



Embroiderers' Association of Canada

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

THE EMBROIDERERS' ASSOCIATION OF CANADA 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 embroidery - not necessarily skilled craftspeople but, primarily, those who enjoy needlework and wish to learn and share their knowledge and thereby work towards maintaining higher standards of design, color and workmanship - in all forms of embroidery and canvas work.

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

** Lending Library

** Workshops

** Seminars

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

This will assist in speedier handling.

**** THE WINNIPEG CHAPTER OF EAC MEETS REGULARLY THE FOURTH THURSDAY OF EACH MONTH. If visiting in Winnipeg, you are welcome to attend any of the meetings. Telephone EAC Headquarters at 774-0217 for time and place.

No Organization can function without a positive working capital and, therefore, we are offering the following types of membership:

- * Life Membership \$100.00
- * Contributing Membership Any amount over and above membership
- * Individual Membership \$10.00

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

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

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

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

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

Through the QUARTERLY we hope to keep you well endowed with educational material, projects, helpful assistance and resolve any questions you may have. We would welcome any articles, helpful tips, stitches, or articles that you would like to share with other members. Our QUARTERLY will be only as good as you help to make it. In time we expect to have travelling Study Boxes and should you have a contribution to make towards these boxes, they will be appreciated. We would like examples in various Embroidery media and, if working up a special piece it should be approximately 5" x 7" to fit into a page of a loose-leaf notebook. However, anything worthy of study will be graciously accepted.

*** IT IS TIME TO RENEW YOUR MEMBERSHIP ***

So that you will better understand how the membership is recorded, the Financial Year of EAC 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 previous August. Should a membership come in during 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.

HELP US KEEP THE RECORDS UP-TO-DATE AND RENEW WITHOUT DELAY! A RENEWAL SLIP IS INCLUDED WITH THIS QUARTERLY AND YOU DON'T WANT TO MISS A SINGLE ISSUE!!!

LIBRARY: Anyone wishing to, may make a contribution of a book, or funds for the purchase of a book, for the E.A.C. Library. These books will be available, upon request, through the mails, to assist Embroiderers in their studies or to help those who are working alone. Additional contributions are as follows:

DONOR

NEEDLEPAINTING - A Garden of Stitches: Eszter Haraszty & Bruce	
David Colen	Mrs. H. Massey
TREASURES IN NEEDLEWORK - Mrs. Warren & Mrs. Pullman	Mrs. A. Winter
D.M.C. MOTIFS FOR EMBROIDERY - Series #7	Mrs. L. Leatherdale
HANDBOOK OF TEXTILE FIBRES "NATURAL FIBRES" - J. Gordon Cook ..	Mrs. A. Winter
HANDBOOK OF TEXTILE FIBRES "MAN-MADE FIBRES" - J. G. Cook	Mrs. A. Winter

PRESIDENT'S MESSAGE:

Summer is all but over and I hope that you have enjoyed a wonderful vacation and are ready to look to Fall and Winter activities with renewed enthusiasm.

SEMINAR '76 is shaping up with an excellent roster of teachers to offer a hard-to-select variety of Embroidery Techniques. Mark your Calendar for May 10th through 14th as a MUST - and attend this exciting event to be held in Winnipeg. PRE-REGISTRATIONS ARE NOW BEING ACCEPTED. THIS ASSURES YOU OF A PLACE. Teacher selections will be made later.

We don't hear from enough of you as often as we would like. May I encourage you to share with other members anything you find of interest in any form of needlework, whether it be a stitch, an article, or just a question you need answered. It is this sharing that helps to make your QUARTERLY interesting and informative. Today would be a good day to write to us!

Looking forward to hearing from you and sharing another exciting year in the World of Embroidery.

Leonida Leatherdale

IN MEMORIUM

ISOBEL K. JEFFERIES - Charter Member of E.A.C. - and most enthusiastic Embroiderer. Passed away while on holidays in Toronto on July 16, 1975. She will be sorely missed by all who were fortunate enough to know her and enjoy her always fresh wisdom and foresight.

STUDY BOXES:

This is a plea for assistance in assembling our STUDY BOXES. If you are in a quandry as to how to begin, you have only to work a piece 5" x 7" - preferably in a design form. You need use only one stitch, two if it helps. Work the stitch as diagrammed, then explore the stitch to the fullest by opening, closing, reducing, enlarging, overlapping, use as couching, etc. The lessons you will learn from this experience will be more than worth the effort you make for your contribution to the STUDY BOXES and will be most certainly appreciated to help get this project working.

Don't put it off any longer. DO IT NOW - AND HELP EAC HELP YOU!!! This would also make an excellent Group Project!!

A TRANSFER PATTERN FOR EMBROIDERERS' ASSOCIATION OF CANADATREE OF LIFE - Canadian Provincial Wild Flowers (Jacobean Style)

This pattern has been most generously contributed to EAC by Designer-Teacher FRAN OAKLEY of Scarborough, Ontario. Its earnings will go towards EAC's needs.

To quote Fran: "Canadian patterns are at a premium and I think there are enough of us who design, who can fill the need, if we just get going."

This is a very beautiful pattern, all ready for hot iron transferring, of a Tree of Life, made up of the Provincial flowers. It will come complete with suggested colors, and may be had by writing to EAC Headquarters and enclosing \$2.10 to cover cost and handling. Mark the outer envelope "Transfer".

I hope this will be the first of many that we may be able to offer to our members and our sincere thanks for FRAN OAKLEY'S "FIRST"!

Fran Oakley is many things - an Artist, a Designer for Embroidery, a Teacher of Embroidery, a Colorist to name a few. She has held color clinics both for Painting and Embroidery and is an active member of the Art Guild of Scarborough. Took embroidery training overseas, and continues Art training and encourages students to make their own designs, even to mounting and framing their own.

Fran also sent in some sources of supplies of Crewel Wools:

Penelope Crewel Wool: "Charosse" Arts & Crafts Centre
4560 Kingston Road
Scarborough, Ontario

Appleton Crewel Wool: Peggy's Crewel Supplies
2600 Eastdown Road
Victoria, B. C.

Appleton Crewel Wool & Linen EMBROIDERY STUDIO
Twill etc. 90 East Gate
Winnipeg, Manitoba, R3C 2C3

Fran has suggestions as to alternatives to Crewel Wool should this not be readily available:

- (a) Embroidery thread - three strands. Avoid the strong primary colors and choose soft, muted shades. Since "Jacobean" or "Crewel" is really a 'style' whether it be in drapery, rugs, pottery or embroidery, as long as your colors blend, and you "play" pattern against plain, you will finish with a sample of Jacobean Embroidery (provided you started with a Jacobean pattern, of course. Check libraries for authentic style.
- (b) Darning Wool: A card of dark brown nylon darning wool is perfect for tendrils that characterize Jacobean embroidery. (Tack down on all curves with tiny stitch. A variegated skein of darning wool gives you three very nice browns (discard the peachy one, it won't blend). The yellow, rosey wine and deep turquoise are good additions. The latter two, to pick up 'dead' rose or cool green areas.
- (c) Orchidee or Zephyr Wool - European Wool shops: Four stranded, separates to two and does not fray. A bit softer and thicker but works in quite well. Excellent range of lemon yellows and muted colors.
- (d) One strand wool - Yarn Barns, wool shops, use double - avoid too bright shades except as tiny accents. Have 1/2 oz. of each of muted shades wound for you.
- (e) Acrylics: Tend to be bright but, as with the embroidery thread, these are ideal for the needlewoman who wishes to do crewel but is allergic to wool. The greens are overpowering so use mustards as greens and use a lot of beiges to tone down the remainder.
- (f) Whiter than white: White can be found in darning wool for doing trilliums or dogwood. Shade with white crewel wool which is always slightly cream.

Suggested fabrics if twill in short or no supply - dress denim, seran suiting, casement cloth, Indian head, linene - is suitable for learning on.

Fran Oakley offers a good range of TRANSFER PATTERNS under "Loose Leaf Patterns" should you wish to write to her:

5 Ladysbridge Drive
Scarborough, Ontario, M1G 3H5

OF INTEREST TO EMBROIDERERS AND TRAVELLERS

LACE AND EMBROIDERY ARE IN STYLE AGAIN - by Margaret Ness

For centuries lace and embroidery has been in and out of fashion. This year with interest turning again to the peasant, earthy look, they are back.

One of the largest centres of the world's embroidery trade and a top exporter is in St. Gallen, Switzerland.

It is said the Crusaders brought back from the Far East delicately wrought nets, which owed their origins to fishing nets. The lace became popular in Italy, Spain, France and the Northern countries but it was hand-sewn and expensive, so was worn only by the nobility.

A century later embroidery appeared when dots and flowers in cotton were woven into linen. These were used mainly for Church choir shirts. But, with the introduction of hand-operated machines in the 19th century, embroidery became a common accent on all types of clothing.

Embroidery was introduced into St. Gallen and the neighboring canton of Appenzell in two versions. In one, a beautiful Turkish girl is said to have been brought in 1751 to Appenzell to instruct the village women in the art of Embroidery.

And yet another version claims that a daughter of a St. Gallen citizen brought the art home from a convent she attended in Germany. In any event, the Embroidery industry took a firm hold in the region. By 1773 Appenzell had some 40,000 Embroiderers working in their homes.

But it was the St. Gallen businessmen who sold it to the world. Most of it was millefleur embroidery on white or multi-colored muslin and was used for shawls, scarves, bonnets, aprons and even curtains. Before too long, an enterprising St. Gallen businessman installed in 1829 the first machine for making embroidery.

Since St. Gallen has been the centre of the Swiss textile industry from the Middle Ages it is fitting that the city should have a lace and embroidery museum. Original pieces of 16th century lace in needlepoint and bobbin are on display. They feature simple motifs such as stars. One display case contains laces from the 17th century when embroidered neckfrills, cuffs and large collars were the vogue, especially with men.

These original laces and embroideries collected in the museum are from every country as well as Switzerland. There is needlepoint from Louis XIV's time with designs of chandeliers and human figures which are ceremonial and elegant.

The museum also possesses a magnificent gown made for the Empress Eugenie in Napoleon III's efforts to revive the French lace industry. It is made entirely in French needlepoint lace.

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IF I CAN'T DO THINGS GREAT, I CAN DO SMALL THINGS IN A GREAT WAY!

THE DOWELL-SIMPSON SAMPLER:

It began in the tiny rural village of Dunton, quietly tucked away in the upper portion of Norfolk County, bounded by the North Sea. Dunton is the geographical apex of an imaginary triangle whose base begins at Norwich, prosperous centre of the wool trade in Tudor England (a city then second only to London) and ends at Oxburgh Hall wherein are the famous hangings wrought by Mary Queen of Scots. In such illustrious company it is altogether proper that Dunton grace the apex with a bit of textile glory all its own. And so it does.

In the year 1848 Edward Dowell, Vicar of the Anglican Parish radiating from Dunton, married Mary Brereton of nearby Blakeney, the lovely little coastal town beloved of artists to this day. They moved into the Vicarage, a large, square, creeper-clad house and there reared five daughters and a son and lived out their extraordinarily active lives until they were called to Eternal Rest on successive days in April, 1896.

To augment his modest income the Vicar offered special coaching during school holidays to boys attending boarding schools all over England whose parents were serving overseas; usually in India. This generated a steady flow of relatives to and from the Vicarage - aunts, sisters, cousins, grandmothers, and sundry - visiting the boys temporarily living there. Because of Dunton's remoteness they, too, became guests at the Vicarage, more or less social captives whom Mrs. Dowell, probably fortified by a firm conviction that the Devil finds work for idle hands, soon bent to her purposes. We are told that photographs suggest her as a woman unlikely to be shunted aside by idle promises to do tomorrow what could, and should, be done right now. The cumulative result of her perseverance affirms this appraisal.

Where she got the idea no one knows but, early on, she apparently decided that every female visitor should make her own contribution to a sort of "Visitor's Book Sampler" in the form of needlework done on canvas. To this end she kept various embroidery supplies on hand, needles, yarns and so on, plus assorted small pieces of canvas of varying meshes and sizes to accommodate the skills and endurance of visitors of all ages. In size they ranged from about 2" x 4" on up to about 6" x 9". As these finished pieces accumulated they were periodically sewn together to form a continuous strip twenty inches wide which, eventually, attained the astounding length of forty-one feet!

We do not know why she chose this arrangement over more conventional uses of the times, such as bed coverings, etc. Her departure from convention was doubly unconventional in that she sewed the various pieces together in vertical sequence; that is, the animals, houses, people, trees and other components of pictorial designs are in upright position only when the strip is viewed top to bottom as a hanging. For dramatic emphasis we describe the sampler as over forty feet tall rather than long.

Family diaries disclose that assembling the sampler covered a span of approximately forty-five years, from 1848 on into the 1890's. About 400 individual canvases, many with several designs worked on them, are included, running the total accumulation of motifs to nearly a thousand!

Interest in this unique piece transcends the boundaries of needlework. It has instant appeal for nearly everyone. Just the idea of it captures the imagination! Its history, composition, variety, color, form, proportions, its panorama of Victorian decorative motifs embracing the separate yet intermingled worlds of children and adults, its nostalgic evocation of that long-ago when "Everything in the greater world was safe, permanent, and in the best of hands", and public anxiety and uncertainty were unknown, sweeps us all into its embrace.

It holds special treasures for needlewomen. Within its bounds there is a fascinating catalogue of nearly every imaginable stitch used in canvaswork - some of which are being touted today as newly-derived creations of modern "needlepoint" experts! For students of color and design there is a veritable feast to come back to time and again and savor every moment of it. The colors are so sparkingly fresh! As if done only yesterday. Designs came from many sources, some obviously copied from contemporary children's books, often based upon nursery rhymes. In various squares the makers copied tartans or patterns from Oriental carpets. In several instances a particularly skilled needlewoman copied the finest lace using a single strand of very fine black cotton. Florentine patterns of every description abound; there is even one Bargello pattern! There are free-lance renderings of domestic objects, and ribbon and bugle beads are used. Elementary patterns in bold cross stitch, obviously the work of children, are mixed in with examples of exquisitely fine petit-point. A few of the canvases contain only fragments of stitching, mere suggestions of patterns, possibly work begun by some who could not stay to finish it.

The Sampler has a fascinating American link! General Tom Thumb, brought to England in 1854 by Phineas T. Barnum, is memorialized in two canvases, one showing the General posed somewhat in the manner of Napoleon, the other depicting him riding in a coach given him on his visit to Paris.

Near the centre of the piece is an especially interesting and prophetic picture inscribed with the words "Going to Chelsea" and showing a Chelsea pensioner in the distinctive uniform still worn. Lady Simpson's husband, General Sir Frank Simpson, after a distinguished military career, was appointed Governor of the Royal Hospital of Chelsea in London, from which post he just recently retired. The Royal Hospital, established by Charles II as a home for military pensioners, was built in 1692 by Christopher Wren and is said to have been the inspiration for the William and Mary Building in Williamsburg.

Esthetically and technically, the earlier portions of the sampler are superior to the final segments. They contain finer stitching, the beautiful soft colors that preceded aniline dyes, and display a finer feeling for good design and composition. Towards the end, probably during the last twenty years, there is an increasing use of coarser stitches and cruder colors, with then popular purple much in evidence.

The sampler has been examined by textile experts from the Victoria and Albert Museum, and they date some of the individual canvases from the 1830's, suggesting that Mrs. Dowell came to the Vicarage with a small supply of completed canvases on hand. The Victoria and Albert also expressed interest, and some measure of surprise, at the relative frequency of "abstract" designs in a work originating during this period. Thus, there is more than one suggestion in this unusual work from Victorian England, that the old cliché about what is new under the sun is not as widely recognized in the needle arts as it should be by those teaching and writing popular books about it.

When Mrs. Dowell died the sampler passed to her third daughter Anne (Tillard) who lived near Bath. From Mrs. Tillard it went to her daughter Ruth and from Ruth to her niece, Lady Simpson, great-granddaughter of Edward and Mary Dowell. Lady Simpson, unaware of its existence, found the sampler in a trunk in her aunt's attic in 1967 where it had lain for years, apparently forgotten by Aunt Ruth. That long sheltering from light accounts for the wonderful preservation of its colors.

**** The preceding account of the Dowell-Simpson Sampler is offered with the kind permission of Mrs. Mildred Davis, consulting Curator of the Valentine Museum, Richmond, Virginia. Mrs. Davis was shown this Sampler while visiting in England and was given permission to show it at Assembly '74. Slides are available of the sampler and a book is being written on it. When it is available, you will be advised.

NEEDLEWORK AS THERAPY - from Laura Taylor - Edmonton

In Edmonton, Alberta, the City of Edmonton Social Services Unit at Duggan has developed a group of women needing the security of a group experience without any deep therapy or treatment. This group came about when the regular groups were disbanding for the summer and they all had need of further meetings.

There had been a group meeting for needlework during the winter at another location and I had been teaching them canvaswork and embroidery. When the suggestion was made for this group at Duggan, I offered to start them with canvaswork and to find volunteers to continue with crochet and macrame, while I continued with embroidery.

The women have a great many different kinds of problems, from feelings of little self-worth to deeper troubles like child abuse. It has been essential that they do things that require very little time to complete and that are useful when finished. The instructors have all managed to come up with completed items and the work has been very good. Apart from the quality of work, however, has been the tremendous effect on the women themselves. None of these women has ever done anything like this before, and any needlework has been only for necessity - like mending. The joy of finishing an item and having it admired by the rest of the group has given all of them the incentive to expand and the confidence to try something a little harder. The mood of the whole group has changed to one of light-hearted chatter from tension and depression. There has been an improvement in the home in nearly every case and no one has missed a class by choice.

Many people have helped with materials and advice and instruction and the results have been so dramatic that similar groups are being planned for other Units and more groups with other clients will be started at Duggan in the Fall. There is a group of Teen-agers working with one of the Duggan volunteers and they are embroidering jeans and shirts for themselves. Most of the patterns are original with the girls and, again, the Social Workers are impressed with the change in attitude of these girls.

Certainly, this experience has been that "a needle mends more than a torn garment".

**NEWS FROM MEMBER EDITH POWLES - Kingston, Ontario

St. George's Cathedral Artisans' Guild, Kingston, Ontario - 150th Anniversary.

For the first time in the known history of St. George's, there is now a group known as "The St. George's Artisans' Guild" who will be contributing their skills for the beautification of the Cathedral. In the Cathedral Hall, workshops are being conducted in needlepoint, quilting, banner-making and other crafts.

The designing and production of needlepoint kneeler cushions for the new altar rail in the Lady Chapel is considered a priority. A basic design has been worked out for the background and people are designing their own centrepieces with enthusiasm and inspiration. The colors are being chosen to harmonize with those of the Cathedral and Lady Chapel. The architect in charge of interior renovations, Mr. Neil MacLennan, has been present at the needlepoint workshops to provide counsel and guidance.

Some of the central designs include Star of David, Burning Bush, Palms and Crosses, St. Patrick's Cross with Shamrocks, St. Andrew's Cross, etc.

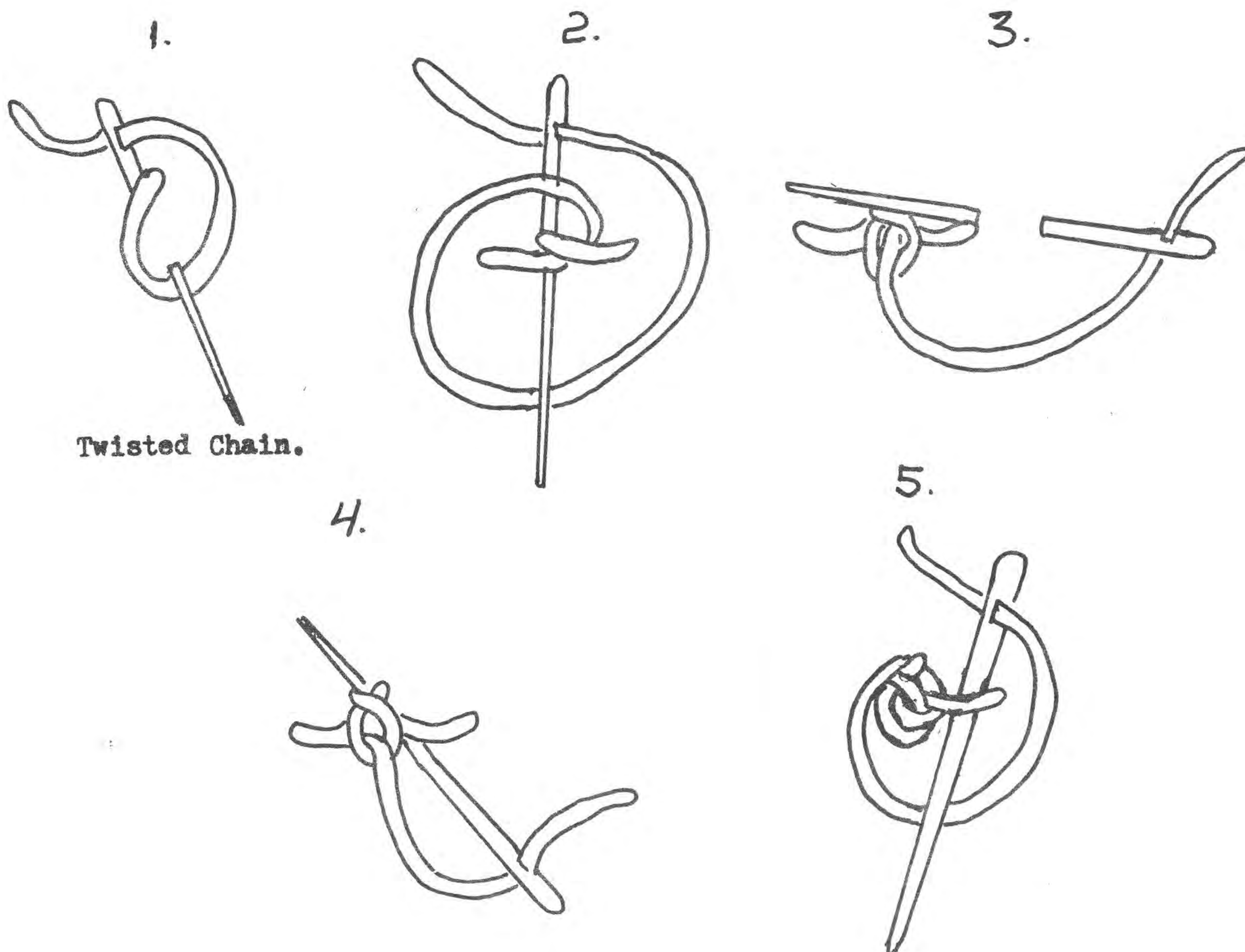
STITCH FROM CONSTANCE HOWARD: KNOTTED STEM AND A VARIATION

1. Twisted Chain
2. Work two stem stitches and then work a twisted chain through both stitches but not through fabric
3. Continue as required.

VARIATION:

4. Work two stem stitches, a twisted chain as at 2 - then thread under the stem and the twisted chain, not through fabric.
5. Chain is worked round twisted chain. Continue as required.

This is a very knobby stitch and makes a most effective border, a rough stem depending on thickness of yarn. You will find many places to use this textural stitch.



**** CHRISTMAS STITCHING ****

Summer is almost over and it is time to be thinking of Christmas giving and of all the special things we want to stitch for Christmas.

Two lovely suggestions have come from Evelyn Wills of Jackson, Mississippi, who has sent along four Christmas Stockings that she has worked for various members of her family. They are all original designs, intended for each one, having their names or initials incorporated as part of the design and something "individually" theirs.

This is an idea that can be copied, and anyone can be her own artist by taking some of the Christmas motifs and mixing with some personal motifs, to come up with a very personalized stocking.

These stockings measure:

- 16 inches from top to bottom
- 10 inches from toe to heel
- 5½ inches depth of toe
- 7 inches let of stocking

It is simple enough to make a pattern from these measurements. They are bound around the edges with Red Velvet and the back is in Red Velvet. All are fully lined. They are beautifully finished, yet simple to do.

Now, while these are done in Canvaswork, there is no reason for Crewellers not to interpret these same motifs of design ideas onto fabric, using all the variety of stitches to give texture to some of the areas, or using flat effects where necessary, and come up with truly individual stockings too.

**** CHRISTMAS BELLS ** - Another suggestion from Evelyn Wills**

FOR ALL KNITTERS: Using 4-ply RED WOOL: Cast on 14 stitches

- 1st row - Knit
- 2nd row - Purl 4 stitches; knit remainder
- 3rd row - Knit - and so on for 21 rows.

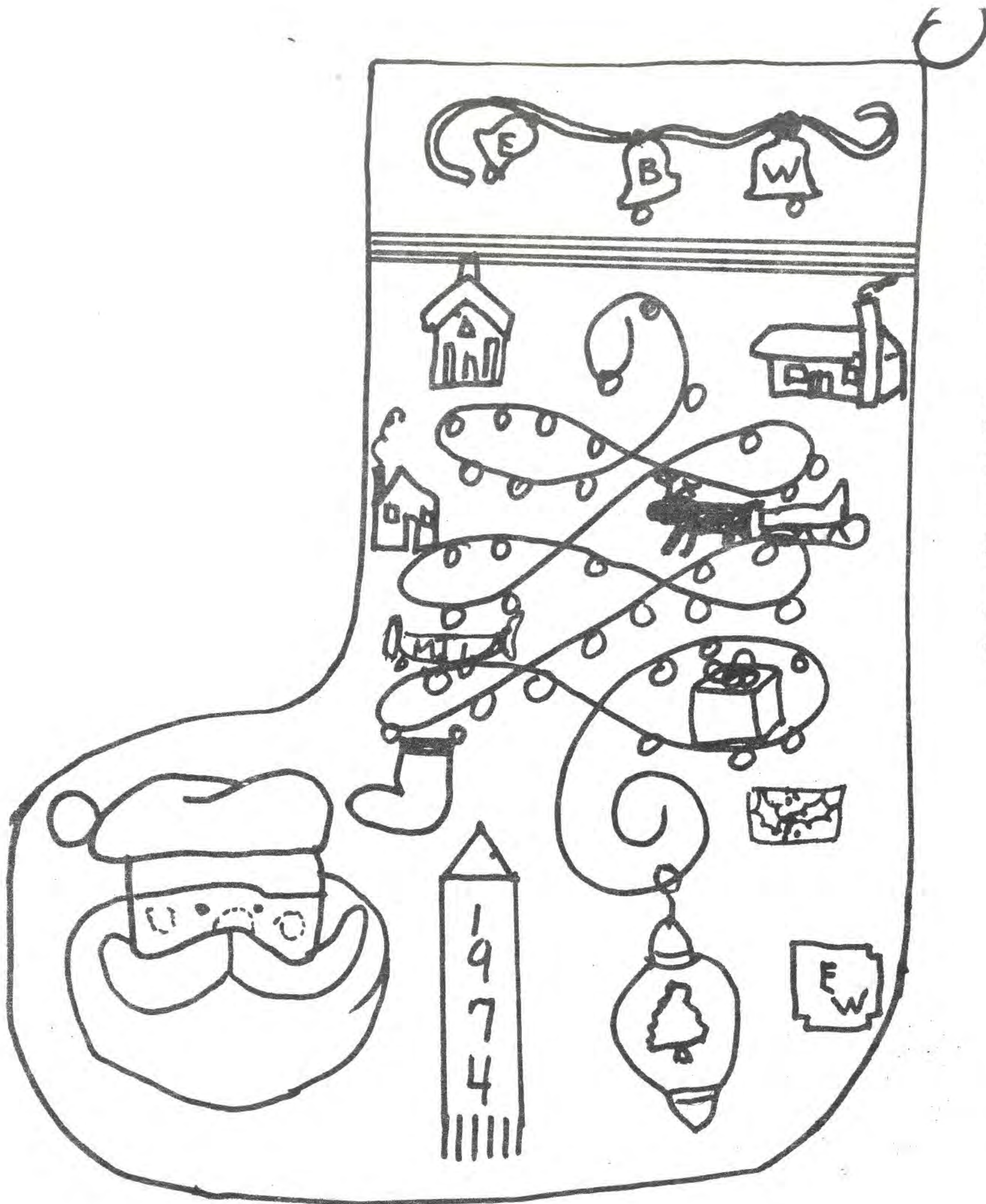
Cast off and sew ends together;

Place a draw-string in the opposite end to the four-stitch purl.
Draw together and you have a BELL.

****** If you have available small metal bells, these can be placed inside for a sound effect!

LOVE IS COLOR BLIND. WHAT LOOKED LIKE A TOMATO TURNED OUT TO BE A LEMON!

YEARS AGO A MAN WHO HOARDED HIS MONEY WAS CALLED A MISER. TODAY HE IS CALLED A WIZARD!



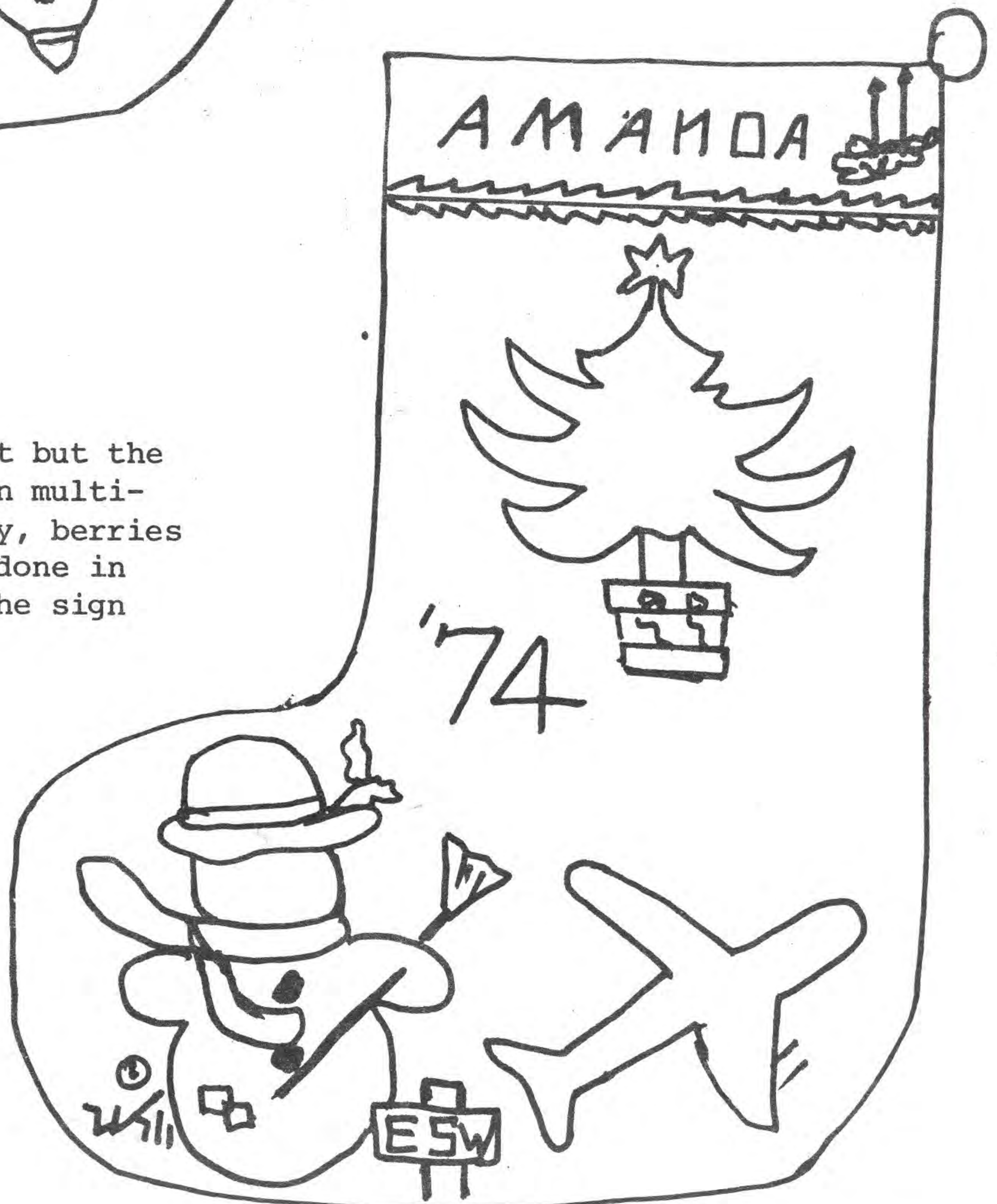
This stocking shows the Episcopal Church upper left; their residence on right; little red school house where mother teaches, Santa's reindeer and sleigh - right.

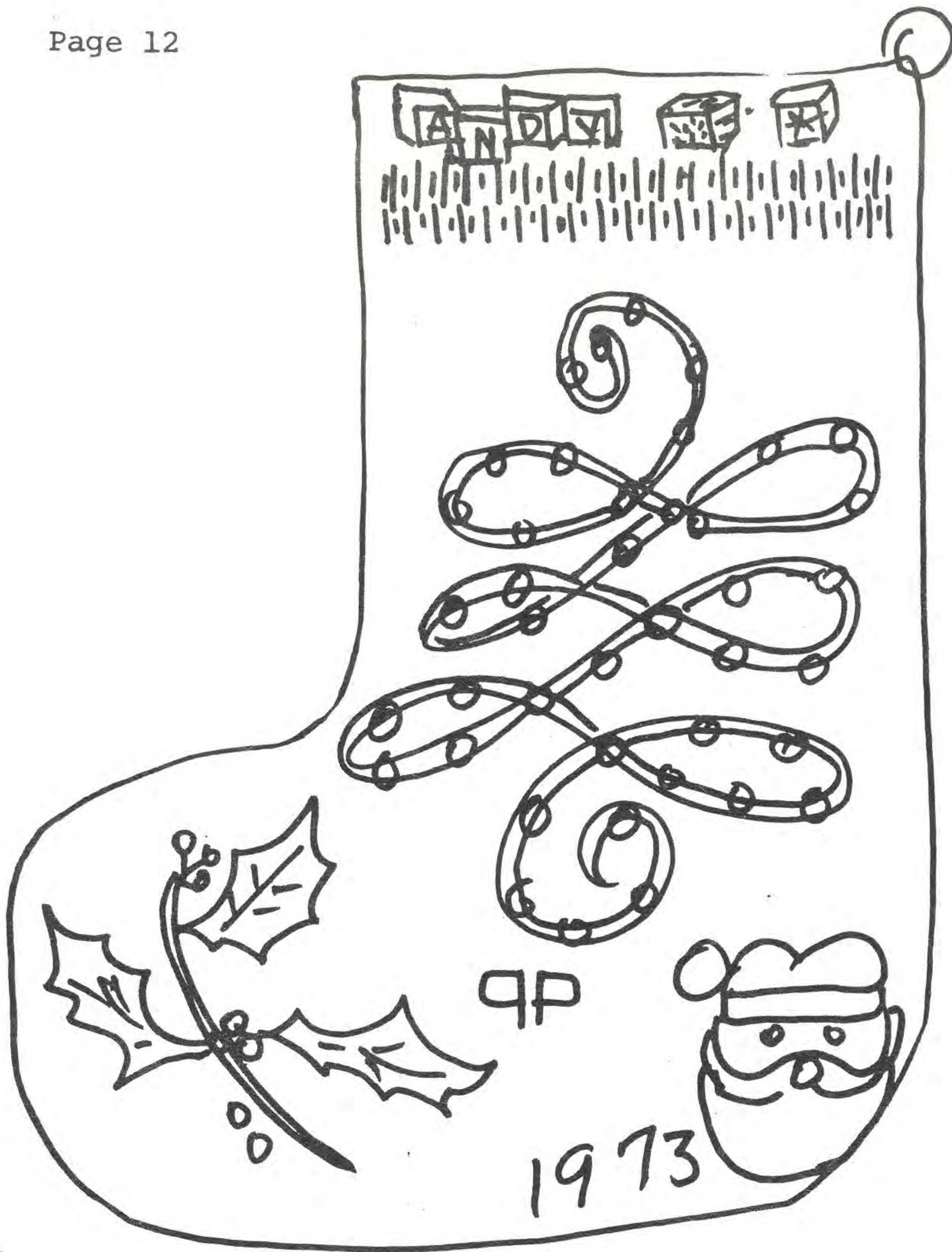
All ornaments, Santa, large ornament at bottom, the date and all house details, upper bells containing the initials are done in Petit-point. Background in gross-point in off-white; also, bound in red velvet and fully lined - with red velvet backing.

This is done mainly in Gros-point but the ornaments on the tree are done in multi-colors in petit point. The holly, berries and broom and plane outline are done in petit point. The lettering in the sign also in petit point.

The balance and background is done in off-white gros point.

Bound in Red Velvet with Red Velvet backing and fully lined.





Name at the top of the stocking is in building blocks. The turn down cuff represented with Hungarian Stitch. Total stocking is done in Tent Stitch. The Scroll Tree is done in two shades of green, interspersed with multi-colored ornaments. Santa's hat is Red; cheeks pink; red nose and white beard.

Holly in three shades of green with red berries and brown stem.

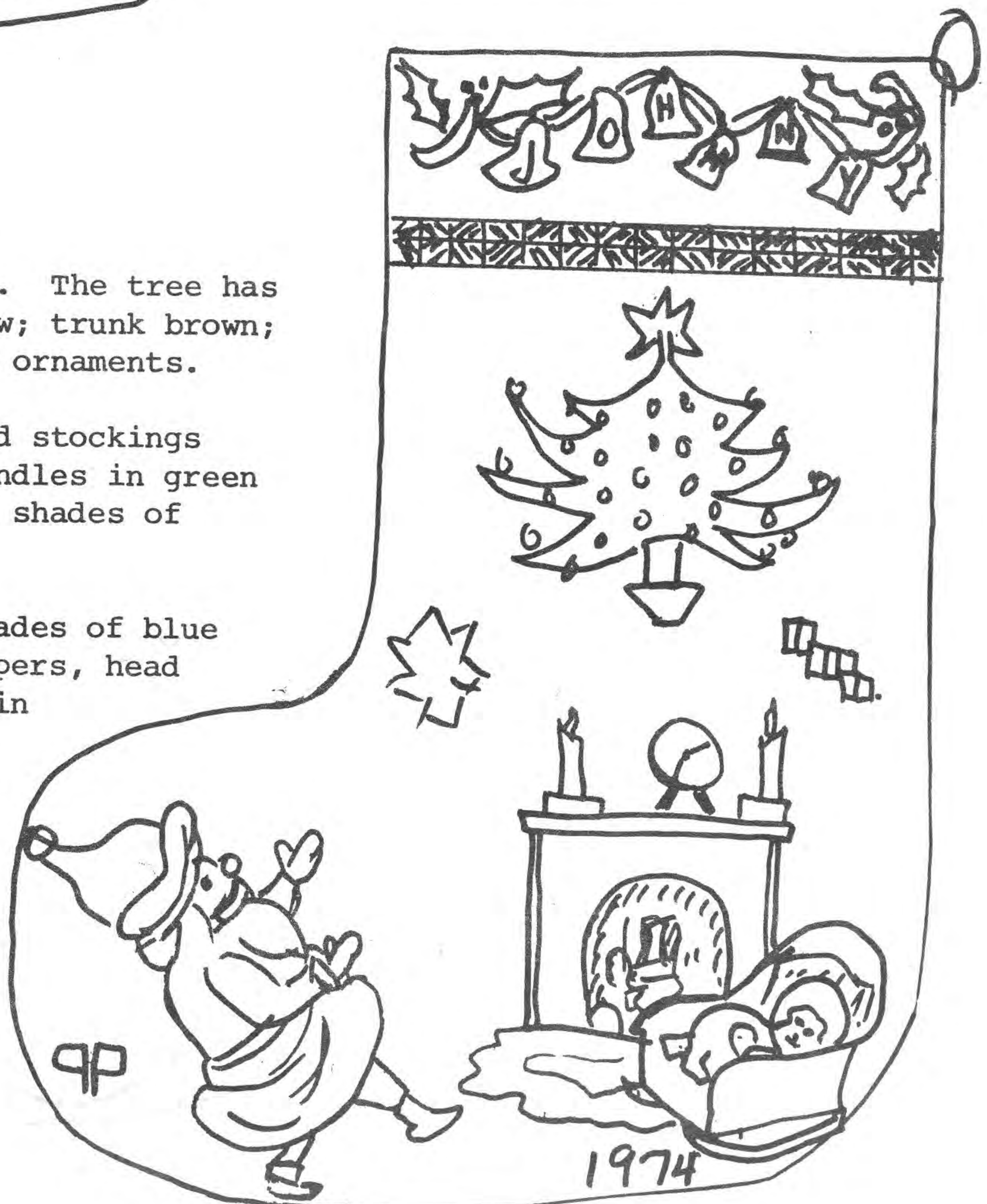
Total background is in off-white. Stockings are bound in Red Velvet with a red velvet backing.

Fully lined inside.

Name is in the top stocking band. The tree has a yellow star; the base is yellow; trunk brown; tree green with assorted colored ornaments.

The fireplace is browns, with red stockings hanging from mantel. Two red candles in green candle holders; the clock is two shades of green.

The rocking chair is in three shades of blue with the small child in red sleepers, head resting on green pillow. Santa in reds and whites. All the small details are done in petit point, while the bulk and background is done in gros point.

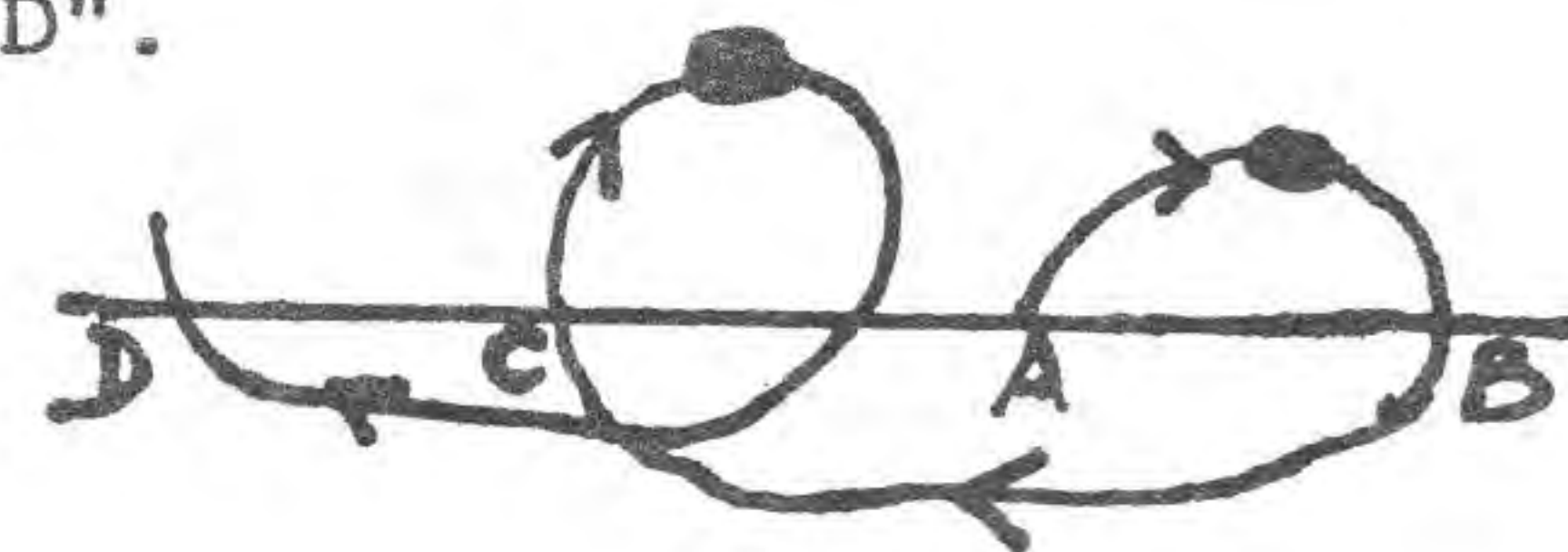


MORE CHRISTMAS SUGGESTIONS - From Billiant Ross, Denver, Colorado

**** Christmas Ornaments:** Using the design elements, cut out the felt pieces. You will require red felt, green felt, white felt and yellow felt. Thread colors of your choice in most instances. They make delightful tree ornaments, and stuffed to give more dimension.

You need: Felt; 2 needles #6 - #10; Embroidery thread - 6 strands; Use 1 strand of floss in #10 needle for beading. Beads are sewn on with back stitch. Bring needle up through at "A", pick up a bead on needle, then down at "B". Up through material at "C", pick up a bead, down through material and up at "D".

Do Embroidery and Bead work before cutting out ornament. Spiderweb can be woven with a tapestry needle or the sharp pointed needle reversed - eye end going through first. Beginning at top of ornament, sew pieces together to within an inch from beginning; stuff with cotton or about 4 Puffs; then finish sewing seam. Make a chain stitch loop or cord. Both sides of ornament are the same. Directions are for one side; to be repeated for the other side. Small needle can be more easily threaded if thread is cut on a slant.

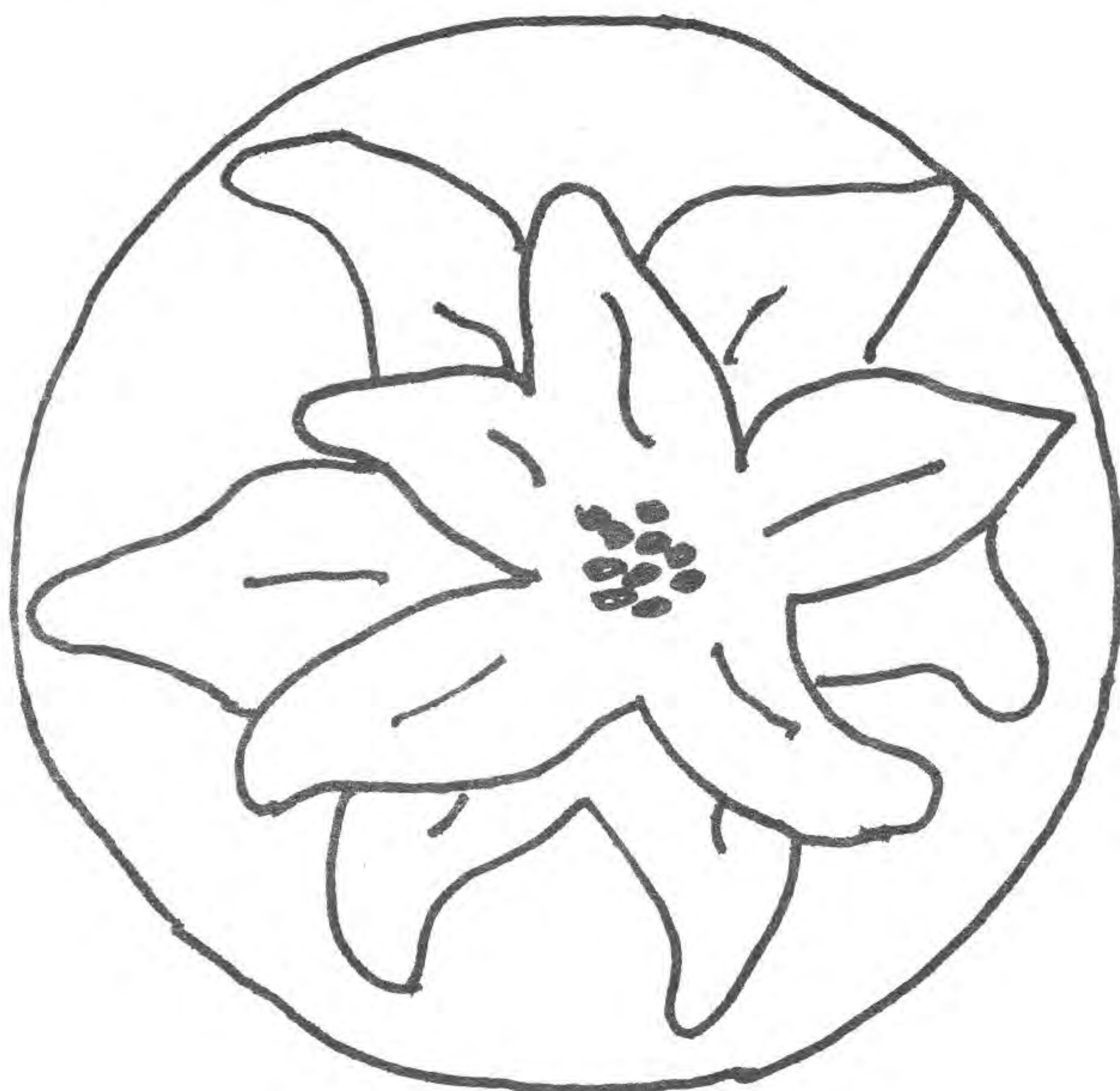
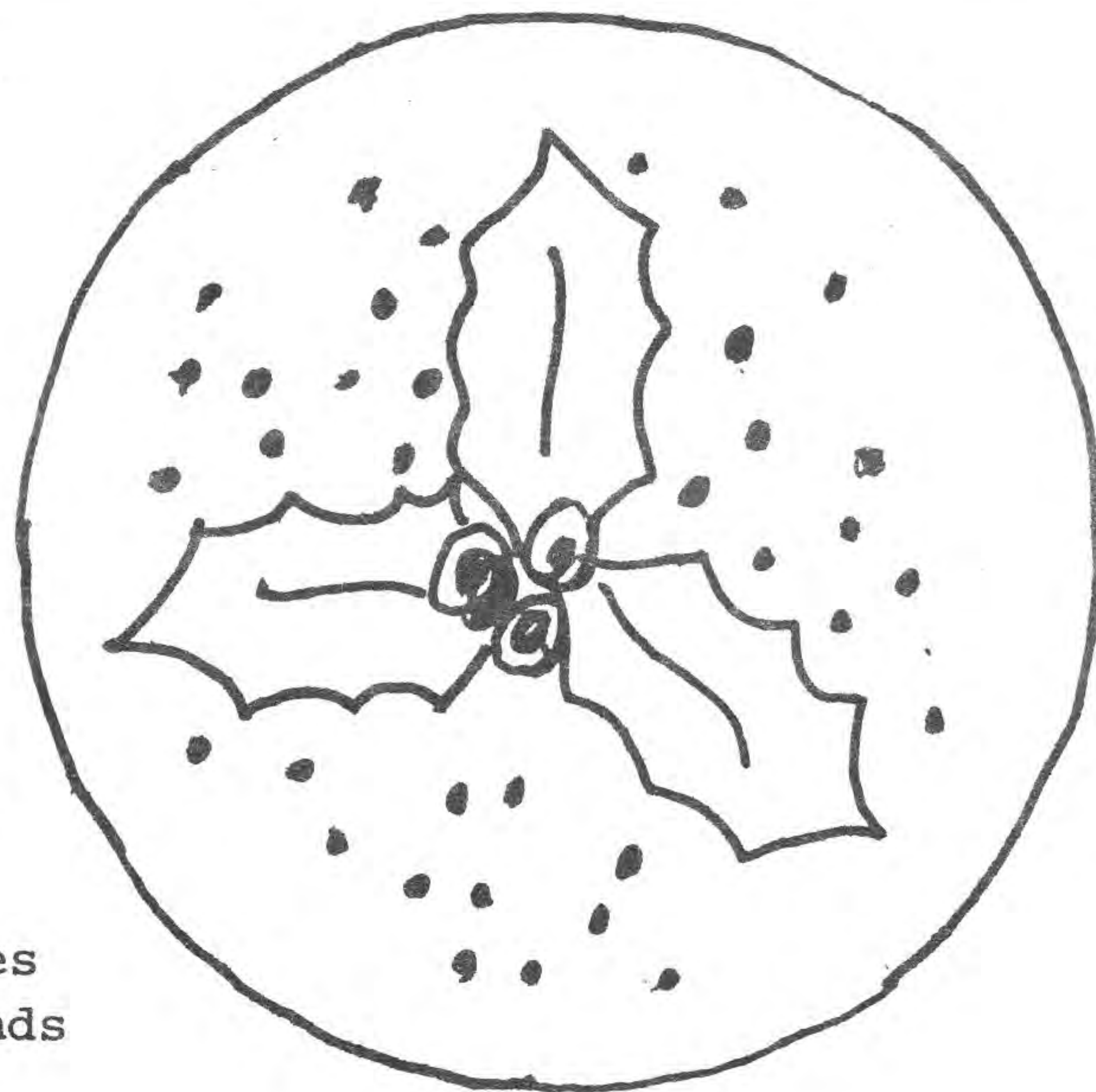


**** HOLLY:** Beginning at base of each leaf, secure each leaf down midrib with a couple of outline or stem stitches. Use 3 strands of green in #6 needle.

With #10 needle, threaded with 1 strand of red, at base of leaves, come up through material, pick up a sequin (cup down), a red bead and go down through same sequin (cup up), back down through material. Repeat for remaining sequins and beads.

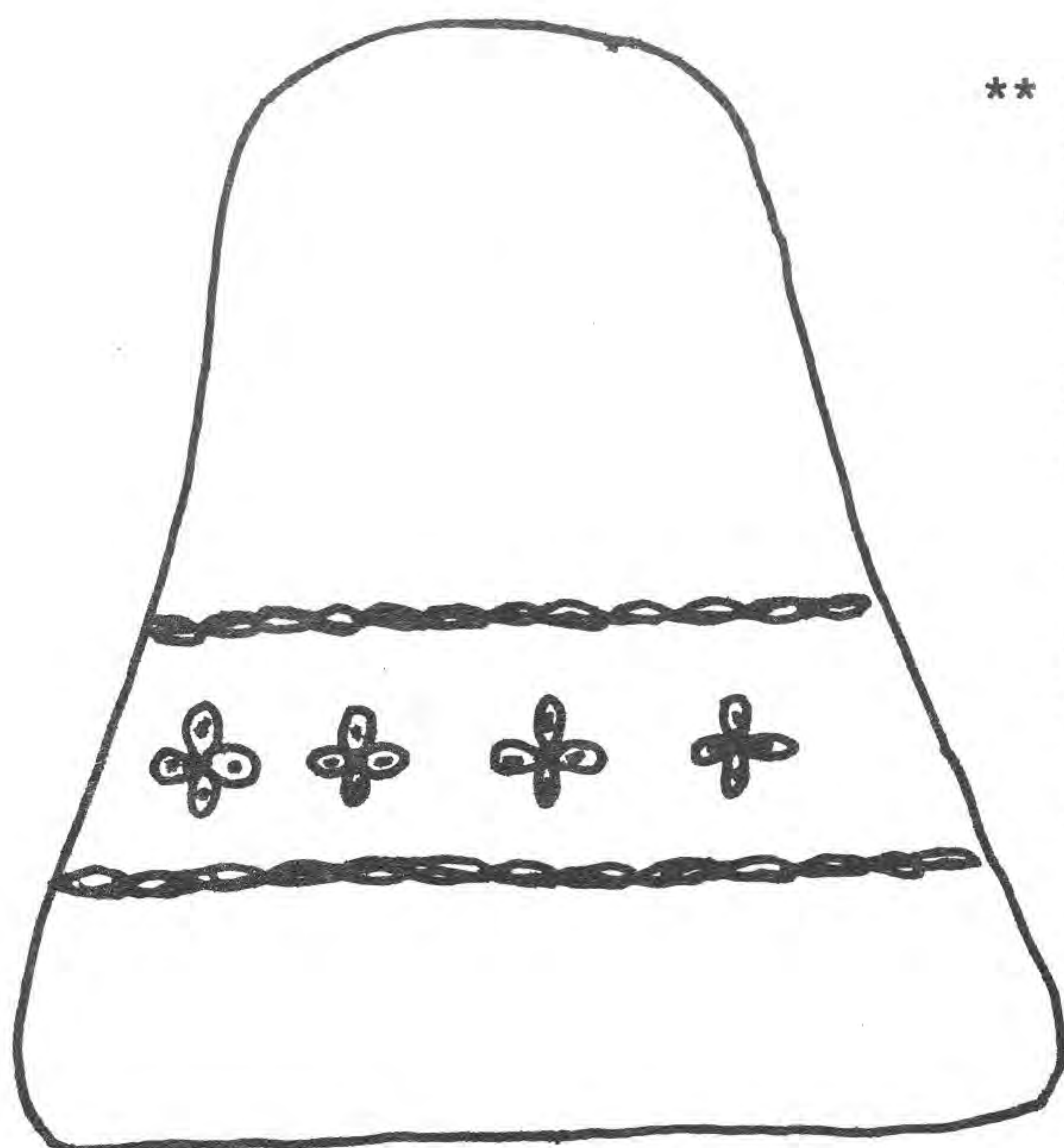
With 1 strand of white in #10 needle, arrange 27 crystal beads at random between leaves. Work other side of ornament.

Cut out circles and sew together by whipping edges with 1 strand of white or buttonhole with 6 strands of white.



**** POINSETTA:** With 3 strands of red in #6 needle, secure each petal down mid-rib with a couple of outline or stem stitches, beginning near centre of flower. Arrange smaller group of petals on top and secure petals in same way. Thread #10 needle and arrange at centre of flower, a cluster of 1 yellow, 1 green, 1 red bead - 8 times.

Cut out circles and complete as for Holly.



**** BELL:** Make 2 rows of chain stitches with 3 strands in #6 needle - $\frac{3}{4}$ " and $1\frac{1}{2}$ " from lower edge of bell. Don't make chain stitches too small.

Make cluster of 4 detached chain stitches between rows of chain stitches.

Sew a bead with single strand in #10 needle in each chain and in centre of each chain stitch cluster.

Cut out bell and complete as for Holly.

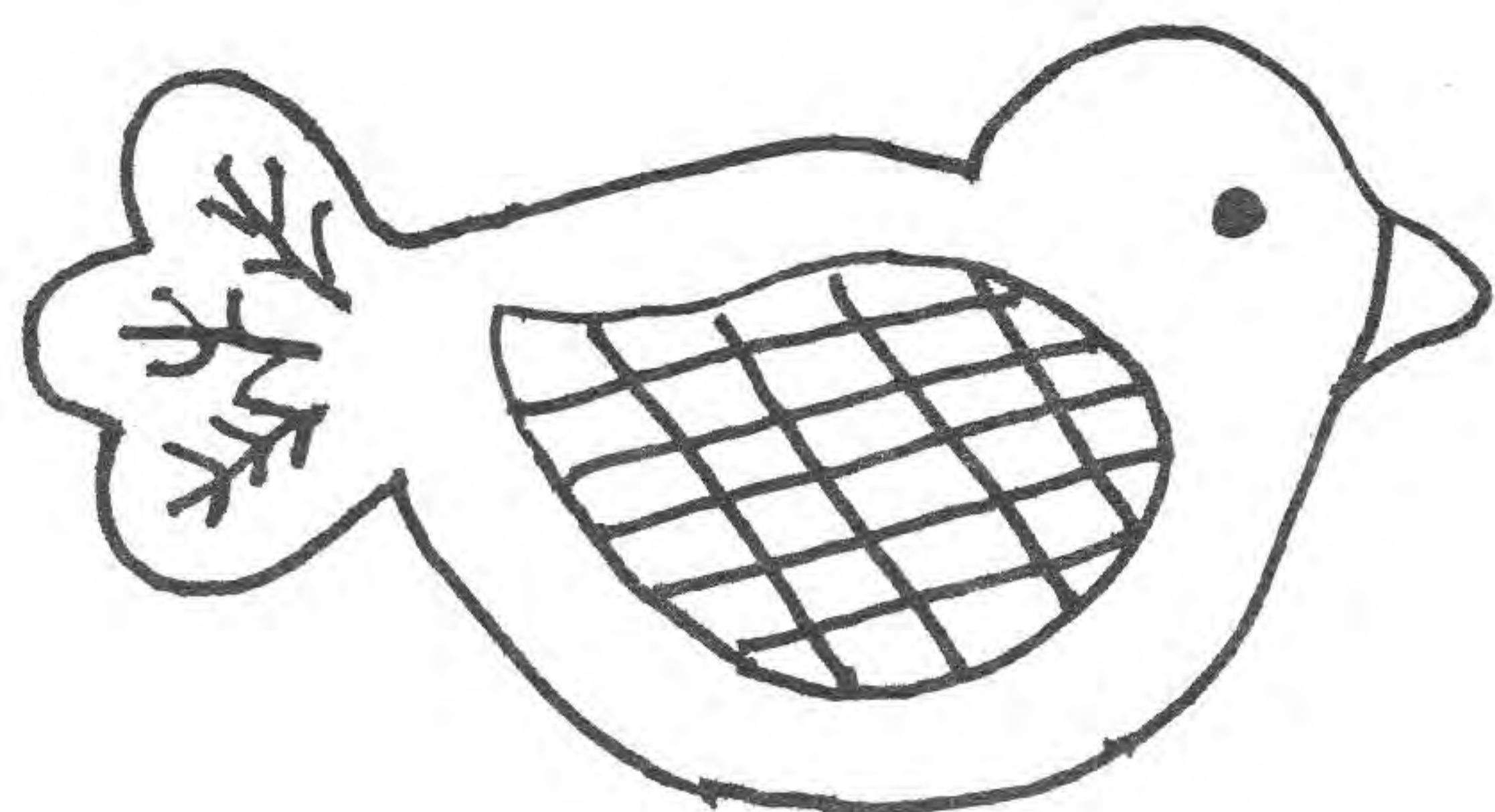
Stuff and attach a jingle bell at lower edge.

**** TREE:** With 3 strands of green in #6 needle, secure tree to white circle background with flat stitch or loose herringbone stitch.

With 1 strand of red in #10 needle, sew 4 red bugle beads and 3 small red beads on base of tree. Sew 1 bugle bead and 1 yellow bead at tips of branches and within tree for candles.

Sew 7 gold beads at tip of tree.

Cut out circles and complete as for Holly.

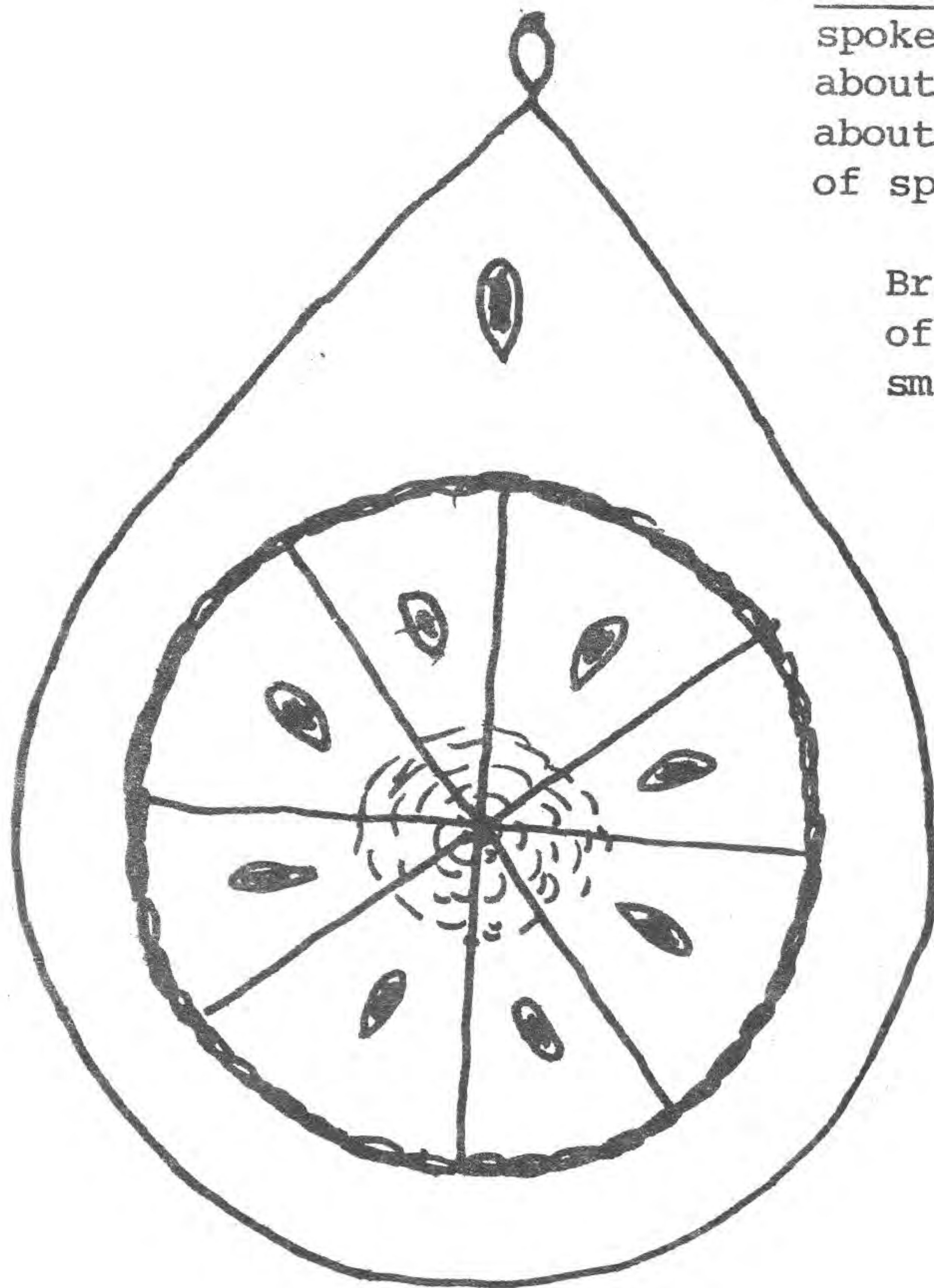


**** BLUEBIRD:** Outline bird with stem or outline stitch. Make 3 open fish bone stitches in tail section.

Sew beak with yellow satin stitches. Wing section is filled with trellis stitch. Tie down each cross with bead.

Eye is flattened French knot with bead in centre.

Finish as for Holly and other ornaments.



**** SPIDERWEB:** With 6 strands in #6 needle, make 8 spokes, evenly spaced (to the inner circle). Weave about 1/3 of the way up the spokes. Make a row of about 30 chain stitches around inner circle at end of spokes.

Bring needle up through material and large end of chain stitch; pick up bead and go down through small end of chain.

With #10 needle and 1 strand of white, place a pearl in each chain, and an oat bead in each space between each spoke (16). Make a large chain at point of ornament. Fill with an oat bead.

Cut out and complete ornament as for Holly.

Sew pearl drop bead at tip of ornament.

With #10 needle and white thread go down through small end of pearl drop to large end; pick up round bead and go back through pearl drop. Sew securely to tip.

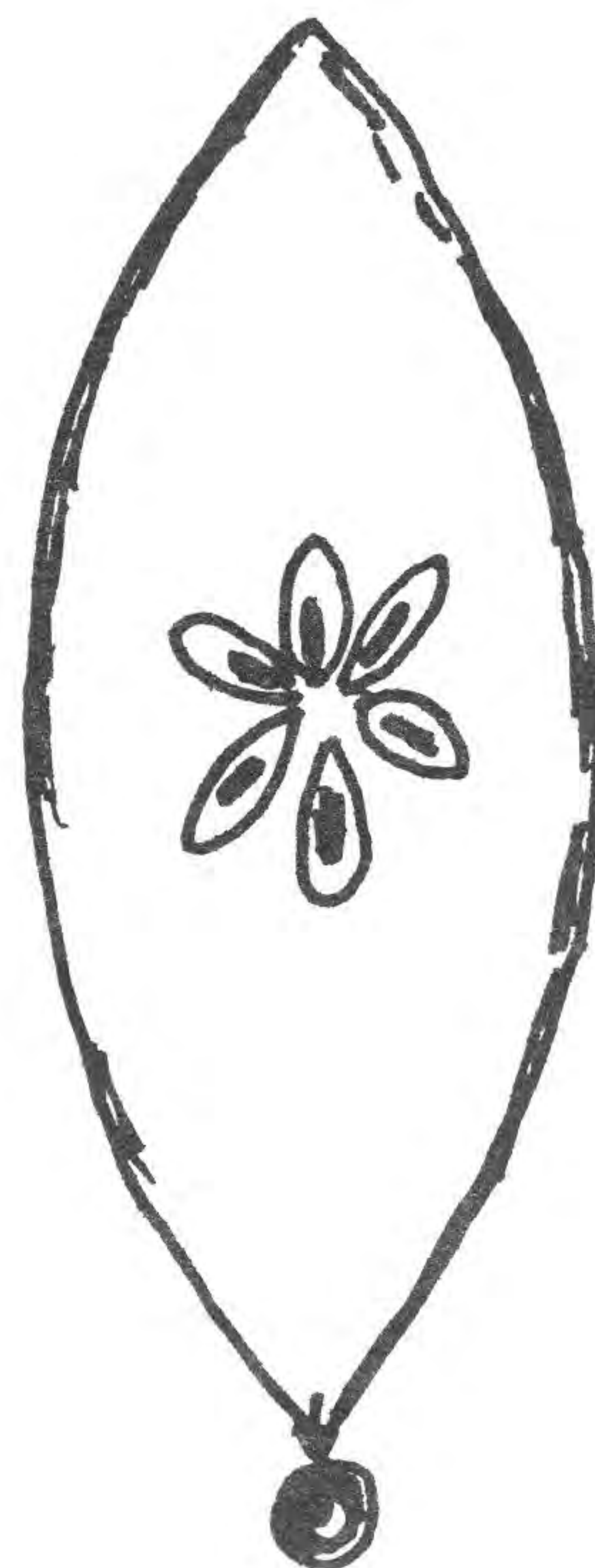
**** FOUR-SIDED ORNAMENT:** Decorate each section with cluster of 6 detached chain stitches.

Place oat bead in each chain and round bead in centre of cluster. Cut out sections.

Overcast edges to about 1" on last seam. Sew braid over seams, tucking ends of braid into inside of ornament at ends.

Stuff and finish sewing last seam.

Make cord for hanging and sew bead to bottom of ornament.



MINI REVIEWS OF BOOKS ----- BOOKS ----- BOOKS!

THE APPLIQUE BOOK - by Charlotte Patera; issued by the Creative Home Library of Better Homes and Gardens. This is a most comprehensive book, covering all the facets of Applique Techniques. It has colored illustrations, along with all the working diagrams, which are very easily followed. Shows eight basic techniques in applique and many ideas for gifts, bazaars and boutiques; ways of using applique in the home, for wearing apparel and Holiday and Seasonal suggestions. There is also a section on where to get ideas and then to put them to use. This is a book that will prove a most welcome addition to any Needleworker's library.

THE COMPLETE BOOK OF STENCILCRAFT - by JoAnne C. Day. Publisher - Simon & Schuster, New York. Although this book is geared towards the stencilling of furniture, fabric or wallpaper, etc., there is a wealth of design potential for use in Embroidery. The "How to make your own stencil" can be most helpful for the novice in creating one's own design adaptable to Embroidery. Another welcome addition to your library.

ALPHABETRICS - by Virginia W. Smith. For those who wish to monogram their work, or wish to use their initials for decorative purpose, this is the book for you! It is a soft cover book and all graphed illustrations are mainly visual, but very easy to follow. There are single letter repeats; or long, narrow forms which may be used on belts or bookmarks. There are designs in the "square", suitable for coasters or patches for bags or such. A section is devoted to four-letter monograms. A wealth of ideas for ways to use your initials. This book may be purchased by sending to: Virginia W. Smith, Dept. SP., P. O. Box 331, Barrington, Illinois, 60010, U.S.A. and enclosing \$8.75, plus 50¢ for postage and handling.

NEEDLEPAINTING - A Garden of Stitches - by Eszter Haraszty & Bruce David Colen. Publishers - Liveright, 500 - 5th Ave., New York, N. Y. 10036, U.S.A. This is not so much a "how to" book but it is a very colorful book, with exceptionally good photographs of projects done in flower motifs. It is excitingly different because of the lavish use of threads on the different grounds, and for their uses in home furnishings, carpets, clothing. The simplicity of the beginnings of the designs should prove most encouraging to those hesitant in taking the plunge into designing their own.

FLOWER EMBROIDERY - by Allianora Rosse. Publisher: Charles Scribner's Sons, New York. This is a book dealing exclusively with an approach to Flower Embroidery using wools, cotton and using Long and Short, Buttonhole and Cross Stitches. Most helpful in showing the direction of stitches to get the most out of shading and use of colors.

THREE-DIMENSIONAL EMBROIDERY - by Hannah Frew. Publisher: Van Nostrand Reinhold. This book deals with explorations in dimensional uses of fabrics and threads. It is well illustrated for the practical use of materials, techniques. Sources are explored and guidance is given to further exploration by the individual. An exciting book! Stimulating! A helpful guide for the student or teacher.

***** URGENT REQUEST: Does anyone know of a book soon to be published and authored by a Victoria woman? This is needed by a Collector of Books. Any information you can send in to Headquarters will be appreciated.

If you fail to plan - you plan for failure!

To make good use of life, one should have in youth the experience of advanced years, and in old age the vigor of youth. -- Stanislaus

EXHIBIT WORKS BY LEADING AMERICAN ARTIST

"MAKING THINGS NEW", the first showing in Canada of a selection of hangings and banners by one of the leading American creators of religious art will form the annual exhibition this Fall, sponsored by the Art Committee of St. James'. The exhibit of Religious Stitchery by Sister Helena Steffens-Meier will hang from October 19th to November 15, 1975 in St. James' Anglican Church, Melville Street, Dundas, Ontario.

The exhibition will be open to the public on Saturdays and Sundays from 2:00 to 5:00 p.m. and at other times for groups and individuals by arrangement. Phone: (416) 627-1424.

Sister Helena Steffens-Meier, a member of the Order of St. Francis, is artist-in-residence and Art Professor Emeritus of Alverno College, Milwaukee, Wisconsin. She has a Master of Arts Degree from De Paul University, Chicago; trained with the Chicago Art Institute and the Catholic University, Washington, D.C.; studied under Giampietro and Kenneth Noland; undertook private work in painting with Andrene Kaufmann; and sculpture with the late Emil Zettler, Chicago Art Institute.

The religious stitchery, for which the artist is especially well known, is contemporary in spirit but reflects the rich artistic tradition and history of her faith. Sister Helena has said that if her art speaks it does not proclaim a favorite message nor shout an angry protest. "It speaks whatever perception of the world and total view of life I have made from all the experiences that make me who I am today." She believes art activity is a most freeing activity: "It keeps one's sense of wonder and keeps one open to the transcendent. I like making things new. God gives us His creative power and provides us with the raw materials such as wood, paint, metal and stone so we can make new things. I like that."

Among publication of works in magazines and books, "Art Syllabus and Manual for the Elementary Schools" - published by Silver Burdett - has become a standard. Numerous awards for distinctive work in sculpture, painting and stitchery have been made to Sister Helena through the years. She has performed commissions for churches, homes, schools and seminaries in sculpture, paintings, hangings, designs, metal work and statuary in the United States; cathedral window designs in wrought iron and glass in Tileran, Costa Rica. Paintings and carvings by the artist are in private collections in Rome, Guatemala and Germany.

The showing of Sister Helena's Religious Stitchery will be of interest to a wide spectrum of residents in this area of Ontario or to travellers passing through.

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FALL SEMINARS: Georgia Chapter of the EMBROIDERERS' GUILD OF AMERICA, INC., are hosts for the Seminar to be held October 12th through 17, 1975. For full brochure as to Classes & Teachers, write to:

SEMINAR '75, BOX 445, HAMILTON, GEORGIA, U.S.A. 31811

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NATIONAL STANDARDS COUNCIL 1975 Annual Meeting will be hosted by the Creative Needlers' Guild, DuPage Textile Arts Guild, Hinsdale Embroiderers' Guild and North Suburban Embroiderers' Guild.

For full details write: Mrs. Joseph McMenamin, 606 North East Ave., Oak Park, Ill. 60302, U.S.A.

ORIGINS OF CHINTZ - Researched by RUTH HORNER (Part I)

The following is information gathered from a reading of the text of the book "Origins of Chintz" by John Irwin and Katharine B. Brett. This includes a catalogue of Indo-European Cotton-Paintings in the Victoria and Albert Museum, London and the Royal Ontario Museum, Toronto, Ontario.

In the 17th and 18th centuries, the Indian cotton-paintings or chintzes, shipped in vast quantities to Europe by the Dutch, English and French East India Companies, not only revolutionized taste and fashion but even threatened the political and economic stability of Western nations. These facts have long been known but, prior to 1950, very little was correctly understood about the fabrics themselves and the origins of their style.

It was at about this time that Mr. John Irwin, Keeper, Indian Section, Victoria and Albert Museum, and Katharine B. Brett (then with Department of Textiles, Royal Ontario Museum) began their studies, independent of each other, of the fine chintzes found in the collections in their respective museums which, together, represented a high proportion of the total surviving examples. Since the authors found themselves reaching conclusions which were not only parallel, but in sharp contradiction to earlier theories, the case for collaboration and joint publication seemed overwhelming. The above mentioned book is the fruit of their collaboration and contributes a new chapter to the history of the decorative arts.

Toronto's Royal Ontario Museum is indebted to the late Harry Wearne (1852-1929) a designer, first, of wallpapers and, later, of textiles. During World War I he was designing printed textiles in New York for an English firm supplying the American market. It was probably after the War, on his annual trips to Europe, that he began collecting Indian and other fabrics. The Harry Wearne collection was given to the R. O. M. by his widow in 1934.

The Victoria and Albert Museum had a benefactor in the person of the late G. P. Baker (1856-1951) who collected at the beginning of this century. This was prior to the publication of his own work, "Calico Painting and Printing in the East Indies", London, 1921, which reproduced in color, for the first time, a large selection of this material. Tragedy occurred during World War II when Mr. Baker, anxious about the safety of his collection in air raids, stored it in tin boxes in the inspection pit of his garage at Tunbridge Wells. Under these conditions dampness rusted the metal and caused extensive damage to the fabrics. The collection was given to the Museum in 1949 and it was only after twenty years that the enormous task of restoration had made sufficient progress to enable the majority of the fabrics to be exhibited. The celebration of this progress was marked by special exhibitions in Toronto, New York and London in 1970. This writer attended the Toronto show and the experience began a fascination with chintz. "The Origins of Chintz", the work of the two scholars, Irwin and Brett, was a feature of the show. The major portion of this fine volume is devoted to a catalogue of Indo-European cotton-paintings, 200 plates in all. Many of these paintings take the form of palampores, i.e. bed-covers (palampore - derives from Persian or Hindi - 'palangposh', bed-cover) and hangings but there are some garments and material for garments and each plate has a revealing commentary. Of equal interest is the text title "Origins of Chintz", 35 pages in all, which tells the research by the two authors of the origins and development of cotton-painting in India in the years between 1600 and 1800. Their thorough study is attested to by the five pages of bibliography including, besides general histories, accounts of European merchants and travellers, pamphlets and tracts, India Office Records, Colonial Office papers, Documents of Indo-European trade, Journals and indigenous sources such as "The History of India" as told by 'Its Own Historians'.

I would like to present some of the information put forth in the first two chapters titled, "The Significance of Chintz" and "The Pattern of Trade". Another article might deal with the technique of dyeing and the development of design.

Chintz is nowadays used to describe any cotton or linen furnishing fabric of floral pattern stained with fast colors. In the 18th century, however, it was applied to dress materials as well as furnishing fabrics, of cotton only, the distinguishing feature being that they were made in India for the European market by the process technically known as "mordant-and-resist dyeing".

India, during the years 1600-1800, was the greatest exporter of textiles the world had ever known and her fabrics penetrated every market of the civilized world. The extent to which Western Europe shared in this trade is reflected in the language itself: 'chintz', 'calico', 'dungaree', 'gingham', 'khaki', 'pyjama', 'sash', 'seersucker', and 'shawl' are all Indian words surviving in common English usage. India's craftsmen had long been famous in the true art and science of dyeing and the brilliance and fastness of the colors were a wonder to the European buyers. Their work contrasts with the only painted and printed fabrics made in Europe, prior to this, which were comparatively primitive in technique. The painted hangings of Tudor England, for instance, were linen cloths to which insoluble colors in the form of pigment had been applied rather as an easel painter applied pigment to canvas. Similarly, the only kind of fabric-printing, practiced in Europe, involved the application of printer's ink or oil-mixed pigment by means of a block. In both cases results were fugitive and the fabrics were, correspondingly, short-lived.

The great bulk of India's chintz production was of poor quality, made for domestic use and for barter goods in the Spice Trade. A broad distinction, technically, between the fine chintzes (characterized by sophisticated floral designs) that form the study of the book, and the commonplace India chintz is that the former were usually 'painted' and the latter 'printed'. In the first case, mordants and resists were applied to the cloth free-hand with the equivalent of a pen or a brush; and in the second, the mordants, after being thickened with gum, were applied by print-block. The comparatively inferior results, in the latter case, were due, not only to the more mechanical nature of the process but, also to the fact that the admixture of gum with the mordant inevitably reduced its efficacy as a chemical agent and, thus, the quality of the color achieved. For this reason, the authors have reserved the term 'cotton-painting' to define the fine chintz. This fine work survives because it was relatively uncommon and costly, requiring months of work to complete and, therefore, worth preserving. The cheaper grades have virtually disappeared and, on the rare occasion, when a specimen does come to notice, it is usually because it has served as the lining of some more precious fabric.

May I quote now from a passage found at the beginning of Chapter II, describing the traditional pattern of trade with the East:

"The cotton-paintings in this catalogue were the products of Dutch, English, and French trade in India but the potentialities of the European market were not, in fact, fully recognized before the middle of the seventeenth century. At the time of the foundation of the Dutch and English East India trade in 1597 and 1600, respectively, interest was focused on getting pepper and spices from the Malay archipelago, and trade with India proper was a means to that end. So primitive were the social economies of the spice islands that bullion was of little use and the only practical trade was barter. Europe, on the other hand, lacked the kind of barter-goods acceptable to the spice islanders, pre-eminent among which were Indian piece-goods, needed for clothing. These had been the commodities bartered by the Arabs when they controlled the medieval spice trade; and the Portugese, when they ousted the Arabs, in the sixteenth century, followed suit. Now, in the 17th century, the Dutch and English, in order to get spices on the best terms, were

obliged to follow the same precedent. Thus, the pattern of trade was three-cornered. Ships sailed from Holland and England with bullion to be exchanged in India for textile piece-goods. The Indian piece-goods were then carried by the same ships to the Malay archipelago and bartered there for spices. Finally, the same ships returned direct to Europe laden with spices, which were then converted into bullion for another round of the same journey. As a consequence, trading operations in India, itself, were at first governed from headquarters in Java and entirely subservient to the needs of the spice trade. It was not until as late as 1649 that an English vessel sailed direct to England from the Coromandel coast of India, where the finest cotton-paintings were made.

Nevertheless, small quantities of Indian textiles had been reaching London on the spice ships from as early as 1613 and, surviving sale records show, a few printed cottons were among them. Their comparative cheapness suggests that they were coarse, block-printed piece-goods; perhaps mere leftovers from the barter trade rather than fabrics specially commissioned for the Western market."

Yet, no real confidence in marketing these cottons developed for some time. There is a record of chintz being sold in the Company's London auction in 1643, these being quilts or palampores bringing a price of 50s each.

This was a disappointing price and prompted the directors to comment in a letter to their agent in Surat - "they serve more to content and pleasure our friends than for any profit 60 or 100 quilts will be as many as one year will want. Those which, hereafter, you shall send we desire may be with more white ground, and the flowers and branches to be in colors in the middle of the quilt as the painter pleases, whereas now the most part of your quilts come with sad red grounds which are not equally sorted to please all buyers"..... The significance of this letter is that it marks the first known occasion on which specific directions were issued from London about the adaptation of Indian patterns to suit Western taste. Now, it was dawning on the directors that, if Indian cotton-painting was to find a mass-market in the West, its patterns would have to conform with established taste. This taste already included a fashionable liking for Chinese art but it did not yet embrace any aspect of Hindu culture. We see, from the directors orders above, that their first concern was to substitute white grounds for "sad red grounds". The significance of this is better understood when it is remembered that Indian cotton-painters and printers showed a traditional preference for reserving the pattern against a colored ground (very commonly the pattern was picked out in white against red) rather than for a pattern in silhouette against a white ground.

In 1662, for the first time, actual patterns were sent out for the Indian cotton-painter to copy. Though none of these patterns have survived, we can be certain that the patterns were small floral diapers appropriate for piece-goods material rather than for hangings or bedspreads.

As far as available evidence can tell, it was not until 1669 that the directors in London sent patterns for hangings and coverlets. By 1680, the increase in chintz exports to Europe was enormous. India Office records in the year 1694 show that orders exceeded all records and include a request for 10,000 fine Masulpatam paintings. Manufacturers of competing fabrics at home raised enough protest that legislation was passed in 1701 prohibiting all sales of imported chintzes for home consumption.

However, this law, and a further one in 1720, was difficult to enforce and a brisk trade continued. Nevertheless, there was inevitably a decline in orders and this branch of the India trade never regained the importance it had in the last quarter of the 17th century.

A relaxation of prohibition in the second half of the 18th century came too late to affect the volume of trade. By this time its fate had been sealed by advances in European technology and, in particular, the application of the copperplate process to fabric-printing. This was followed in 1783 by the development of the roller-printing machine. These advances undermined the whole economic basis of the Indo-European trade in decorative cottons and, eventually, destroyed the age-old supremacy of the Indian Craftsman.

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REMINDER: DUES ARE DUE!! YOU DON'T WANT TO MISS A SINGLE ISSUE OF YOUR QUARTERLY!

TIPS FOR STITCHERS:

Prepare a bag that will always be in readiness to take to meetings. Stock it with assorted needles or your needle case; embroidery scissors; small bits of fabric and canvas; bits of assorted yarns - crewel, persian, embroidery floss, perle cotton, etc., paper, pen and graph paper. Be ready to take advantage of the mini-workshops; trade information with other members - or share a stitch!

* * * * *

REMEMBER! Start now to think SEMINAR '76!

Keep the dates May 10th through May 14, 1976 OPEN

PLAN TO JOIN US IN WINNIPEG!

PRE-REGISTRATIONS ARE ALREADY BEING RECEIVED! Send in YOURS
to ASSURE A PLACE FOR YOURSELF!

* * * * *

* * * * Nothing great was ever achieved without enthusiasm.

- Ralph Waldo Emerson

EMBROIDERERS' ASSOCIATION OF CANADA, INC.

Dear Member - WINNIPEG CHAPTER:

June 4, 1975

Due to the lateness of the season your Executive Committee has decided that rather than hold an Annual Meeting (the purpose of which would be to present the report of the Nominating Committee and elect officers for the WINNIPEG CHAPTER for the coming year) the slate be presented as follows:

Executive Committee:	Past President:	LEONIDA LEATHERDALE
	President:	BETTY BLICK
	1st Vice President:	CAROL McCANN
	2nd Vice President:	SELMA SIGESMUND
	Treasurer:	CONSTANCE JAMES
	Recording Secretary:	RUTH WATERS
	Corresponding Secretary:	JOYCE HUNTER
Committee Chairmen:	Membership:	EUNICE CORMODE
	Publicity:	FRAN McKEAN
	Library:	HARLANE ARMSTRONG
	Archivist:	ELEANOR JOHNSTON
Committee Members:	PEGGY WALCOT
		JO HEWITT
		RUTH HORNER
		SONYA WRIGHT
		DONNA PECHET
		KAY BRAID

Approximately one-fifth of the membership will be required to vote in order that we have a quorum. This is definitely necessary at this time in order that our Board may begin work for the Fall season and institute plans for SEMINAR '76.

Please do not confuse this slate with the slate of officers for the National Board of the Embroiderers' Association of Canada, Inc. This slate is for your own LOCAL Winnipeg Chapter.

Please return your ballot not later than Saturday, June 21, 1975. We would appreciate a reply from each member. Non-return of ballot will indicate assent to slate.