



Embroiderers' Association of Canada inc.,

HEAD OFFICE - WINNIPEG, MANITOBA

SEE INSIDE FRONT COVER FOR SPECIFIC ADDRESSES AND NEW BUSINESS ADDRESS



PRESIDENT'S MESSAGE:

It is an honour to have been chosen your President. I will do my utmost to guide E. A. C. in becoming a more knowledgeable organization to its National Members and Chapters.

Although I feel I did not have the time to fully get the best out of the Workshops in which I participated at the Seminar, I can truly say I had one of the most enjoyable weeks of my life. The fellowship and the participation of all those who attended was most heartening.

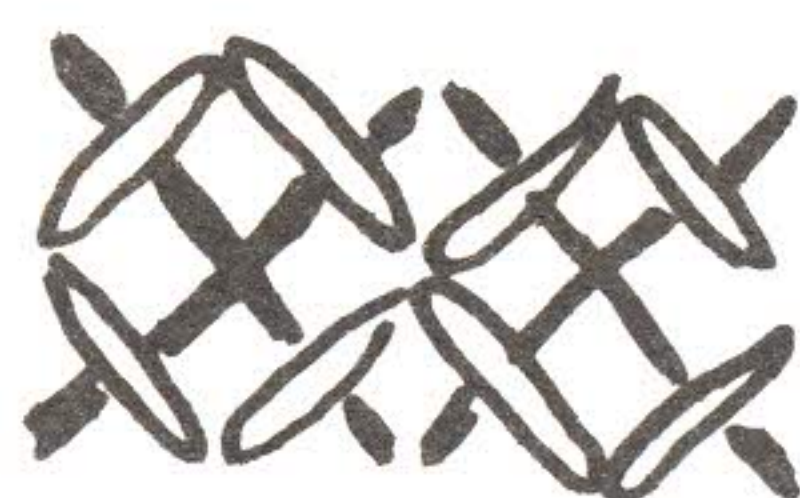
I feel the most important goals to have been started with the new Board of Directors are the projects under way in Education. Ideas from members on any facet of E. A. C. objectives will be most welcome.

My many thanks to the individuals from the Board of Directors and the membership who took the time to offer me their support in the busy year ahead.

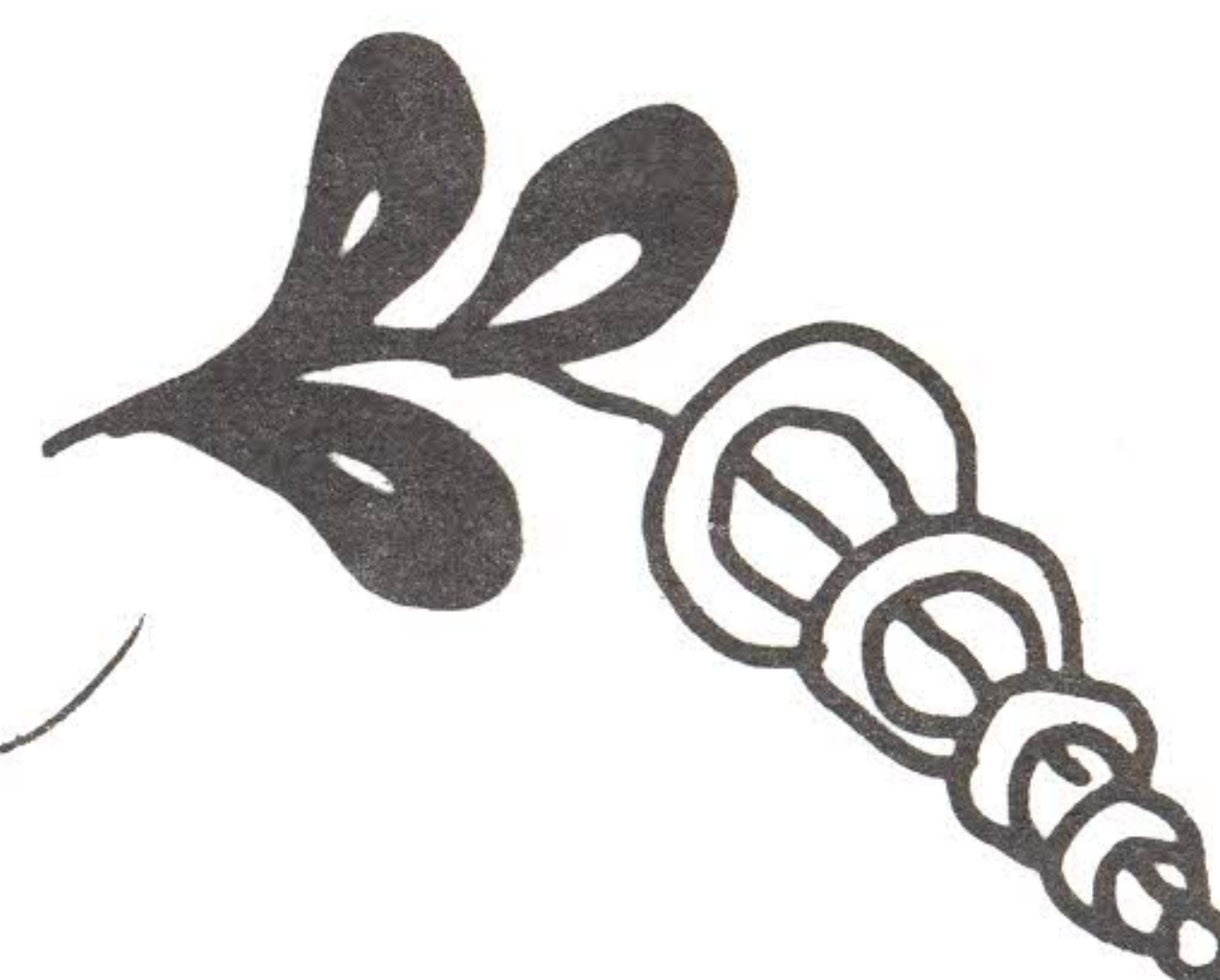
I sincerely hope all the members who had the opportunity of attending Seminar will go back to their friends and Chapters and share the valuable knowledge acquired; this way we will become a stronger Association and a more knowledgeable Association.

My best wishes for a restful summer.

HAPPY NEEDLING



*Edna H. Haines*



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"HELP"!!! WANTED:

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

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

E. A. C. Library; is available for loan and a list of books may be secured by writing Head Office - 90 East Gate, Winnipeg, Man.. R3C 2C3.

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

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

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

PLEASE CHECK INSIDE FRONT COVER OF QUARTERLY FOR ADDRESSES TO WHICH INDIVIDUAL REQUESTS OR CONTRIBUTIONS MAY BE SENT



SEMINAR '78 - Mary Cichowski & Daphne Harrie - Rochester, Michigan

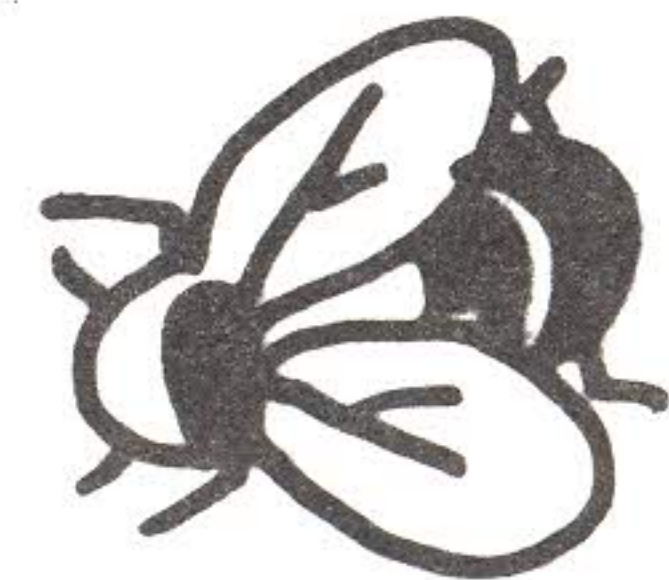
Greetings! and our thanks from Michigan for an absolutely delightful Seminar '78. The experience of living and learning together in Toronto was a wonderful one for us, and we'll long remember each day and the wonderful learning adventures that were planned by the Toronto hosts of the Seminar.

We truly felt that your class offerings were well thought out and certainly varied; each of the four teachers, under whom we personally learned, gave us much to think about and to incorporate into our future stitchery. How wonderful and inspiring the juried show; how gracious the ladies in green and yellow thru an entire six days (which for them sometimes must have been very long) and how wonderfully willing the teachers to share their knowledge all day long and into the evenings. Of course, we couldn't forget the helpful hotel staff and the superb food.

We shall try very hard to pass on all that we learned and felt to our fellow stitchers here in the Detroit area and we hope to be fortunate enough to return to Canadian Seminars again and again. In turn, we hope that you will join us in Seminars here in the States. Most especially we would like you all to know that we shall remember the warmth and grace of each one of you towards us.

Until we meet once more, thank you and happy, happy stitching to each one of you!!

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SEMINAR '78 - by Helen McCrindle

Bright green smocks with cheery yellow thread and thimble embroidered upon them; warm smiles; old friends; this was the greeting that awaited participants at the 4th Annual Embroiderers' Association of Canada Seminar.

Toronto's lovely Inn on the Park was the scene and from Sunday to Friday we shared ideas, gained new knowledge and were privileged to have some of the acknowledged leaders in the world of stitchery as our teachers.

The Toronto Guild of Stitchery members were our hostesses and they gave that role a whole new dimension. From the moment we arrived until we said our last goodbye, their friendliness, warmth, ingenuity and tremendous organizational skills made this Seminar a delight for all who participated in it. The 'goodie' bag we all received when we registered was crammed full of perfumes, maps, brochures, wool samples, canvas samples and a host of other souvenirs. At many mealtimes we found further favors. One in particular that will always be used (and which will bring back fond memories) was the pocket mirror backed with Ontario's official flower, the Trillium. The embroidery was done by Toronto Guild members and there was one for each participant -- typical of the effort and forethought that went into planning the Seminar. It was a superb effort and set very high standards for the future.

Sunday evening we attended the President's Reception and Dinner and then we all headed for bed, eagerly looking forward to our first Seminar on Monday.

Bright and early we were up and by 9:00 a.m. there were stitchers in nooks and crannies all over the hotel. Participants in Jane Dams' workshop lost no time in getting into the aspects of design, using beads and found objects in embroidery. This workshop was very stimulating and continued through the afternoon.



Seminar - 78 - by Helen McCrindle (cont.)

Pat Harris, a long-time volunteer with the Royal Ontario Museum (ROM), prepared us for our visit later in the week to the museum. She told us about the ways in which the curators prepare and rotate the exhibits, what we should look for in the exhibits and something of the work done by volunteers at ROM.

On Tuesday, we moved from planning a design and developing both pattern and texture, to the application of our design onto fabric. We used our beads and found objects to develop the texture we had planned. Late in the afternoon, we held our Annual Meeting and Election of Officers. Elsewhere you will read about this but I do want to mention that our new President is Ardene Hannus of Grimsby, Ontario, a dynamic woman who formed the Niagara Chapter a year ago and is now National President.

Wednesday was a jam-packed day. We went first to the Toronto Dominion Bank Building to see the Juried Show of Embroideries and what a superb collection was on display. Submissions came from all over North America and the standard of excellence and the originality of each piece was inspirational. All too soon we had to climb back aboard the buses to go to ROM to see the exhibit of English and Chinese embroideries. It's hard to find words to adequately describe these exhibits -- truly they were magnificent and many of us were open-mouthed in admiration at this superb artistry from the past. We wandered through the exhibits for most of the afternoon. The more enthusiastic and physically fit among us also took time to do the shops in Yorkville before dinner. After that, we were glad to sit and relax at the end of a stimulating day. Dinner was held at the Park Plaza Hotel and then back to the buses we went for the ride home.

Thursday was a fresh start as we all began our second Seminar. In my case it was studying the unique perfection in crewel stitches done by Audrey Francini. It was the most exciting crewel embroidery I have ever seen and it was a great privilege to have her as one of our teachers.

I should mention here that other seminars were going on at the same time. Since I didn't attend them I can't tell you much about them in this report but I do know from all reports that they were as well done and as interesting as the two that I attended.

These other classes were "Metal Thread Embroidery" by Ginger Carter; "Needle Lace and Needleweaving" by Adria Alston; "Design" by Rene Fell; "Creative Canvaswork Design" by Ann Dyer; "Intermediate Canvas" by Joan Phillips; "Pulled Thread Embroidery" by Anne Adams; and "Fabric Collage" by Marion Spanjerdt.

Thursday night, following the banquet, Elsa Williams, Internationally renowned embroiderer, addressed the participants. Her topic was "Joining the Threads of the Past and the Future" and her thoughts and slides provided food for thought for everyone.

Friday. Our last day. All too soon we were leaving the last seminar and packing for home. It had been a busy and tiring week but how enjoyable it all had been. It served to remind us all of how much we can still achieve and yet there was real satisfaction in how much we had learned in the short time we were together.

It was a marvellous seminar; a time for old friends and new; a time for sharing and enjoying the wonderful art of embroidery. To the members of the Toronto Guild of Stitchery we all say a most grateful thank you for a job superbly done. And now we look forward to next year - to Seminar '79 - in Banff.

\* \* \* \* \*

Love is a canvas furnished by Nature and embroidered by imagination.

..... Voltaire



"JUST IN STITCHES" - by Susan Spindler

When I was first asked to write this report, before going to Seminar, I thought to myself ... "that will be easy. All I have to do is keep a record of the day's events". Little did I know that the Toronto Stitchery Guild would have such a 'super' schedule that would keep me hopping from early morning to evening. Between banquets, classes, homework, meetings, tours and shops, there was little time to keep a record of anything. This being my first Seminar, I was enthusiastic and extremely excited about the whole idea and I left there with the same feeling for Banff next year.

Upon registration, we all received name tags and a "goodie bag". The "goodie bag" contained such items as pens, notepaper, fabric, perfume, flashlight, info on things to do and see in Toronto, wool and canvas and many other items too numerous to mention. That evening we all went to the President's Reception and Dinner. It was excellent.

There was a bookroom and boutique where you could obtain forgotten supplies and browse through many books on all subjects of embroidery, with special emphasis on the subjects being taught at Seminar. My library is considerably larger and hopefully I'll be a lot wiser.

9:00 a.m. Monday - everyone was an eager beaver -- off to classes. My first workshop was with Anne Adams, "Pulled thread on Canvas". Anne is a super organized person and a delight to have as a teacher. I would say that twenty people in a class is a bit hectic for both teacher and student but Anne did well to keep track of us all. "Pulled Thread" requires precise thread counting but the final result is a light, airy, almost fragile-looking picture. In this case the background was pulled thread and the picture (butterfly and flowers) was worked in the long and short stitch in silk threads.

A guest speaker, Pat Harris from the Royal Ontario Museum, spoke about some of the embroidery we would be seeing at the museum on Wednesday. She gave some of the history details plus an explanation of how the various pieces had been worked.

Wednesday, we were loaded into buses and taken to downtown Toronto. First we went to the Toronto Dominion Centre to see the Juried Show. This, for me, was the highlight of the whole week. What a joy it was to see some hundred odd pieces of embroidery coming from all parts of Canada and the United States. They were simply exquisite and there wasn't enough time to see them all properly. From the T.D. Centre we went on to the Royal Ontario Museum and feasted our eyes on some wonderful exhibits of English, Oriental and Islamic embroideries. The rest of the day was spent shopping in Yorkville and Hazelton Lanes.

Thursday morning (somewhat less bright-eyed and bushy-tailed) enter Workshop II. I took Jane Dams' "Stitchery with Beads". This too, was a 'super' workshop. We did everything from designing to techniques of attaching beads. I started a contemporary panel in brown velvet and leather and beads.

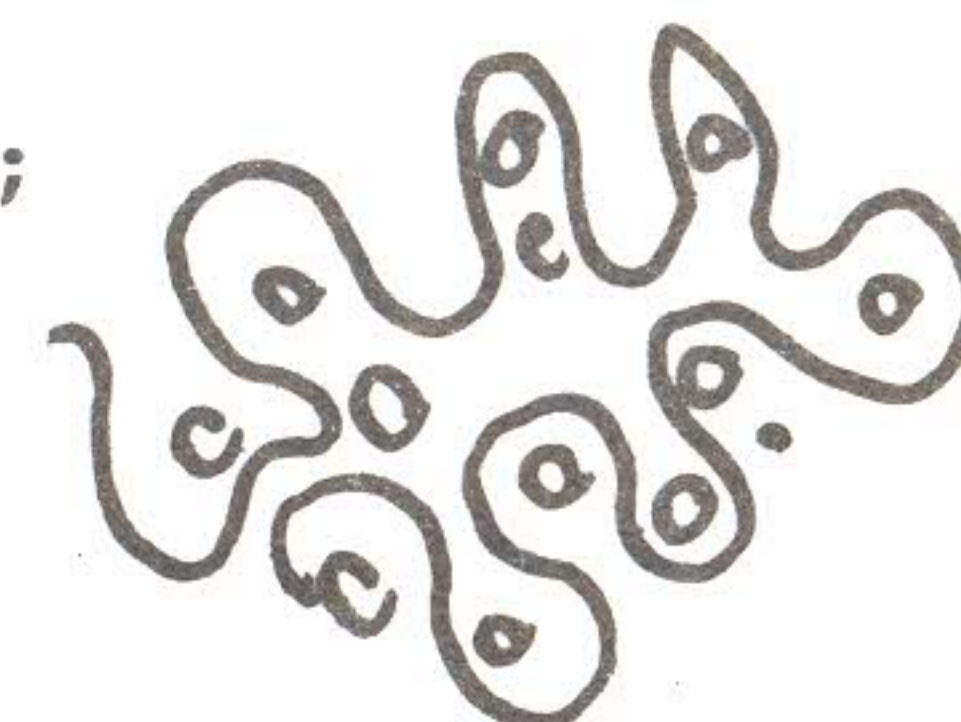
That evening a banquet was held and the guest speaker was Elsa Williams. This was somewhat disappointing as most of the slides were the same as the pictures in her books and the evening was somewhat long for those of us who had homework for the next day. The last day Friday saw the finishing of classes and many people leaving. At lunch we had "Show and Share". The items displayed and talked about were of great interest.

The Juried Show and "Show and Share" are what embroidery is all about -- Art works. The highest form attainable with a needle and yarn. Seminar is the playground ... where experiencing, sharing and fellowship help embroidery evolve into an art form. The Toronto Stitchery Guild did a fantastic job in contributing to this thought and for one week keeping those who attended "JUST IN STITCHES".



QUOTE FROM ANNE DYER'S WORKSHOP

You know nothing, and know you know nothing;  
 You learn a little, and think you know it all;  
 You learn a bit more, and realize you know nothing  
 but think there are others who know it all;  
 You learn some more, and discover you know nothing;  
 and no one else knows anything; and  
 That is the beginning of knowledge.



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POSTSCRIPT TO A PROJECT - by Joyce Hunter - Winnipeg

Last year about this time you may recall reading my article on the planning of a crewel work loveseat using a mediaeval theme for the design. I am delighted to report that on January 29, 1978 I put the final stitch in the last piece, blocked it and took the embroidery to the upholsterer. A week later my completely rejuvenated loveseat was installed in our living room.

I can honestly say that because of the variety of subjects, stitches and colors the work was never tedious and it was a great pleasure to see the various units taking shape. Here I must acknowledge the expertise and guidance of my teacher, Jo Hewitt, in suggesting suitable stitches and maintaining color balance.

There's a show tune which says "It's not how you start, it's how you finish". I now know how much satisfaction there is in having conceived an idea and then having followed it through to its conclusion. If there are any of you reading this who have projects that have been put aside or ones you haven't got round to starting, do get busy; you'll be glad you did and the sense of accomplishment is very pleasant indeed.

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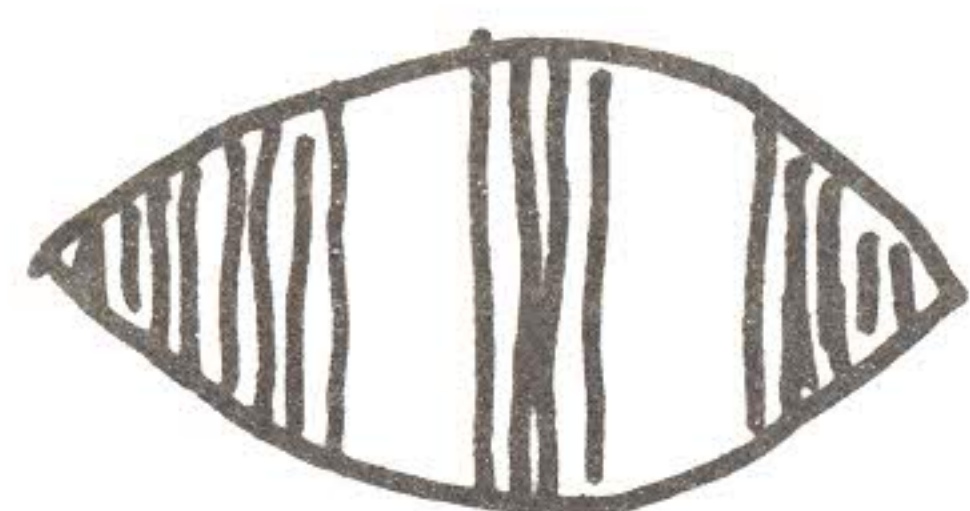
\*\* HELPFUL HINTS: For Quilting Templates - using a cardboard template, tape the edges with transparent tape.. will last longer.



\* Use blunt tapestry needles on linens rather than a sharp needle. The blunt needle separates the threads rather than piercing and possibly breaking them.



\* To make a fat FRENCH KNOT, use more strands and wind over needle only once. To wind several times, only creates a floppy knot more closely resembling a sloppy Bullion Knot.



\* You can tell which is the HORIZONTAL and VERTICAL threads of your canvas even after the selvage has been removed - by unravelling a thread from a corner. The WAVEY threads should be the vertical (warp) and the STRAIGHTER threads the horizontal (weft).

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CRAFT LADY - by Gail Brown

I cancelled out the paper; I stopped the milkman too,  
 I fired my trusty gardner; My own hair now I do.  
 The only thing I buy now, Each time the eagle flies  
 Are the necessary groceries, And a ton of craft supplies!

("The eagle flies" is army slang for pay day)



JANE "KEEPS YOU IN STITCHES" - Pulled Thread & Florentine Embroidery - JANE D. ZIMMERMAN

The combination of these two popular types of embroidery can be applied to any evenweave fabric since both are counted thread techniques. Canvas is certainly a suitable fabric to use and would be appropriate for the small pattern diagrammed below.

While the color selection for the "bargello" pattern has no special consideration it is suggested that the color chosen for the pulled thread work match the embroidery fabric -- or the effect the pulled work is intended to create is lost. Any type of embroidery thread can be used for both techniques but it is suggested that the pulled work be executed in a strong thread which is of the same thickness as the threads of the fabric.

GENERAL WORKING HINTS: 1. Work the "bargello" patterns first. Take care in how you carry the embroidery thread from one area to the next -- it cannot be positioned behind an area where pulled stitches are to be worked.

2. It is easiest to begin and end your embroidery thread for the pulled work thru the back of the "bargello" stitching. To create the open, lace appearance desired it is necessary to use considerable tension in working the pulled stitches.

3. It is not correct to carry the embroidery thread directly down from one row to the next since this will not produce the correct pull for the last stitch of one row or the first stitch of the next row. Therefore, at the end of each row weave the thread thru the back of the adjacent "bargello" pattern and take it down just up to the point where it is needed to produce the correct pull on the first stitch of the next row.

NOTE: When pulled thread stitches are worked on canvas it is suggested that you prepare each hole before the stitch is worked into it. This is accomplished by rotating the needle around and around the hole so that the canvas threads are moved to create an obviously enlarged hole.

For the best "pulled" results: Complete a stitch, begin the next stitch which brings the embroidery thread to the front of the work and THEN pull the thread. With this method you are pulling away from each completed stitch at the exact angle required to obtain the correct finished appearance.

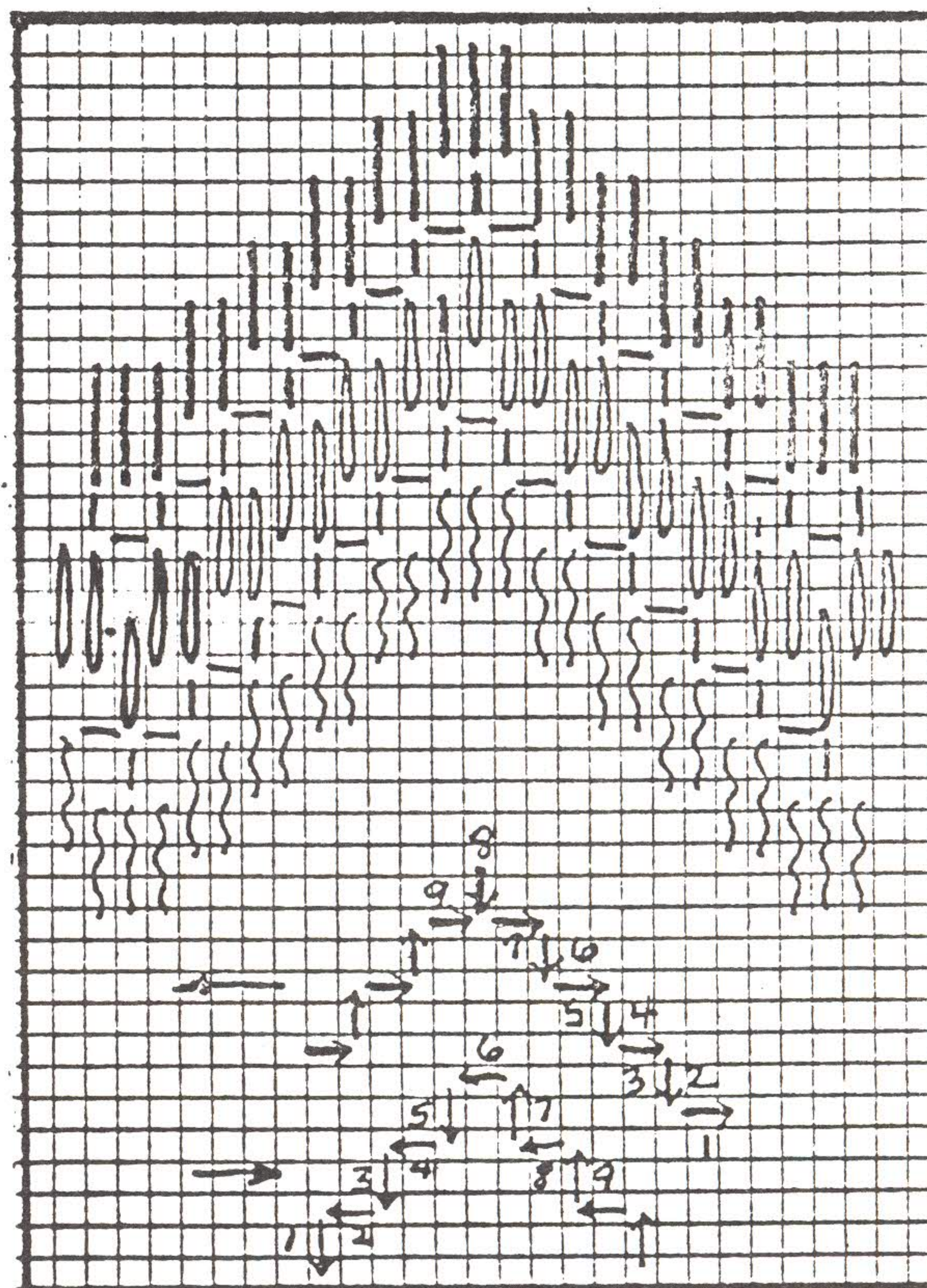
Example of a pattern using these two embroidery techniques:

This example is suitable for use in a small project. Suggestion: a needlecase on rather large count evenweave linen such as #20 or an eye glasses case on #14 linen mono weave canvas.

The diagram shows the "bargello" pattern worked in 3 colors--the number which can be used are unlimited.

Single Faggot Stitch is the pulled thread stitch used. This variation is worked over 2 vertical and 2 horizontal fabric threads. The rows are worked back and forth across the fabric.

Embroidery threads: The "bargello" pattern can use wool or cotton embroidery floss. On #20 soft linen use #8 Perle Cotton or 3-4 plys of embroidery floss while on #14 canvas use #5 Perle Cotton for the pulled work.





JANE "KEEPS YOU IN STITCHES" - (METAL THREAD EMBROIDERY) - Jane D. Zimmerman

Metal Thread embroidery is one of the oldest forms of embroidery and has always been used extensively in needlework found in the church. The play of light and the interesting textures which can be created makes it a most exciting and interesting embroidery. It is enjoying a revival of interest around the country at the present time and is being found in not only traditional but in very contemporary designs.

Although the stitching techniques used are basic, working with the threads requires not only practice but patience and precision. Some types of metal threads have been used with other embroidery techniques over the centuries -- such as fine gold thread with Blackwork or bullions in Stumpwork. Once you have a basic knowledge of how to work with the threads properly you will find it is possible to use them with other forms of embroidery -- this is particularly true of combining them with canvas work.

The basic difference between metal threads and other types of embroidery threads is that the former cannot be sewn in and out of the fabric. The metal threads are too easily damaged for regular stitching so they are couched in position with another thread instead. A tail of metal thread is left on the front of the work where the couching begins and where it ends. A large chenille needle is used as a stiletto to pierce a hole in the fabric and then the tails are threaded into the needle eye -- and then the needle is "plunged" to the back of the work. The tails are left free on the back of the work while the entire piece of embroidery is being executed -- i.e. no knots are used and the tails are never woven thru the back of a worked area as is found in other forms of embroidery.

Since this type of embroidery cannot be blocked it is necessary that all work is executed while the fabrics are held tautly on a frame. In addition to the decorative embroidery fabric it is necessary to use a backing fabric on the frame also -- a finely woven linen is preferred. The tightly woven backing fabric will hold the tails of the metal threads securely at the back of the work -- if only a soft embroidery fabric was used the tails can "pop" toward the front of the work. All stitching is worked through this double layer of fabrics.

It is very difficult to describe the metal threads so that you will have a mental picture of their appearance. But at least you can become familiar with the names used for the general categories of threads.

Japanese Metal: This is the most popular and really the loveliest of the metal threads. It is generally the thread which is used the most extensively in a piece of metal thread work. Metal is beaten onto a thin paper which is then cut into narrow strips. The strips are wrapped around a core of thread--preferably of silk. It does not tarnish and comes in various sizes. It is ALWAYS couched.

Passing Thread: This is also metal beaten flat and wrapped around a core of thread. Since it has no paper backing it is quite flexible and sometimes it can be sewn in and out of the fabrics. It comes in various sizes.

Twists: Two or three plys of metal threads which are twisted together -- there is no thread core. Cords are simply heavy twists. Twists are rather easily found on the needlework market and have been enjoying use on canvas in recent years.

Bullions: Sometimes referred to as Purls this is a wire twisted closely together to form a hollow coil. One variation is stiff while the others are soft so that they are cut into pieces and attached like beads. They come in various sizes and finishes.

This is a type of embroidery which I do not feel can be self-taught through books. So if an opportunity for a class is presented to you I strongly urge that you learn the basic techniques under the direction of a capable teacher.

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SOME "GOLDEN" THOUGHTS

Kindness is the GOLDEN chain by which society is bound together. -- Goethe

The same fire purifies GOLD and consumes straw. -- Italian Proverb

He that labors and thrives spins GOLD.

It is in men as in soils, where sometimes there is a vein of gold which the owner knows not of. -- Swift



THE HUSBAND'S COMPLAINT

I hate the name of Berlin wool  
And all it's colors bright  
Of chairs and stools of fancywork  
I hate the very sight.

I've heard of wives too musical,  
Too Talkative, or quiet,  
Of scolding and of gaming wives,  
And those too fond of riot.

But last of all the errors known  
Which to the ladies fall,  
Forever doing fancy work  
I think, exceeds them all.

The other day when home I came  
No dinner got for me.  
I asked my wife the reason why,  
She answered, "One, two, three".

I told her I was hungry,  
And stamped upon the floor.  
She did not even look at me  
But murmured, "One red more,

Seven greens and then a purple.  
Do hold your tongue, my dear.  
You really do annoy me so  
I've made a wrong stitch here".

And all the things she makes  
Are such touch-me-not affairs.  
I dare not use a stool or screen  
And as for chairs ----

'Twas only yesterday  
I placed my youngest son on one,  
And until then I never knew  
My wife had such a tongue.

Alas for my poor little ones  
They dare not move or speak.  
It's "Tom, be quiet. Put down that bag.  
Why Harriet, where are your feet!

Maria standing on that stool?  
It was not made for use.  
Be silent all. Seven greens,  
One red, and then a puce.

And as for conversation  
With her eternal frame,  
I speak to her of fifty things  
She answers just the same.

It's "Yes, my dear, I quite agree with you.  
I've done this wrong.  
Seven, eight, nine, ten,  
An orange, THEN a blue.

And if to walk we are inclined  
('Tis seldom we go out)  
Oh how at every worsted shop  
She stands about.

And then it's "Oh I must go in,  
That pattern is so rare.  
That group of flowers is just the thing  
I've wanted for a chair".

She stares so at the gentleman,  
And should I ask her "Why?"  
It's "Oh my love, the pattern  
Of his waistcoat caught my eye".

Oh the misery of a working wife  
With fancywork gone wild,  
And hands that can do nothing else  
For husband or for child!

Our clothes are rent and minus strings  
Our house is in disorder;  
And all because my lady love  
Has taken to embroider.

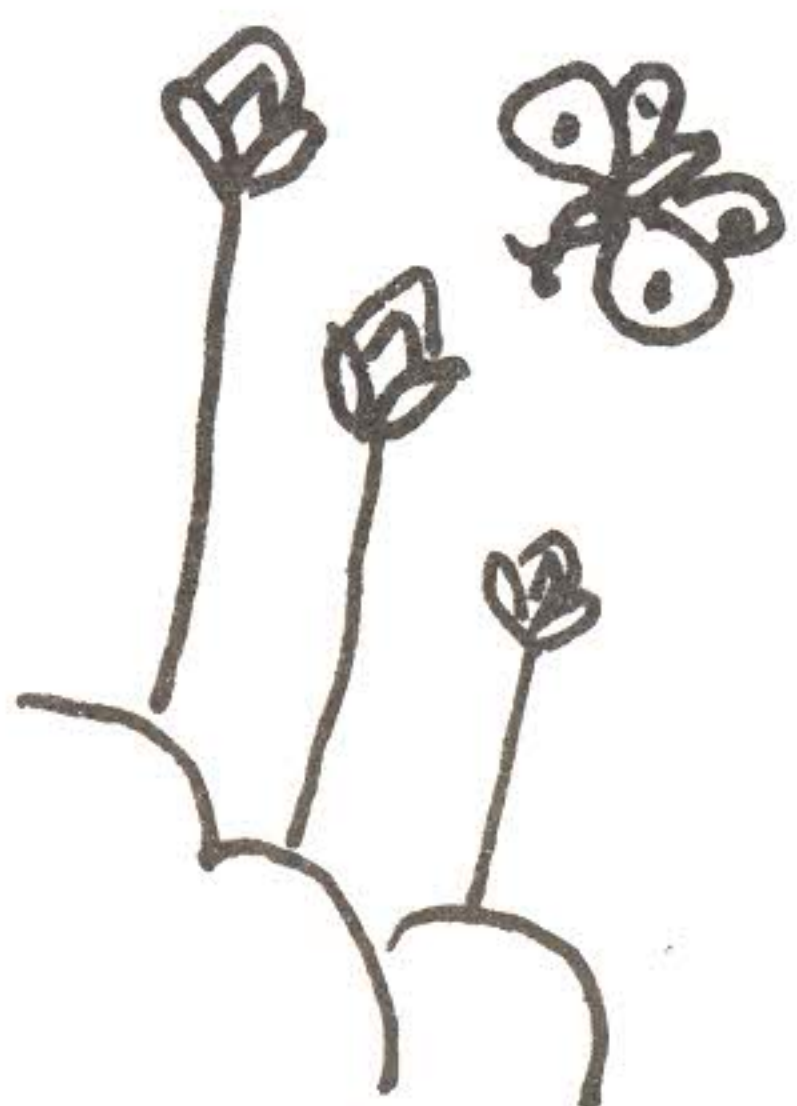
And while I write she still keeps on  
With her "one, two, three and four".  
'Tis past all patience. 'Pon my word  
I can endure no more.

I'll put my children out to school  
And go across the sea.  
My wife's so fond of fancywork  
I'm sure she'll not miss me!

(Author Unknown)

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FRIENDSHIP is a warm smile  
An understanding glance  
An unexpected ray of sun  
Or second chance.





OTTAWA CHAPTER REPORT - Jean Cobb

"In our initial report for the E. A. C. we indicated that we are still experimenting and hoping for greater participation.

Our experimenting this winter took the form of an exhibition at the main branch of the Ottawa Public Library. We had three main objectives, one to introduce to the General Public our association and the range of textile techniques we employ, two the soliciting of new members and thirdly, a chance for our own members to get an overview of the work being done by the group.

Lamar Kenny with the help of Joan Frank and Jenny Taylor hung a very eye appealing display. The main entrance showcase was in full sun so Lamar used this to display yarns, backings, books and a mobile made from small crewel pieces done in a workshop and framed in four inch hoops backed with printed material.

The inside cases housed fifty-eight pieces including crewel embroidery on pillows, a fireside bench, clothing, needlepoint samplers, cushions, a footstool, handbags, tea cozy, pictures, bargello, white on white, cross stitch on linen, hardanger, petit point, drawn thread work, patchwork and quilting.

The colors used throughout ranged from the very delicate coloring of a small cushion with Victorian children dancing to the very bold colors used in the bargello. From a technical standpoint it was a strong exhibition, particularly since the work included that of beginners to expert needle people.

As an experiment we feel that it was a most successful vehicle for us to assess our own strengths and weaknesses, the general public were most interested and our membership chairman reported a number of inquiries with regard to membership."

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BOOK REVIEW - Gwen Walker

AMERICAN WOMEN AND THEIR NEEDLEWORK, 1700 - 1850 - Susan Burrows Swan (1977) Holt, Rinehart & Winston

This is the story of early American women as told in their needlework. Lavishly illustrated and provocatively written, it is not so much a "must have" book as it is a "like to have" book. I must say I returned to the store three times to look at it before submitting to the "like to have" urge. I have never regretted it.

This is a book that touches on the early work of women from all walks of life; from the women who had very little to do but needlework to the poorer women who had all their own work to do. Their needlework consisted mostly of necessity needlework. The form it took was clothing embellishments, bed hangings and very practical forms. Whereas, the women who used their needlework to pass the idle hours did more in the style of pictures, rugs and fire-screens. These are mostly what are left to admire.

If you have ever wondered about our early sisters - how they worked and what they worked with, this is a terrific book for you. I have read it more than once and enjoyed it each time. It is not just a book of facts, which can get very boring. In this book Susan not only gives you the facts, but "embroiders" them into stories of the people concerned.

There is a variety of illustrations of work-boxes showing the lovely and interesting accessories. Our friend Katie Sweeney, from south of the border, will fall in love with this book, if indeed she hasn't already. Quilts are quite well represented. I have not done any quilting but I was fascinated by the lovely examples of work. When you read this chapter and realize how their meagre supply of prints and dyed materials was treasured you will sigh and think how lucky we are. All of us will redouble our efforts to leave something of ourselves in our needlework for those to come.

This book has 150 photographs so there is plenty for the eye as well as the heart.



# 300 YEARS OF CANADA'S QUILTS

This book is the definitive text on Quiltmaking in Canada. There are 75 black and white photographs, 23 colour plates and twenty line drawings, 128 pages. A wonderful gift for anyone who loves quilts, antiques or Canadiana. AUTOGRAPHED. \$7.95 plus 50¢ postage and packing.

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OUTLINE FOR TEACHING BOUTIQUE QUILTING - four pages, suitable for inserting in three-ring notebook.  
Price: \$2.00

REPRINTS FROM CANADA QUILTS: HOW TO FORM A QUILTING GUILD - 6 pp .50¢  
HOW TO HOLD A QUILT SHOW - 3 pp .75¢

\* At last, an annual for Canadian stitchers - CANADA CREATES - News of shows, sales, Patterns, hints, articles. Newsprint booklet style; offset printed with photos.  
Price: \$1.00 Canadian; \$1.25 U. S. A.

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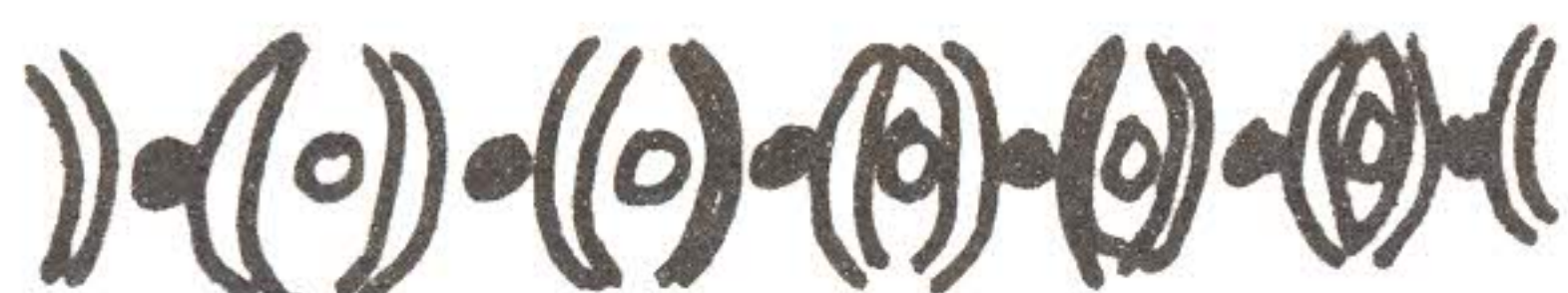
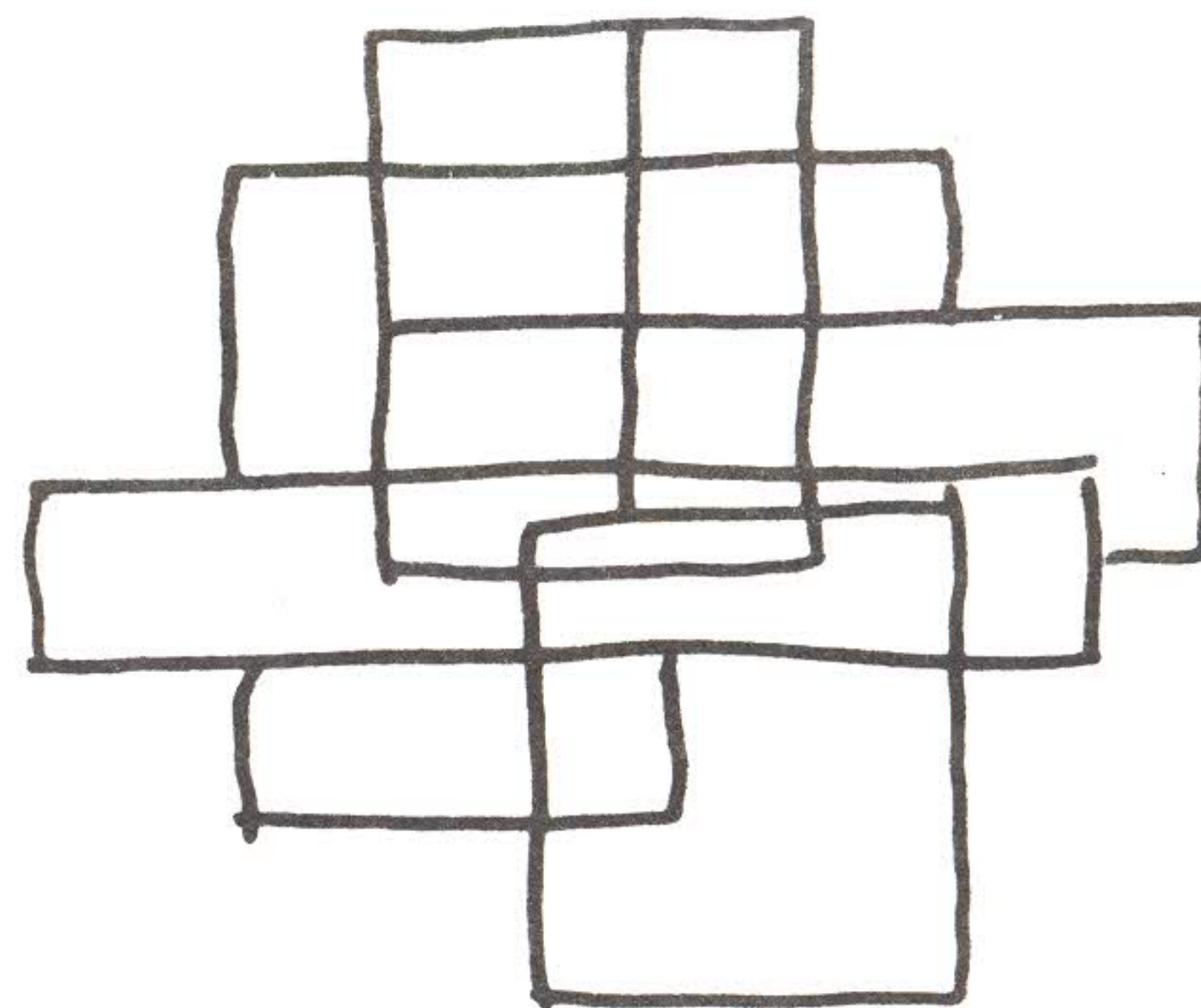
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<b>EMBROIDERY SUPPLIES'</b>	<b>CANVAS FOR NEEDLEPOINT:</b>
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Paterna Persian	Rug Canvas
Appleton's Crewel	
Pearsall's Silks	<b>NEEDLES:</b> All sizes
Pat Rug yarn	<b>TRANSFERS</b>
Bella Donna	Hoops and Frames
and more -	<b>NEEDLE EASEL</b>
	Inquiries invited
<b>FABRICS</b>	<b>WIPE-OFF PENS:</b>
Linen Twill	<b>TRANSFER PENCILS:</b>
Upholstery Satin	
Evenweave	<b>PENDANT LAMPS:</b>
Hardanger cotton & linen	



LIST OF PERIODICALS:

1. OPEN CHAIN - Monthly - \$5.00/yr.  
Robbie Fanning, Editor  
632 Bay Road  
Menlo Park, Cal. 94025 U.S.A.
2. FIBERNEWS - Quarterly - \$8.50/yr.  
Mollie Kerr, Editor  
7201 Floramorgan Trail  
P.O. Box 619-A  
Tujunga, Cal. 91042 U.S.A.
3. EMBROIDERY - (for members of Embroid.  
Guild - England) - Quarterly  
£6 year membership  
Embroiderers' Guild  
2 Greycoat Place  
Westminster, London S.W.1  
ENGLAND
4. THE FLYING NEEDLE - (for members of  
National Standards Council)  
Quarterly - \$10.00/yr. membership  
Mrs. W. R. Thrailkill  
12920 N.E. 32nd Place  
Bellevue, Washington 98005 U.S.A.
5. NEEDLE ARTS - (for members of Embroid.  
Guild of America) - Quarterly  
\$12.00/year membership  
Embroiderers' Guild of America  
6 East 45th Street, Room 1501  
New York, New York 10017 U.S.A.
6. CRAFTSMAN AND CRAFTNEWS - (for  
members of Ontario Crafts Council)  
Magazine & Newsletter published in  
alternate months.  
\$10.00/year membership  
Ontario Crafts Council  
346 Dundas Street West  
Toronto, Ontario M5T 1G5
7. CANADA CRAFTS - Bi-Monthly \$10.00/yr.  
\$17.00/2 yrs; \$20.00/3 yrs.  
Page Publications Limited  
380 Wellington Street West  
Toronto, Ontario M5V 1E3
8. CANADA QUILTS - published 5 times/yr.  
\$4.00/year  
Conroy Publications  
360 Stewart Drive  
Sudbury, Ontario P3E 2R8
9. NEEDLEPOINT NEWS - Bi-monthly  
\$7.00/year; \$12.00/2 years  
Needlepoint News  
Dept. NA, Box 668  
Evanston, Illinois 60204 U.S.A.
10. NEEDLEPOINT BULLETIN - Bi-monthly  
\$12.00/year  
Needlepoint Inc.  
Home Federal Bldg., Ste. 200  
50 South US 1 & Indiantown Road  
Jupiter, Florida 33458 U.S.A.
11. THE NEEDLEWORK TIMES - Bi-monthly  
U. S. 1 year \$ 9.00  
2 years \$17.00  
International 1 year \$11.00  
2 years \$21.00  
The Needlework Times  
P. O. Box 87263  
Chicago, Ill. 60680 U.S.A.
12. COUNTED THREAD SOCIETY OF AMERICA  
Quarterly - U. S. \$3.00/year  
Canada & Overseas \$3.50/year  
Additional \$5.00 will post overseas  
AIR MAIL  
Counted Thread Society of America  
3305 S. Newport Street  
Denver, Colorado, 80224 U.S.A.





COMING EVENTS:

N.S.C.A.E. will be holding their Fall meeting at the Holiday Inn, 480 Sutter Street in San Francisco. Dates are October 29th through November 3, 1978. Pre-register with:

KATHLEEN RAKE,

San Rafael, Cal.

U. S. A.

\* \* \* \* \*

EMBROIDERERS' GUILD OF AMERICA - Manhattan Chapter, will be sponsoring "SEMINAR '78" at the Biltmore Hotel, in New York City, October 22nd through 27th, 1978. If you wish to receive Seminar information, please write to:

"SEMINAR '78", 215 E.

New York, N. Y.

\* \* \* \* \*



THINK E.A.C. "SEMINAR" '79 IN BANFF, ALBERTA - MARK YOUR CALENDAR APRIL!!!

\* \* \* \* \*

TWO-WEEK SUMMER WORKSHOP FOR EMBROIDERERS - July 10 - 21, 1978

AT Brescia College, University of Western Ontario, London, Ontario. Teachers are:

Margaret Hall on "Hand Embroidery" and Christine Risley for "Machine Embroidery".

Register with: Mrs. C. E. Miller, Workshop Convenor,

London,

Ontario,

\* \* \* \* \*

WINDSOR FESTIVAL OF CRAFTS: June 8th, 9th, 10th, 11th - 1978

200 Craftspersons will exhibit and sell their crafts outdoors. Craft artisans interested in participating in the show should call: for application forms or write to: WINDSOR FESTIVAL OF CRAFTS, 939 partington Ave., Windsor, Ontario, N9B 2P1.

NOTE: This will be a Juried Show to ensure high quality of workmanship and design and to maintain a diversity in the field presented

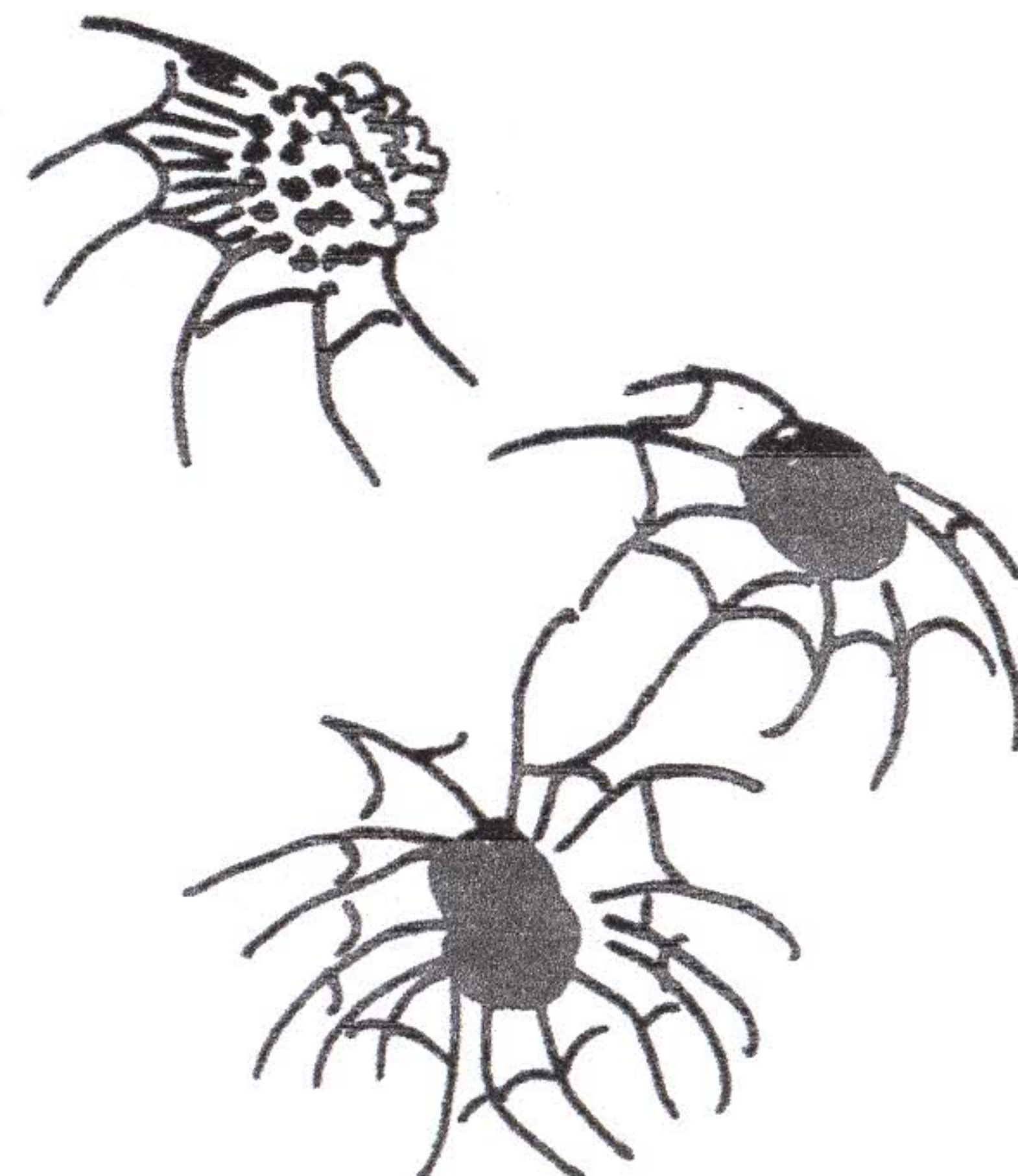
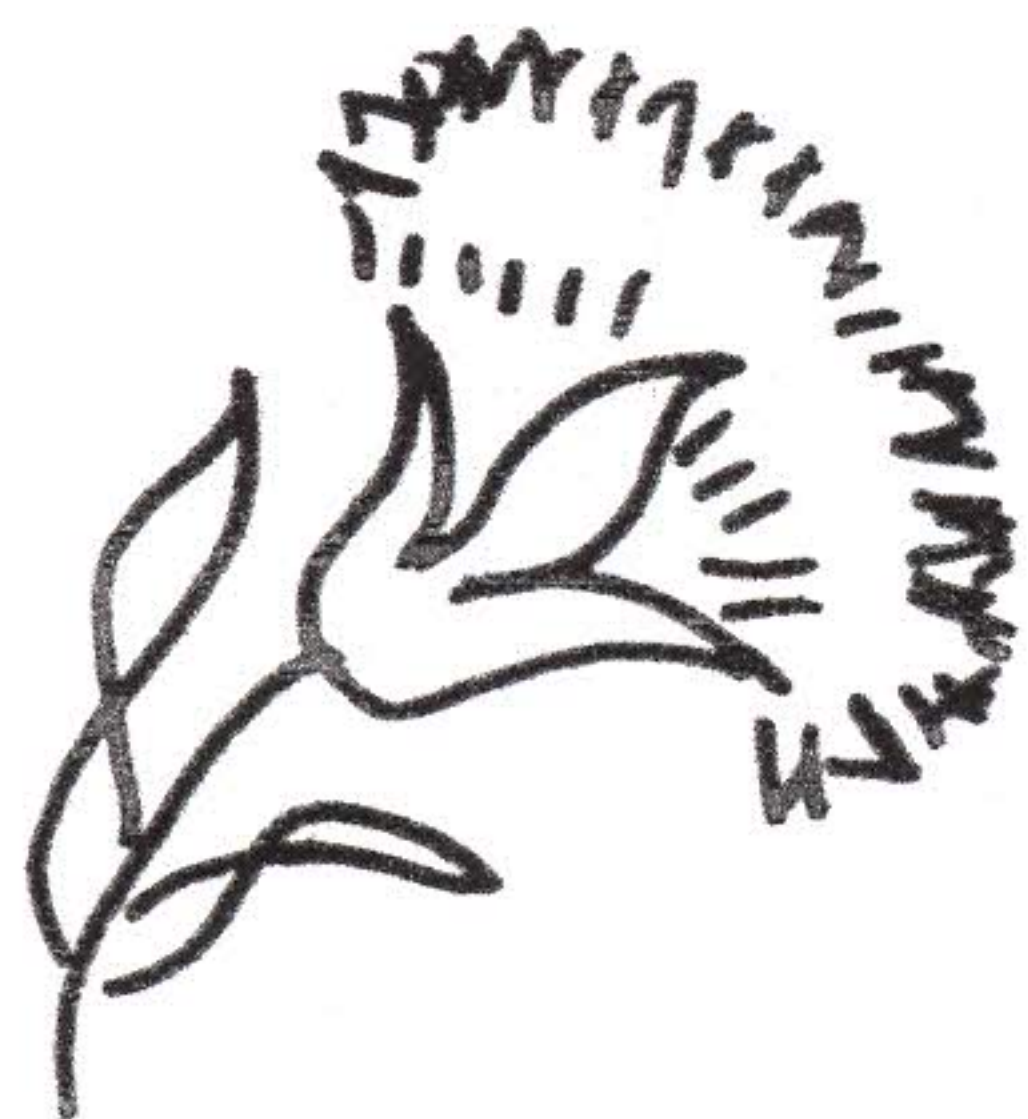
\* \* \* \* \*

THE CANADIAN CRAFT SHOW is now accepting applications for its 4th Annual Christmas Show and Sale in Toronto, November 27th-December 2nd, 1978. Last year over 50,000 visitors saw the works of 275 craftspeople. For more information contact: THE CANADIAN CRAFT SHOW, 458 St. Clements Ave., Toronto, Ontario M5N 1M1.

\* \* \* \* \*

True Greatness - C. E. Flynn

A man is as great as the dreams he dreams,  
As great as the love he bears;  
As great as the values he redeems,  
And the happiness he shares.  
A man is as great as the thoughts he thinks,  
As the worth he has attained;  
As the fountains at which his spirit drinks  
And the insight he has gained.  
A man is as great as the truth he speaks,  
As great as the help he gives,  
As great as the destiny he seeks,  
As great as the life he lives.





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

#### TO OBTAIN YOUR TRANSFER:

Enclose \$2.15 to cover cost & handling and mail to:

"TRANSFERS"  
Embroiderers' Association of Canada  
90 East Gate  
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. If you choose to belong to a Chapter, you will be required to pay the Chapter dues.

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

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

Through the QUARTERLY we hope to keep you well endowed with education material, projects, helpful assistance and resolve any questions you may have. We would welcome any articles, helpful tips, stitches, that you would like to share with other members.

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



Embroiderers' Association of Canada Inc.

Membership: 1411 - 170 Hargrave St., Winnipeg, Manitoba R3C 3H4

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. Given Name: \_\_\_\_\_ Husband's Initials: \_\_\_\_\_ Surname: \_\_\_\_\_

ADDRESS: \_\_\_\_\_  
Street City Prov. or State

POSTAL CODE: \_\_\_\_\_ TELEPHONE: \_\_\_\_\_ AREA CODE: \_\_\_\_\_  
ZIP

**\*\*FINANCIAL YEAR ENDS AUGUST 31st. PLEASE PASS ON TO AN INTERESTED EMBROIDERER!**  
**\*\*ALL DUES ARE DUE SEPTEMBER 1st.**  
(Please Print or Type)