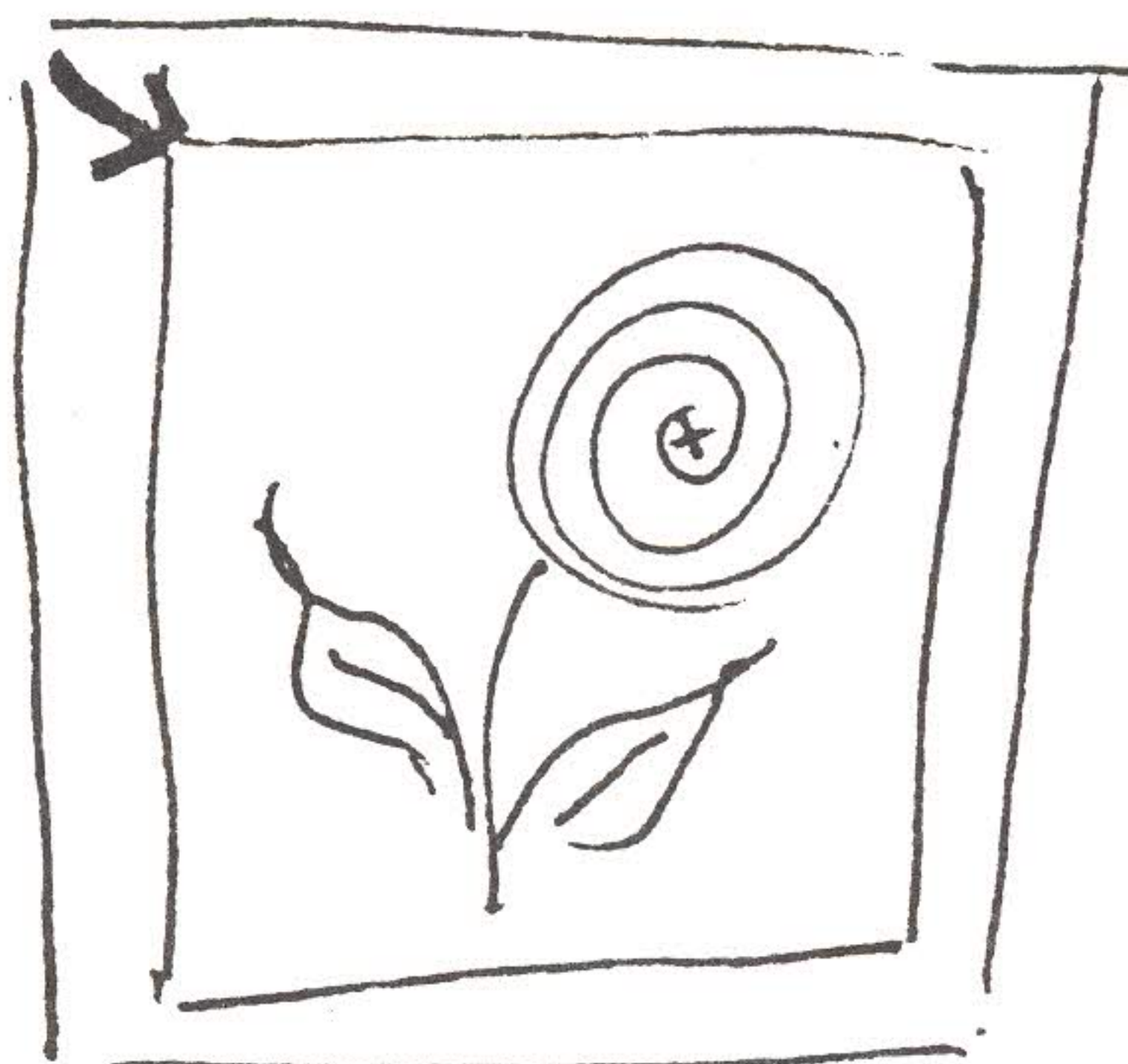
I bring this to your attention, so that you will be aware of some of the tricks color can play. Maybe you will even begin to look at things differently. Most of us look but never see.

Another thing to be aware of is that "true but exaggerated coloring" is more agreeable to the human eye than "absolute coloring". Just as we prefer foods with a definite flavor, we prefer color with prominence. Therefore, many people who experience pleasure seeing a picture of 'exaggerated' color do not feel the same pleasure from the sight of the model because the exaggeration is not evident to the untrained eye.

Shading is such a very personal thing that a realistically shaded flower, worked in delicate tones can be as exciting to one person as a graphically shaded knee-cap can be to another. It all depends on you and the way you see it. Nobody can TEACH you

to shade, but I can give you the tips that I have learned and worked over the years. How you use them depends on you.

1. First determine where the light is coming from. If you are using a picture of a flower to work from and you determine the light is coming from the top left corner (common source of light in most pictures), draw an arrow (in the margin of the canvas) in the direction the light is coming from. This way you won't forget your light source.



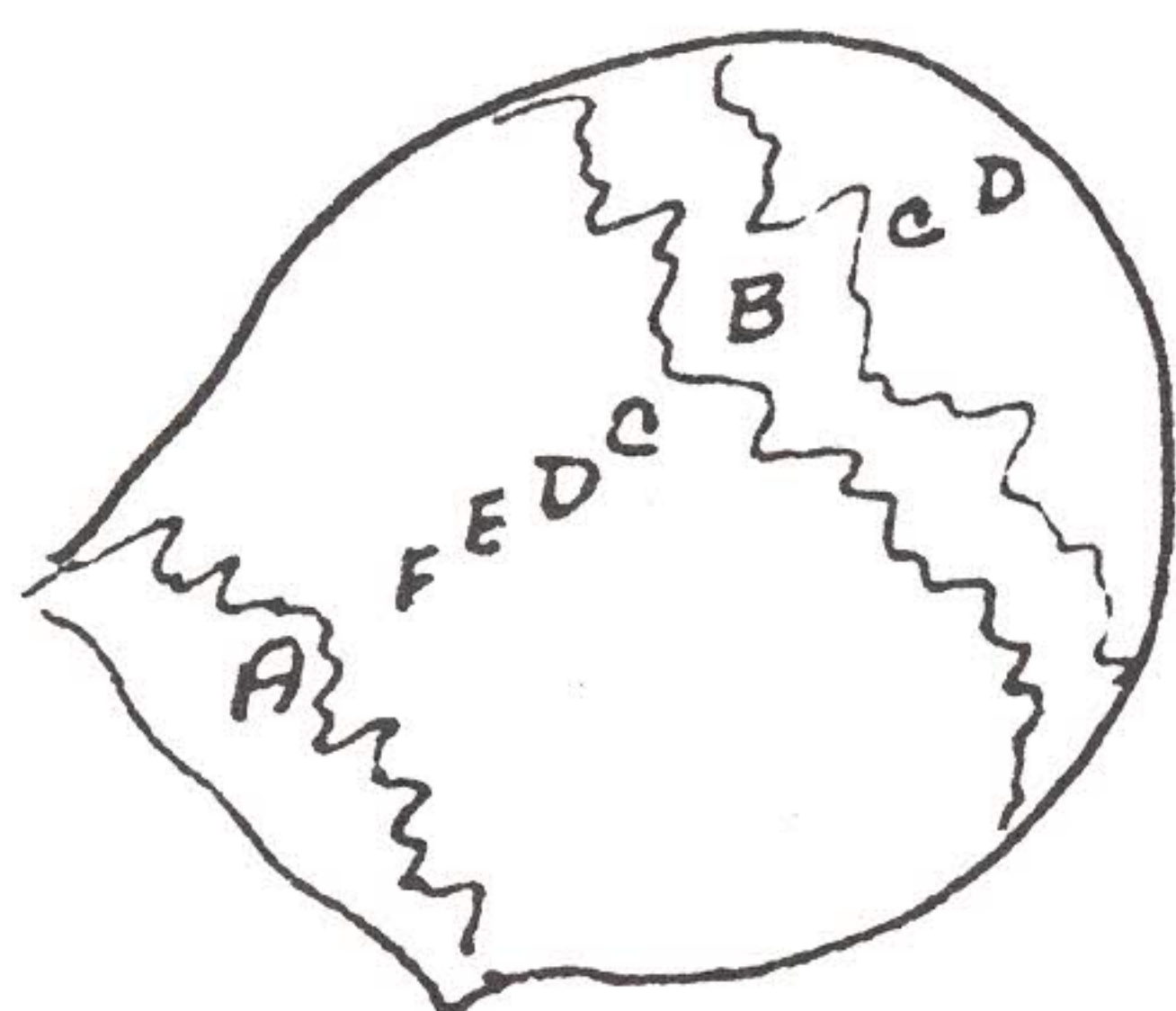
You can determine your light source by finding which side the lightest shades and high lights are on.

2. Light or bright or clear colors advance to you. Dark or greyed or dull colors recede from you.
3. When working flower petals, it is important that you always work and finish ONE petal at a time. Some people like to start with the back petals and some prefer to start with the forward petals. It's your choice.
4. When selecting colors to work a project (i.e. a red rose) you may need to use all the red shades in one family, several reds in another family, several violets and purples, blue violets, red violets, a couple orange reds, oranges, a bit of blue and some black, grey, brown and shades of white, etc.

Or you may use only one family of maybe five shades in a family of reds and be perfectly happy with the results.

Shading is so very personal that you can make it as detailed or as simple as you like and still have it right.

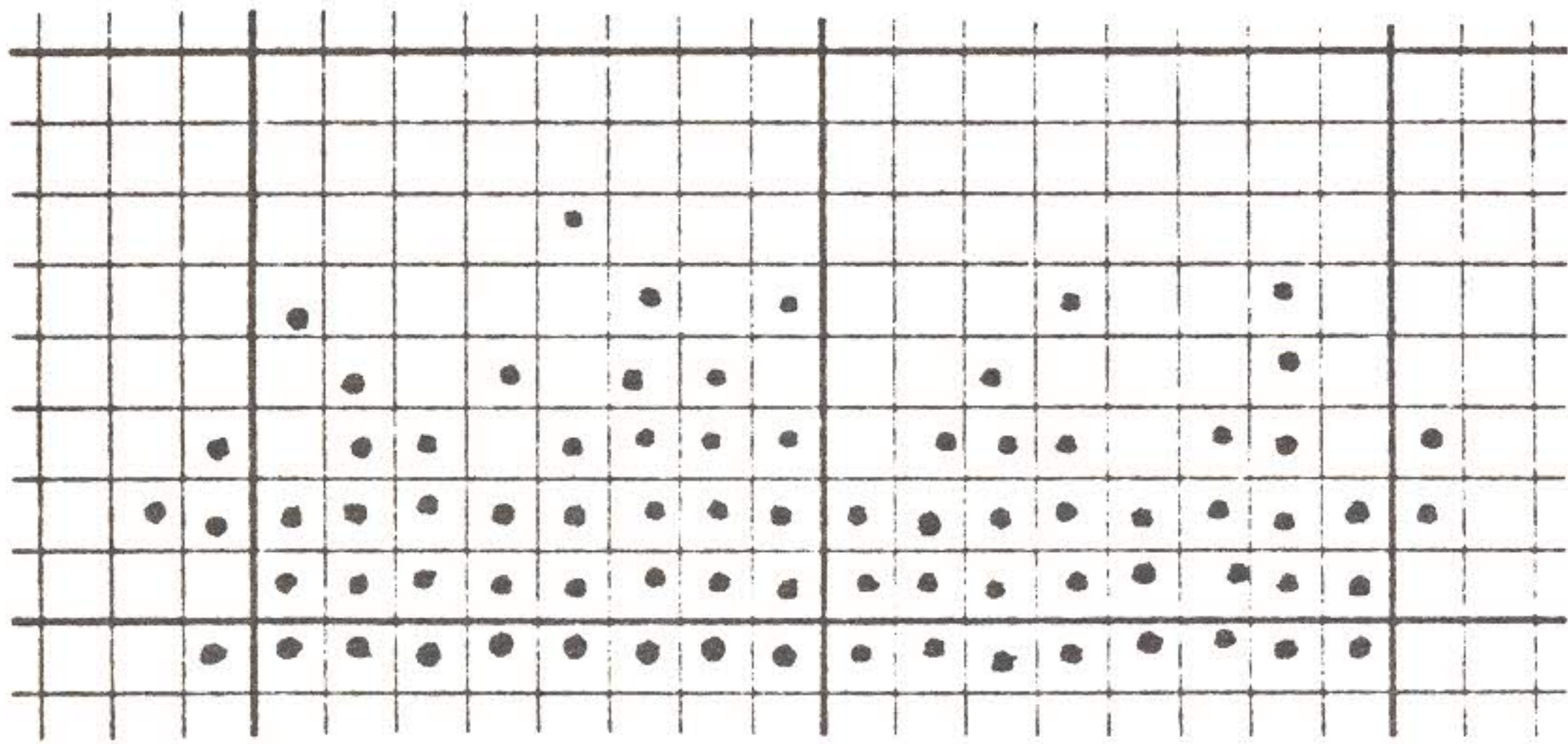
5. Pure white is never used - or maybe I should say "very, very seldom used". Whites used in a flower should be white shades, i.e. whites with a cast of green, red (pink), blue, grey, yellow, etc. A few stitches of white-white may be used once in a while for a bright highlight but very judiciously.
6. When shading anything, determine the darkest area and the lightest area of your object. Work the lightest and the darkest parts first. Then fill the rest of the area with the middle colors.



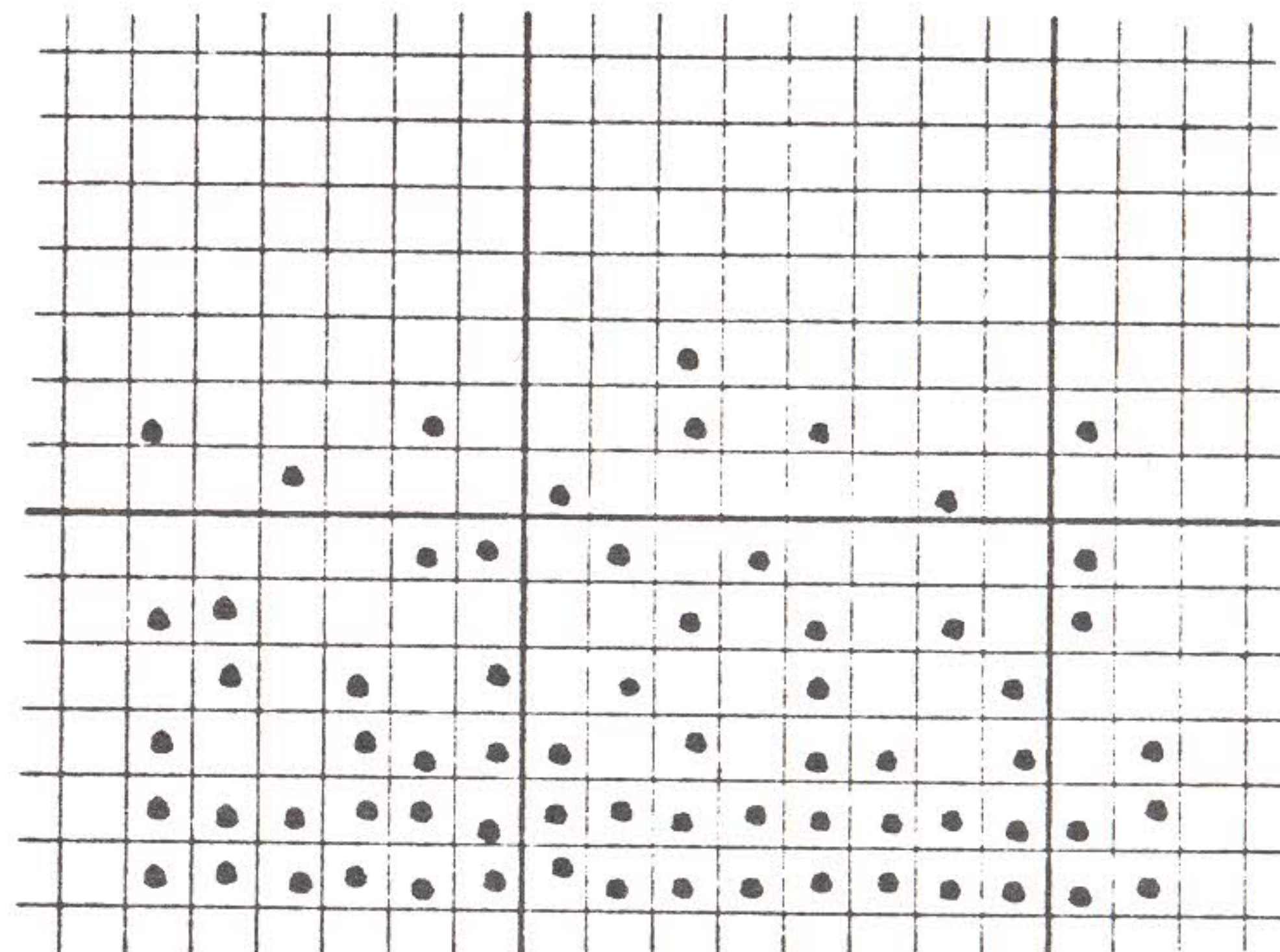
- A - darkest
- B - lightest
- C - light
- D - medium light
- E - medium
- F - medium dark

7. In naturalistic shading, be sure to soften the edges of colors and shades where they run into each other. Try not to have "hard" lines between color or shade changes. Work a feathered line of color #1 as it butts to color #2 (Diag. A)

"A"



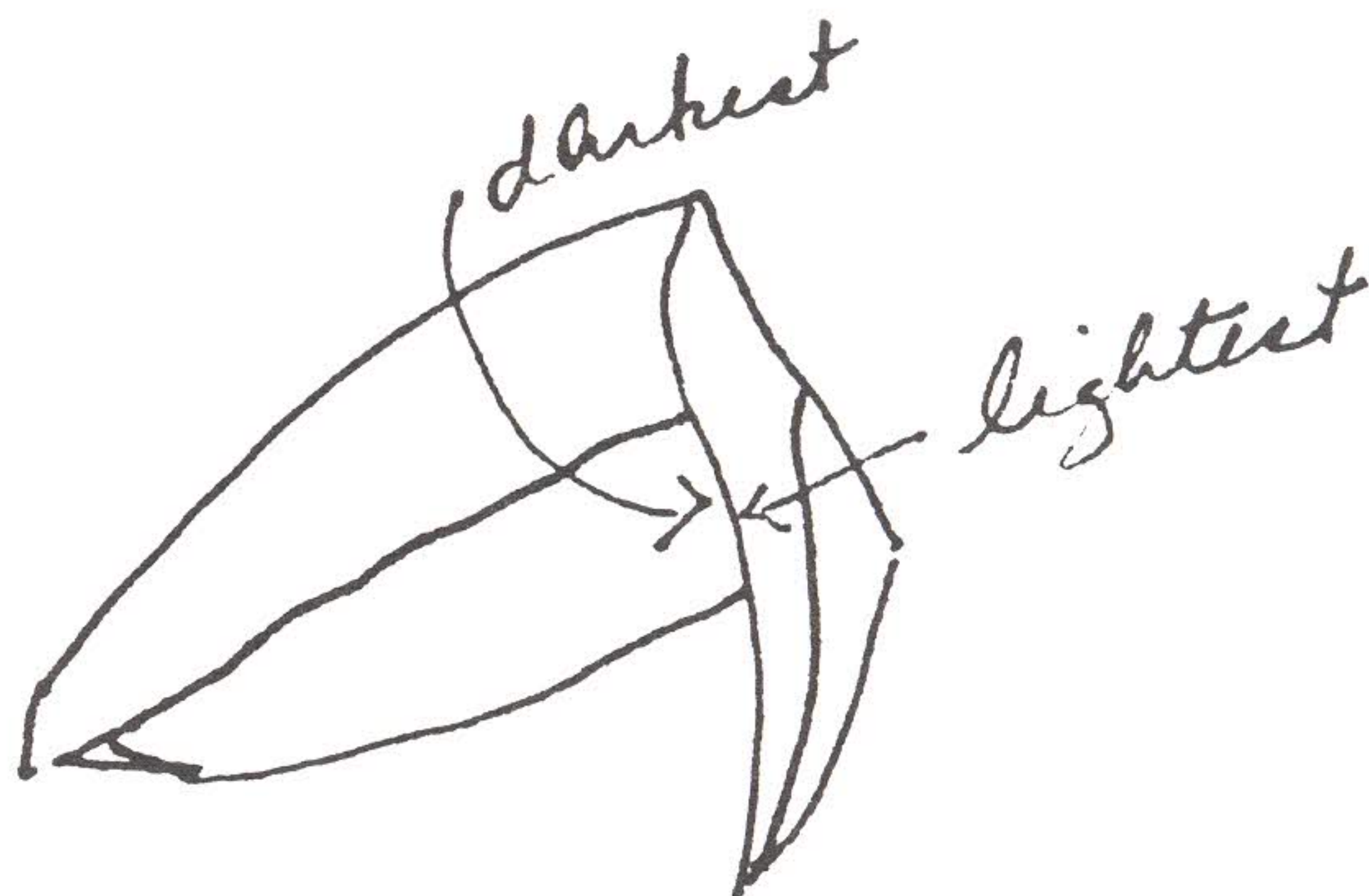
"B"



or scatter some of color 1 in color 2 area as you change from color 1 to color 2 (Diag. B)

Make sure your colors melt into each other. Be careful when using Diagram B technique that you don't end up with a case of smallpox on your piece.

8. The back petals of a flower will be darker and duller wherever the front petals cast shadows on them. Sometimes a greyed shade of the same color as the petals will look like a shadow and recede.
9. The highlight of a color can often be effectively worked using a shiny thread of a shade similar to the color used.
10. Do not be shocked if you find that one of the best colors to use in the throat of a red flower is a deep purple or dark green. Be aware that the actual color you use is unimportant if it will give the appearance you are striving for.
11. Do not EVER outline a petal or area. Always use feathered lines.
12. To make a leaf fold over on itself, use the lightest color on the edge of the leaf that is on top; and use the darkest color on the body of the leaf where the lightest edge touches (see diagram). The contrast of the two shades makes the folded leaf section look real. Work the fold first and the body last.
13. Colors have reciprocal influence on one another. Therefore, it isn't wise to stare too long at what you are working on or you may see nothing but dull colors. The bright colors will try to neutralize each other.



14. When working on a shaded piece, hang it across the room from you to study it. Good shading usually looks lousey up close. A reducing glass may prove to be very useful in this respect. It is the reverse of a magnifying glass. When you look through it, it makes your piece of Needlepoint look as if it were four or five feet away from you. They can usually be purchased at stationery or office supply stores. Mine is a Vantage reducing glass, distributed by Donegan Optical Co., Inc., Kansas City, Mo.
15. To quote the dearest man in my life "go ahead and try it. You can only be right or wrong", quote Bill Alderson.

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"IDEA" - from Doris Robinson, Scarborough Chapter

For those who do "3D" Embroidery: If you have trouble finding the right size or color of "jewels", investigate copper enamelling. A good enamellist can make any size or shape in any color or combination of colors. Tiny holes can also be drilled through the copper before the enamel is applied. These are most helpful in sewing the copper piece to the fabric firmly, before the embroidering is done.

I am working on a dress at the moment. It is of blue "swirly" pattern; the swirls near the neckline are accented with embroidery (feather stitch, random buttonhole, French knots, fly stitch, etc. The enamelled pieces look like sea urchins and are quite attractive. The enamellist used the three predominant colors found in the dress fabric and swirled them while in the molten stage.

Incidentally, these pieces were approximately 1¼ inches in diameter at a cost of \$1.00 each - very reasonable for a custom order. And she enjoyed the challenge!

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"QUOTABLE QUOTES"

A young woman was visiting a sculptor in his studio. She watched him work for a few moments, then said: "I never knew sculpture was so easy. I'll bet I could do that."

"Sure, nothing to it," said the artist. "All you need is a block of marble and a hammer and chisel. Then you simply knock off all the marble you don't want".

It's a quirk of human nature that other people's jobs usually look easier to us than our own. And to add irony, the more talented the other person is, the easier her job looks.

But, none of us arrived at our present positions without making hundreds of decisions -- some wrong but many more right. We've made sacrifices which we alone know about. We've worked hard through the years to develop and polish our skills. We want to be given credit for those accomplishments. So does the other person.

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Think not those faithful who praise all thy words and actions, but those who kindly reprove thy faults.

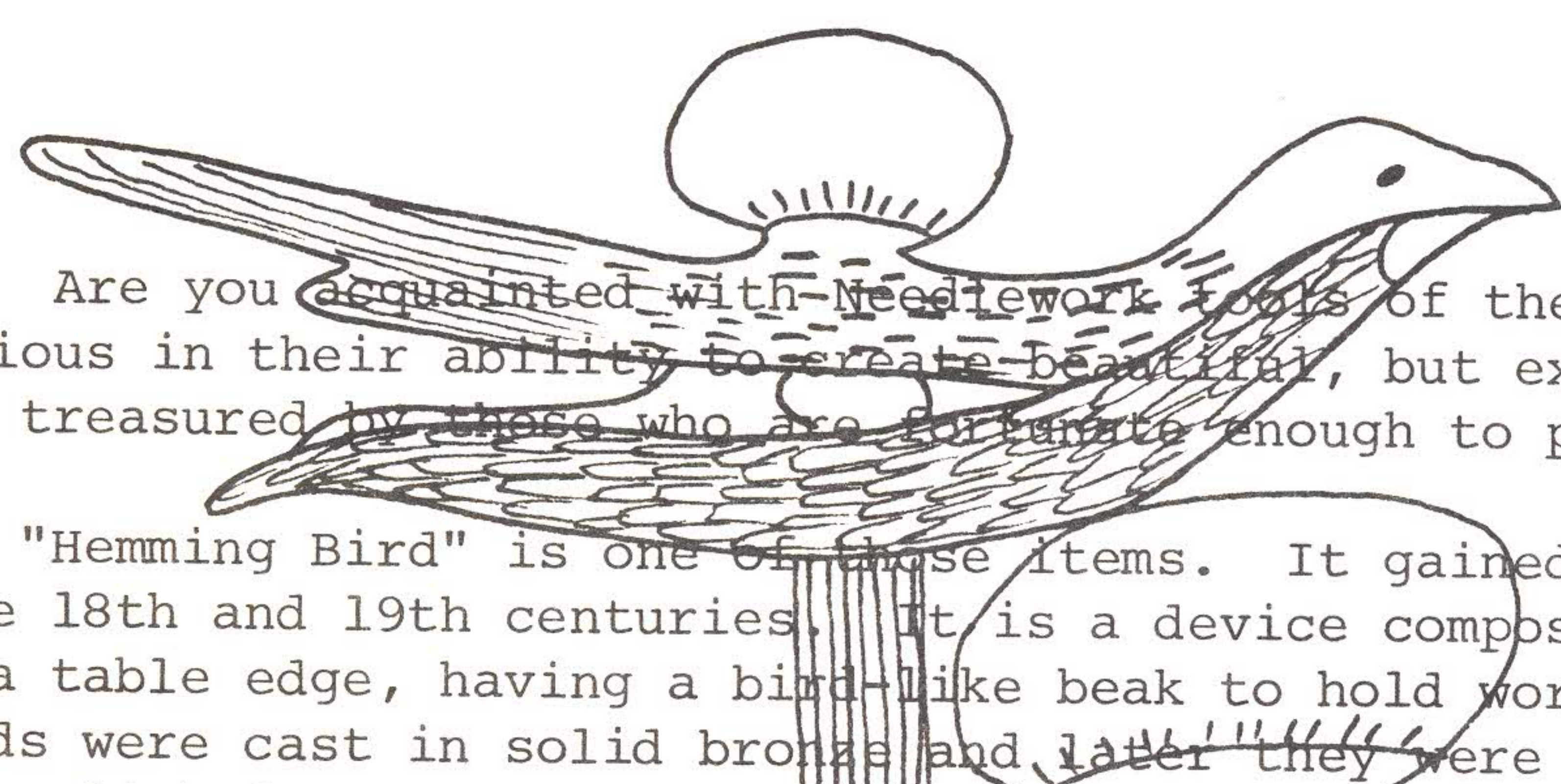
..... Socrates

EXPERIENCE IS A JEWEL, AND IT HAD NEED TO BE SO, FOR IT IS OFTEN PURCHASED AT AN INFINITE RATE.

..... Shakespeare

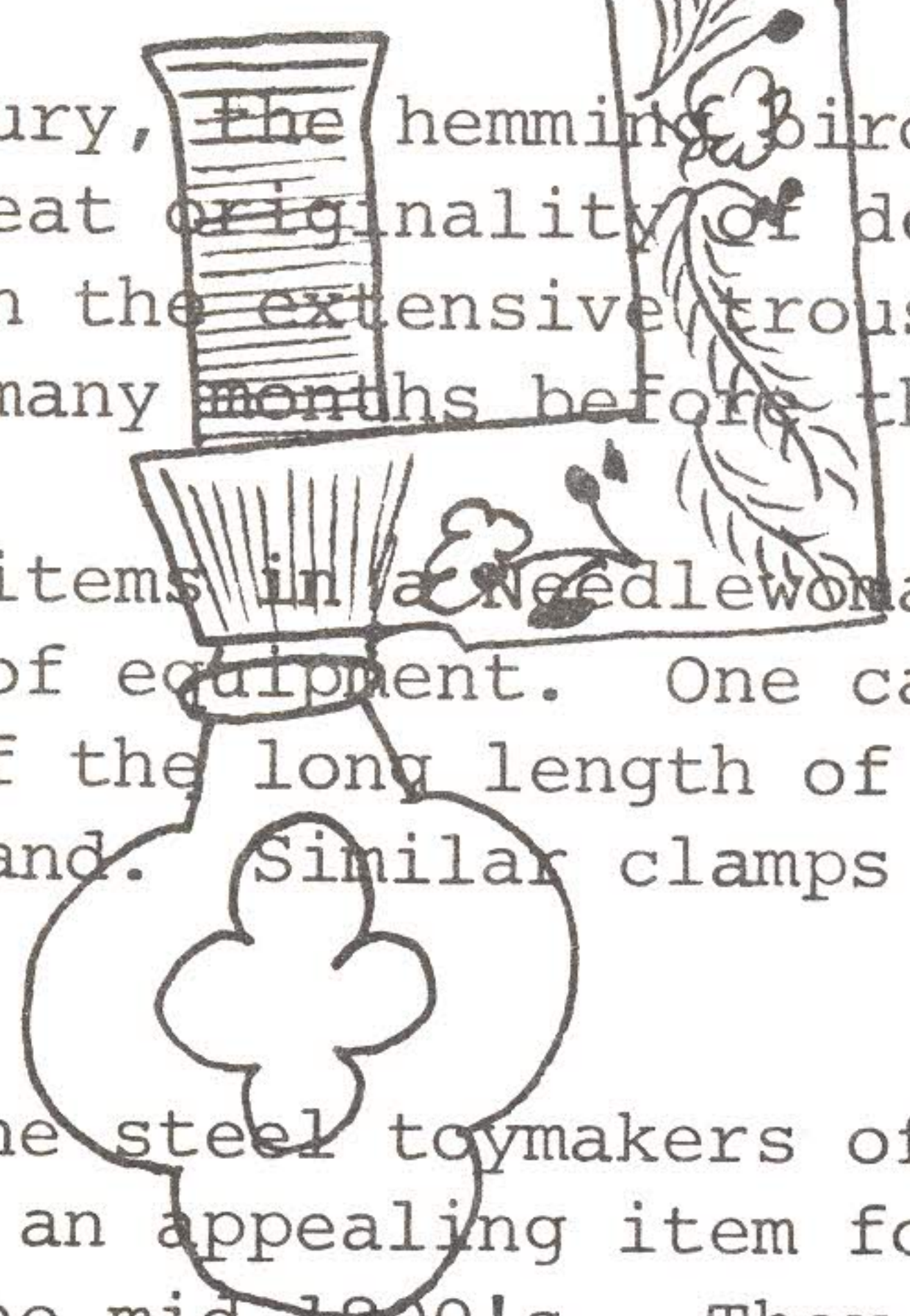
"POINTS" OF NEEDLEWORK

by Katie Sweeney



Are you acquainted with Needlework tools of the past? Our ancestors were ingenious in their ability to create beautiful, but extremely functional, items which are treasured by those who are fortunate enough to possess them today.

The "Hemming Bird" is one of those items. It gained its greatest popularity in the late 18th and 19th centuries. It is a device composed of a clamp that could be fastened to a table edge, having a bird-like beak to hold work to be sewed by hand. The early birds were cast in solid bronze and later they were made of tin, steel, brass, pewter and polished wood. Often they were made of silver plate brass and iron lacquered or painted gold color. The bird's height is about 5 inches with beak to tail length 3 3/4 inches and not quite 2 inches wide across its wing spread. Frequently, there was one and sometimes two pincushions attached to the bird or clamp.



During the late 17th century, the hemming birds or sewing clamps were often considered love tokens, made with great originality of design as a gift from a young man to his beloved to help her sew on the extensive trousseau expected of brides at that time. Usually, they were given many months before the wedding.

The birds were treasured items in a Needlewoman's workbox before the sewing machine was a common household piece of equipment. One can understand its value when one considers the quantity and weight of the long length of sheets, household linens and wide skirts that had to be sewed by hand. Similar clamps were used in saddlery to hold leather while it was being stitched.

During the early 1800's the steel toymakers of England mounted small iron animal figures on clamps, thus producing an appealing item for household use. The hemming bird gained its greatest use during the mid 1800's. They were being produced in considerable volume at factories in the Connecticut area. Often, the birds may carry a date of February 15, 1853 inscribed on the wing.

These hemming birds were called sewing birds, sewing clamps, embroidery birds and grippers. Some people claim it is possible to identify some of the birds and cite recognizable miniature humming birds, hens, birds of paradise and eagles. Some of the clamps were topped with a butterfly, a frog, stag or a dog. The most popular figure in Europe was the Dolphin. There is an extensive collection of sewing birds, numbering 300, which was donated by Mrs. Mable W. Whitely of Baltimore to the Smithsonian Institution in Washington, D. C.

In the recent issue of McCall's Needlework & Crafts - Spring 1977, on page 212, there is a picture of today's version of the sewing bird. It tremendously lacks the beauty and quality of materials used in the past and only its utilitarian value has been maintained.

If any of the readers would have additional information on hemming birds, I would be pleased to know and receive other resources. My address is: 2217 University Avenue, Apt. #7, Madison, Wisconsin, 53705, U. S. A.

References: Mary Ondere: OLD NEEDLEWORK BOXES & TOOLS - 1971
 Gertrude Whiting: OLD-TIME TOOLS & TOYS OF NEEDLEWORK - 1971
 Sylvia Groves: THE HISTORY OF NEEDLEWORK TOOLS & ACCESSORIES - 1966

* The sketch of the "Hemming Bird" is one that I have with "Patent, Feb. 15, 1853" inscribed on the two wings. It has maroon velvet covered pincushions.

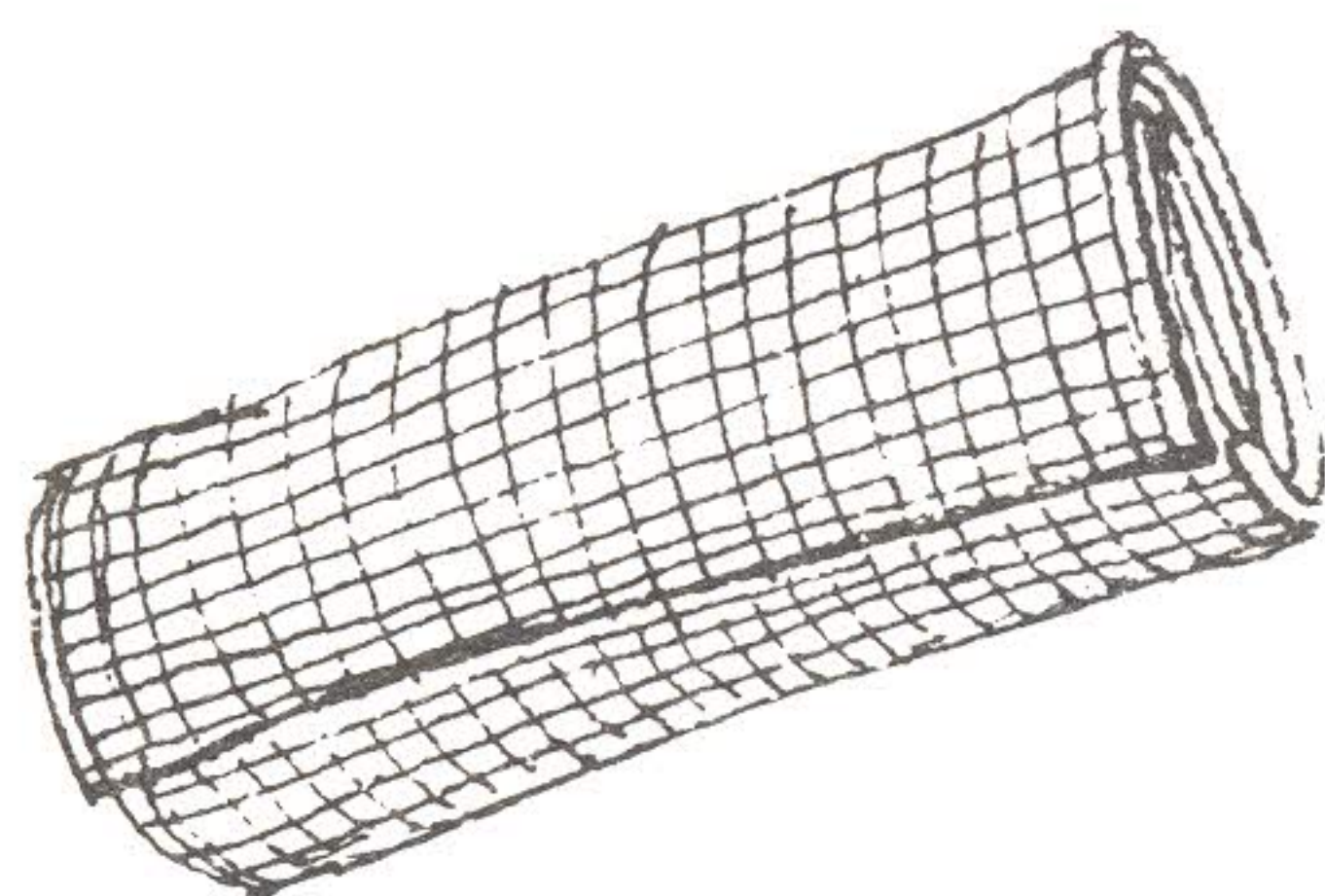
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THE SEEKING FOR ONE THING WILL FIND ANOTHER -- Irish Proverb



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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).

**Lending Library (List sent on request) ** Workshops ** Seminars

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.

(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.

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

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WINNIPEG, MANITOBA, R3C 2C3
CANADA



Memberships (cont.)

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

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.

OUR QUARTERLY WILL BE ONLY AS GOOD AS YOU HELP TO MAKE IT!



Embroiderers' Association of Canada Inc.

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

APPLICATION FOR MEMBERSHIP

DATE: _____

Life \$100.00
Contributing \$ 20.00
Individual \$ 10.00

New Member: ☐

Renewal: ☐

CHAPTER: _____ or MEMBER AT LARGE: _____
(EAC Chapter to which you belong)

NAME: ^{Ms}
~~Miss~~
^{Mrs.} _____

ADDRESS: _____
Street City Prov. or State

POSTAL CODE: _____ TELEPHONE: _____ AREA
ZIP CODE CODE

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

(Please Print or Type)