

SUMMER - 1976
CH. III - 4



Embroiderers' Association of Canada
inc.
90 East Gate, Winnipeg, Manitoba R3C 2C3 Telephone (204) 774-0217
284-8494

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

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

** Lending Library

** Workshops

** Seminars

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COMMITTEE - 1977

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

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

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

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

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

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

PRESIDENT'S MESSAGE:

I would like to take this opportunity to mention a very important force present in the EMBROIDERERS' ASSOCIATION OF CANADA. This is the force of friendship. What one gains from working with other people and sharing ideas, inspirations and even problems is what this organization is all about.

Our group provides an outlet for each of us to express our own individualities through the world of stitchery; yet also encourages our mutual exchange and sharing of knowledge. By all working toward common goals, both individually and collectively, we are united by the power of friendship, which is expanding as seen by our ever increasing membership.

With our yearly seminar, continued expansion and new chapters, our group experience is broadening. In this way we progress as a group and as individuals. As new friends are added each of us is given a further opportunity to gain and to share our experiences.

The bond of friendship that unites us in a group is the force that has made this expansion possible.

Yours in continuing friendship

Sylvia Allen

*** NOTICE: THE NATIONAL BOARD OF E.A.C. WILL MEET IN WINNIPEG NOVEMBER 6th AND 7th, 1976

MEMBERSHIP: "Branches"

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

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

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Quote from "The Flying Needle" (Spring 1976) and "The Needle's Eye" - July 1976"

"AMERICANS ARE STITCH MANIACS. WHEN THEY LEARN ONE STITCH, THEY OPEN A SHOP. WHEN THEY LEARN TWO, THEY GIVE LESSONS; AND WHEN THEY LEARN THREE, THEY WRITE A BOOK - AND WHEN NEEDLEWORKERS KNOW FOUR THEY TRAVEL AND GIVE WORKSHOPS."

NEW MEMBERS TO ADD TO YOUR MEMBERSHIP LIST:

BEDARD, Mrs. Rita - 15729 - 112th Ave. Surry, B. C. V3R 6H3
BELLEGHEM, Kathleen M. - 1130 Queens Ave., #1204, Oakville, Ontario L6H 2B6
BROWN, Mrs. Lester J. - Route 10, Box 945, Salisbury, N. C. U.S.A. 28144
CARVER, Mrs. John A. H. - 6 East 45th Street, Rm. 1501, New York, N. Y. 10017
ECKERT, Mrs. Theda I. - 22 Elliotwood Court, Willowdale, Ont. M2L 2P9
HASLAM, Helen - 720 Victoria Ave., Montreal, 217, Quebec
KLEIN, Louise - 1925 E 1, Duluth, Minnesota 55812 U. S. A.
KLEINMAN, Mrs. James - 5130 Orrville Ave., Woodland Hills, Ca. 91364 U. S. A.
LIVINGSTONE, Mrs. J. R. R. #1, Locust Hill, Ont. LPH 1J0
MENZIES, Mrs. Walter P. - 3795 Oakes Drive, Hayward, Ca. 94542 U. S. A.
PORATH, Mrs. G. A. - 274 Beliveau, Winnipeg, Manitoba R2M 1T4
RANGER, Mrs. Loreen - R. R. #1, Nolalu, Ontario POT 2K0
TOLLESON, Mrs. John C. - 515 Second St., Waukegan, Ill. 60085 U. S. A.
VARGA, Mrs. Leila I. - R. R. #1, Kettleby, Ontario, LOG 1J0
WEBB, L. Jean - R. R. #4, Barrie, Ontario L4M 4S6

New members will be listed in the QUARTERLIES and it is suggested that Chapters contact those in their vicinity and invite them to attend their meetings.

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DONATIONS TO LIBRARY:

DONOR

DMC CROSS STITCH 6th AND 7th SERIES	Peggy Shade
STITCHERY FOR CHILDREN by Jacqueline Enthoven	Peggy Shade

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SLIDE COLLECTION:

This has begun with a generous contribution from Melodie Massey. With our sincere thanks to Melodie.

DO YOU HAVE SLIDES TO CONTRIBUTE FOR THE BENEFIT OF OTHER EMBROIDERERS? Look into them today and send them to E.A.C. Headquarters.

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DUES ARE DUE AS OF SEPTEMBER 1st. Check your membership card and you will know the date it expires. YOU DON'T WANT TO MISS A SINGLE COPY OF THE "QUARTERLY"!!! RENEWAL FORM ON BACK PAGE OF "QUARTERLY".

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HELP! HELP! We need the assistance of every member of E.A.C. to send in information; something to share with all the members - a short article or a long one; a new innovation of an old theme; sources; Do you have a problem that needs solving? WRITE TODAY!

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Perhaps you have seen the little sign that says: "If at first you don't succeed you're about average". There is a ton of truth in that statement. Very few people do succeed the first time. SUCCESS COMES WITH PERSISTENCE!

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

"QUETICO CENTRE" is a residential educational centre situated about twenty miles from Atikokan, Ontario - 100 miles exactly from Thunder Bay; and is 2½ miles off the highway on Lake Eva.

It includes an indoor swimming pool, (complete with sauna, showers, etc.) and a recreational room at the back of the pool area. There is a large Conference Hall.

Living accommodation is provided in a series of 'bungalows' which are two-storey buildings with bedrooms each having two single beds (shared accommodation only), desk space and drawers, with good reading lamps. Rooms include a good-sized closet and washbasin-bathroom facilities and showers at the end of each floor. Each building has a living room on the main floor for recreational or discussion group use.

The format for this SEMINAR is "Casual" - a Workshop Session, with plenty of time for homework between classes; a sharing of ideas, thoughts and things!

Complete details (as to Teachers, types of Workshops being offered, and costs) will be included in the Winter "QUARTERLY" which will be out at the beginning of February. The facilities are limited and we suggest, therefore, that you pre-register early.

This will be a "total" package, including meals, accommodation and Workshops.

There are three ways of getting to QUETICO: Drive direct or, fly to Winnipeg and share a ride or, fly to Thunder Bay and share a ride or (failing a ride from Thunder Bay) there is an evening bus to Atikokan and arrangements can be made to meet anyone on that bus at the highway, 2½ miles from the Centre. More on this later.

IT'S SHAPING UP FOR A REAL 'FUN' EXPERIENCE! HOPE TO SEE YOU THERE!

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DID YOU KNOW THAT:

A long-range program of E.A.C. is being initiated this year. It is our intent to establish a Directory of those museums, galleries and private collections that have, and exhibit, textiles and embroideries. We would expect this Directory to be a valuable aid to travellers and researching students.

Canadian Museums will be contacted by our committee. Also, we hope to exchange listings with the American researchers. We call for our members' assistance! It is the private collections and small galleries that are harder to trace. If you are aware of any textile and embroidery collection in your area, please contact us. In travelling, members may discover interesting collections and can share their discovery with us.

Some private collections can be photographed. Should you be allowed to use your camera, please share your experience by sending a slide to the E.A.C. Slide Collection.

Any individual members who are "collectors" or are interested in this field are invited to join in this work. It is a continuing project which could benefit our Association and our country.

Margaret L. Shade (Peggy)

A NOVICE'S "NEEDLE'S-EYE VIEW" OF THE EMBROIDERERS' ASSOCIATION OF CANADA SEMINAR '76

By Hilda Gillespie

This event, sparkling with enthusiasm and run with clockwork efficiency, took place in May, but this is the first opportunity I have had to do as I promised, when I accepted a last minute registration in the "SEMINAR" from an anonymous donor, to tell my own personal experiences to Guild members. Up to this time, my total embroidery training had been three lessons in the Canvaswork course taught by Lorraine Phernambucq at the Crafts Guild, so I could hardly have been less prepared for finding myself in the midst of nearly a hundred gifted and very experienced craftswomen of every description.

Needless to say, I approached the first day feeling thoroughly scared and apprehensive, more especially as the advance notices said, "This course is not for basic beginners". However, I soon found that these very experienced teachers of Seminars knew exactly how to approach their very 'mixed bag' of students to put them at their ease and allow each one to move along at her own pace. We very soon felt that we were there to enjoy ourselves, 'though one occasionally felt torn in two, between a desire to fill one's notebook with valuable data or try to complete every new section of stitches. Many solved this problem by doing homework into the wee hours of the morning. But, this was not for me! I took in all I could as I went along and have spent many happy hours this summer finishing what I could not cope with at the time.

All in all, it was just a delightful learning experience, full of good fellowship and many small surprises for a novice like me, such as learning that a "fat" knot is not a dirty word in embroidery (providing you know where to put it, of course!). Also, the most qualified teachers do not agree on the theory of an "up and down" to a skein of wool and, HURRAH! - a mistake in following a stitchery pattern need not necessarily be torn out by the roots; it could become your own original design!

Students enrolled in the different courses varied in age from thirteen to eighty-two and one only wished there had been more time to get to know them all.

Personally, I enjoyed every minute of "SEMINAR '76" and will always be grateful for the opportunity to be a part of it all. And now, a new great-grand-daughter, born on Seminar's opening day, will have my version of Chottie Alderson's "Li'l Lamb" hanging on her first Christmas tree.

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ANNOUNCEMENTS:

"STITCHERY '77" - the Ninth Biennial Exhibition put on by the Embroiderers' Guild Craftsman Branch, Inc., Pittsburgh, Pa. Anyone may enter - and for entry form write to: The Arts & Crafts Center, Fifth and Shady Avenues, Pittsburgh, Pa. 15232 U.S.A.

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The Embroiderers' Guild of America will be holding their Annual Seminar October 10th through 15th, 1976 in Houston, Texas. Write: Embroiderers' Guild of America, Inc. 6 East 45th Street, New York, N. Y. 10017.

The Annual Meeting of the National Standards Council of American Embroiderers will be held in New Orleans, Louisiana, October 25th through 28th, 1976. Write hosts: Crescent City Needlework Guild, 79 Wren Street, New Orleans, Louisiana 70124 U. S. A.

EXERPTS FROM "CANADA QUILTS" AND MARY CONROY:

From May 10th through 14th of this year I attended the EMBROIDERERS' ASSOCIATION OF CANADA "SEMINAR '76" at the Hotel Fort Garry in Winnipeg. That four days was one of the most stimulating and interesting seminars I have ever been to.

There are many members at large who do not live close enough to the Chapters to attend, but who are kept up-to-date via the "QUARTERLY" newsletter.

Eighty members attended the Seminar from nearly all Provinces of Canada and the States of Washington and Minnesota.

Each participant had her choice of two Workshops, and each Workshop lasted two days, morning and afternoon. I took Fran Oakley's "Tree of Life" Crewel Embroidery sessions and Pat Russell's "Lettering for Design". Both were excellent.

Part of the value of the Seminar lay in the social exchange with embroiderers from all over Canada and the U.S.A. A lot of fun was had after the sessions were over for the day! The Winnipeg Chapter, who were the hostesses, had arranged several delightful social evenings, including one evening called "MOSAIC OF CRAFTS" which was outstanding. Every day at lunch time one of the conference leaders gave an illustrated talk. Part of the value of the Seminar lay in the opportunities to learn from such talented and delightful people.

Every day was like a fashion show of original designs. Conference participants wore embroidered, appliquéd, pieced, quilted, woven, macraméd, etc., clothing, that was 'out of this world'.

AND FROM THIS EXPERIENCE:

The undisputed favorite at the New Hamburg Quilt Auction was the "TREE OF LIFE" appliquéd quilt done in a variety of 'prints' and 'plains'. No one seemed to be sure if it was an original design or a kit. By coincidence, I had just had the privilege of studying 'The Tree of Life' in Crewel with Fran Oakley from Scarborough at the E.A.C. "SEMINAR '76". Fran showed the seminar participants how to design an original 'Tree of Life' hanging using a series of pre-drawn motifs.

For those interested in the full details of the "Tree of Life" Quilt and the motifs from which to work, write to: CANADA QUILTS, 360 Stewart Drive, Sudbury, Ontario P3E 2R8 and Mary Conroy will be happy to enter your subscription. There are five issues a year for \$4.00.

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Today, eliminate the IF's from your life: "IF I were only more gifted" "IF I had only more time" "IF I were more attractive" "IF I had more money" etc., etc.

Right now, you do have what it takes to succeed - faith, hope and love. Use the intangibles of life and watch how the tangibles will be drawn to you, like nails to a magnet. Make efforts instead of excuses and life will be richer and fuller for you.

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"NO WIND BLOWS IN FAVOR OF THE SHIP THAT HAS NO PORT OF DESTINATION"

..... Montaigne

REPORT FROM TORONTO: "STARTING A CHAPTER OF E.A.C."

In June of 1975, all E.A.C. members living in Toronto were telephoned and invited to meet for coffee and discuss how best to form a Chapter in Toronto. Eight of us met and decided a Chapter was needed and that we could do it with the help of E.A.C.'s notes entitled, "How to Start a Chapter". We were so optimistic that we wrote to Winnipeg for our application form for Chapter membership and we planned the first meeting.

It was decided to meet in Rosedale United Church where we were offered free space, although by the end of the year we were able to give them a donation. For our first program we asked Ivy Clark, who had worked with crafts and embroidery for CBC for years and who had attended our June meeting, to speak about and teach some Blackwork which is her personal specialty. Ann Adams was asked to cut five inch squares of hardanger and bring the correct thread and needles so everyone could try her hand at a bit of Blackwork. Meanwhile, during the summer, the Toronto members of E.A.C. spread the word and a list was compiled of forty-eight names, of whom ten wished to have a night group.

Twenty ladies arrived at 9:30 a.m. for coffee and the 10:00 a.m. meeting on November 6th. The meeting was started with a short talk which covered the following topics:

- A. History of E.A.C.
- B. Why have a National Guild?
- C. Dues to the National Guild - "QUARTERLY"
- D. Why have a Local Guild?
- E. How do we organize?

In answer to the latter question it was suggested that there be a nucleus group of volunteer planners who would do four things until proper elections could be held in June of 1976. These four duties were:

- (a) Elect from among themselves temporary officers and heads of committees.
- (b) Determine the type of meeting wanted by the membership
- (c) Adopt temporary by-laws. (As we developed this was deemed unnecessary and a by-law committee has been formed this year)
- (d) Conduct all Guild business and give an audited account of funds in June

This planning group met on November 20th and organized themselves as follows: Chairman, Secretary, Treasurer, Membership Chairman and Assistant, Program Chairman and Assistant, Meeting-Place Chairman and a Chairman of the evening group. (The Meeting Place Chairman investigated all possible places for the guild to meet in the city of Toronto).

It was decided also to have little advertising so we would not grow too quickly, and yet whenever we did advertise to make it very clear that we were not exclusive. We chose to meet in Rosedale United Church from January to June on the first Thursday of each month and to charge twenty-five cents per meeting, per person, for coffee, light and heat. As a Chapter of E.A.C., we thought it would be nice to have a name and decided to present for a vote to the membership the name, "The Toronto Guild of Stitchery". It was decided to send out a newsletter.

At no time did we ask anyone if they wished to affiliate with E.A.C. We started the Chapter with the understanding that it would be a Chapter. A few people raised questions concerning the use of money by National Headquarters, but all liked the idea of a National Organization and thought Winnipeg was a perfect location for

Report from Toronto (cont.)

Headquarters. With the arrival of the first "QUARTERLY", everyone became more enthusiastic. Many said that the "QUARTERLY" alone was worth the dues.

There is a very strong feeling generally that we are in on the beginning of a super Organization and if all things are not all perfect now, things are going in the right direction. Many members who are travelling in Canada or seeing people in nearby towns and cities, are interested in spreading the "news of the National" so that other Chapters will form. It is felt by most that we will be as good as the sum of our parts, and that the more parts, i.e. Chapters, there are, the better we will be as a National entity.

We continued to grow throughout the winter months and enjoyed programs on the history of Crewel Embroidery and a lecture on "Creative Stitchery" with Barbara Smith, a N.S.C. teacher from Chicago. Other programs were entitled "Church Threads" and "Ritual Textiles of the Synagogue and Home". A Workshop in Color and Design was held with Sybil Rampen, a teacher and President of the Oakville Guild. In May we had a "Carousel" where our own member-teachers taught various techniques. The year ended with sixty-seven paid members, elections and a day of "SHOW AND SHARE".

To form a Chapter proved to be less difficult than imagined and the first year provided more fun than had been anticipated. Also, while there had been two members from Toronto at the first Seminar in Winnipeg, there were five who attended this year. They returned home full of praise and enthusiasm for the Seminar and E.A.C. and spoke at the June meeting of how great it is to be part of a National Embroidery Association.

Barbara LeSueur, President
Toronto Guild of Stitchery
EMBROIDERERS' ASSOCIATION OF CANADA, INC.

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SEMINOLE PATCHWORK - Helen Russell, Kenora, Ontario

Seminole Patchwork is a relatively modern craft, having been developed by the Seminole Indians in the early 1900's when they began to use hand-operated sewing machines. According to one story, the Seminole Wars left the Indian women reduced to rags which they sewed into material like a crazy quilt. It is usually thought that the patchwork resulted from a thrifty desire to make use of even the tiniest scraps of precious cotton fabric. In fact, all the seams involved in Seminole patchwork make it quite extravagant of material. It is likely that the Indians were fascinated by the intricate geometric patterns they could produce with this unique type of patchwork.

To make traditional Seminole patchwork, long narrow strips of solid-coloured material were stitched together horizontally to form striped bands. These bands were then cut vertically or at an angle, rearranged and sewed together again. This process was sometimes repeated until an even more complicated design emerged. The rearranging could be done in several ways, each of which produced a different design. Some arrangements included moving every strip up a set distance to interrupt the rows of colours, turning alternate strips upside down, and alternating strips from two or more different bands or striped strips with solid colours. Completed strips were usually alternated with solid-coloured bands; traditionally navy, red and black; to make material from which skirts or shirts were made. In some of the earlier examples of Seminole fabric the patchwork bands were bordered by several very narrow rows of solid-coloured fabric. Later, rickrack was used instead.

Seminole Patchwork - (cont.)

The typical man's patchwork garment consisted of a long shirt. It was, in reality, a sleeved blouse attached to a skirt that reached below his knees. A scarf was tied around his neck. Sometimes he wore soft ankle-high moccasins, although he usually went barefoot. Short shirts have been worn since the 1930's when men began to wear pants. A woman's traditional patchwork skirt was long and very full. With it she wore a long cape-like overblouse often of sheer fabric with bands of patchwork along its edges. Once a woman wore as many as 25 pounds of beads around her neck. Many strings of beads are still in fashion. Traditionally, a woman bound her hair over a cardboard frame to form a broad-brimmed eye-shading hat. This style is nearly obsolete. Women now keep their hair loose and flowing or wear a simple roll or bun at the forehead.

Directions for making bands of Seminole patchwork can be found in "American Indian Craft Inspirations" by Janet and Alex D'Amato and in "Crafts from North American Indian Arts" by Mary Lou Stribling. There are several practical points to consider when working. It is certainly easier to work out designs first using different colours of construction paper. Then, do not forget to add $\frac{1}{4}$ " seam allowances to these strips when you are cutting the fabrics. Use a closely woven fabric which does not fray easily. Press the seams together to one side as you sew them. Do not cut the points off the edges of the finished band until you have sewed the band to its border.

There are many attractive contemporary approaches to Seminole patchwork. It is possible to combine print and plain fabrics, to use fabric in combination with seam binding, bias tape and ribbon (grosgrain, embroidered, velvet, satin, etc.). Interesting effects can be obtained by varying the widths of the second strips. A band of Seminole patchwork made from a striped fabric can be inserted between the stripes to make, for example, a border for a skirt. Two bands of patchwork can be sewed together in a chevron stripe to decorate the front seam of a caftan. Bands of patchwork can be used to decorate placemats, pillows, potholders, curtains, clothing and wallhangings.

It is fortunate that this fascinating and unique craft was not allowed to be forgotten but rather has experienced such a surge of enthusiastic interest.

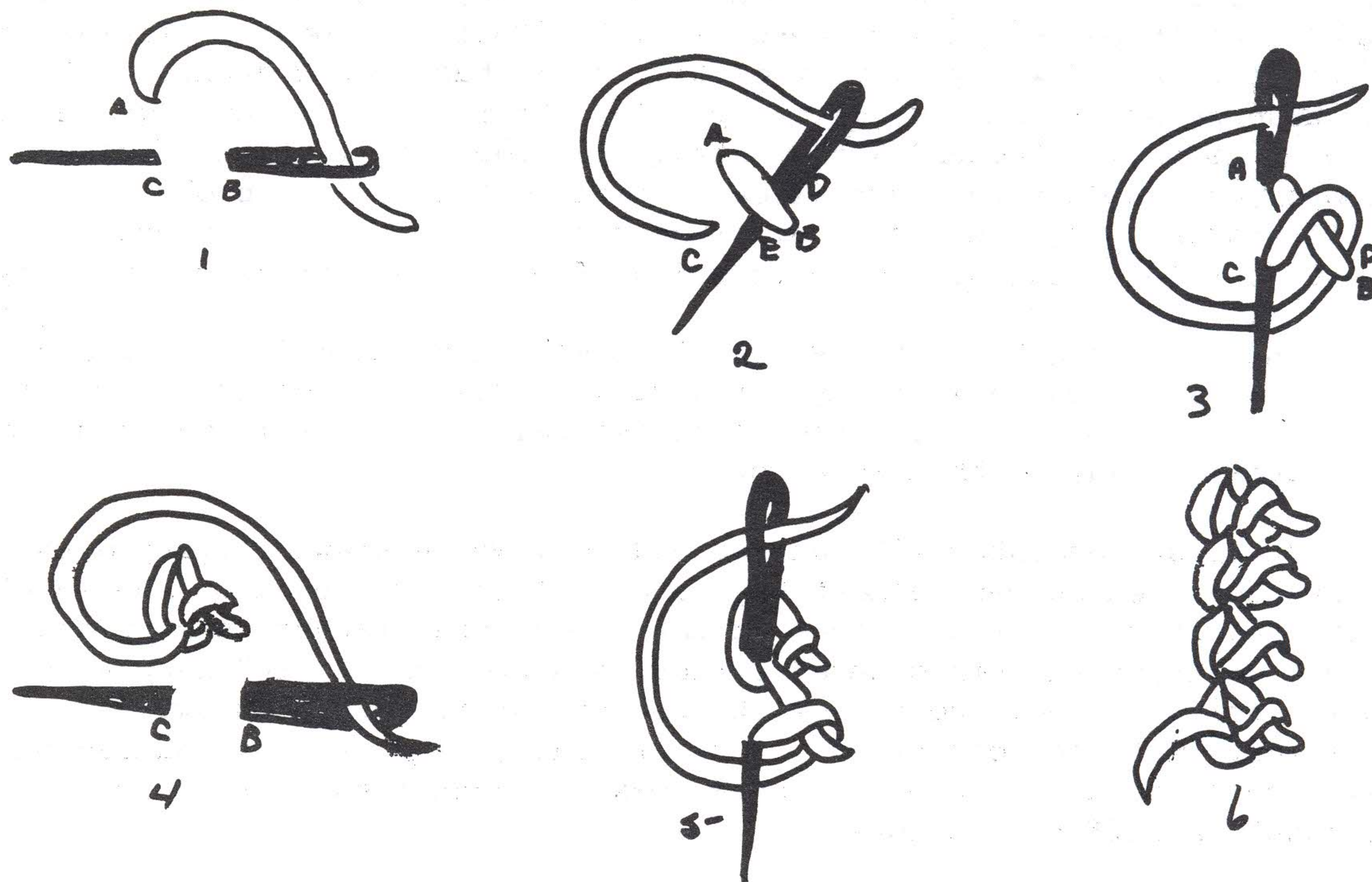
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When a certain family was without lodging for some time, someone remarked to the six-year-old girl, "It's too bad you don't have a home."

"Oh, we do have a home", countered the little lady. "We just don't have a house to put it in yet." What wee wisdom!

Make sure today that there is a home in your house. Do your part to make your residence a very pleasant place. A smile, a kindly word, an expression of love -- these all help to make a house a home.

MOUNTMELICK STITCH: Originated in Ireland in the 1830's and was traditionally worked in white only, with heavy white cotton on a background fabric of satin or linen. It has a very bold and textured effect and one worth exploring in a variety of threads that have a good firm twist, such as Perle's 3, 5 and 8 for different levels of texture. Ostara would give a nice effect, and Tapestry wools and different weights of rug wools.

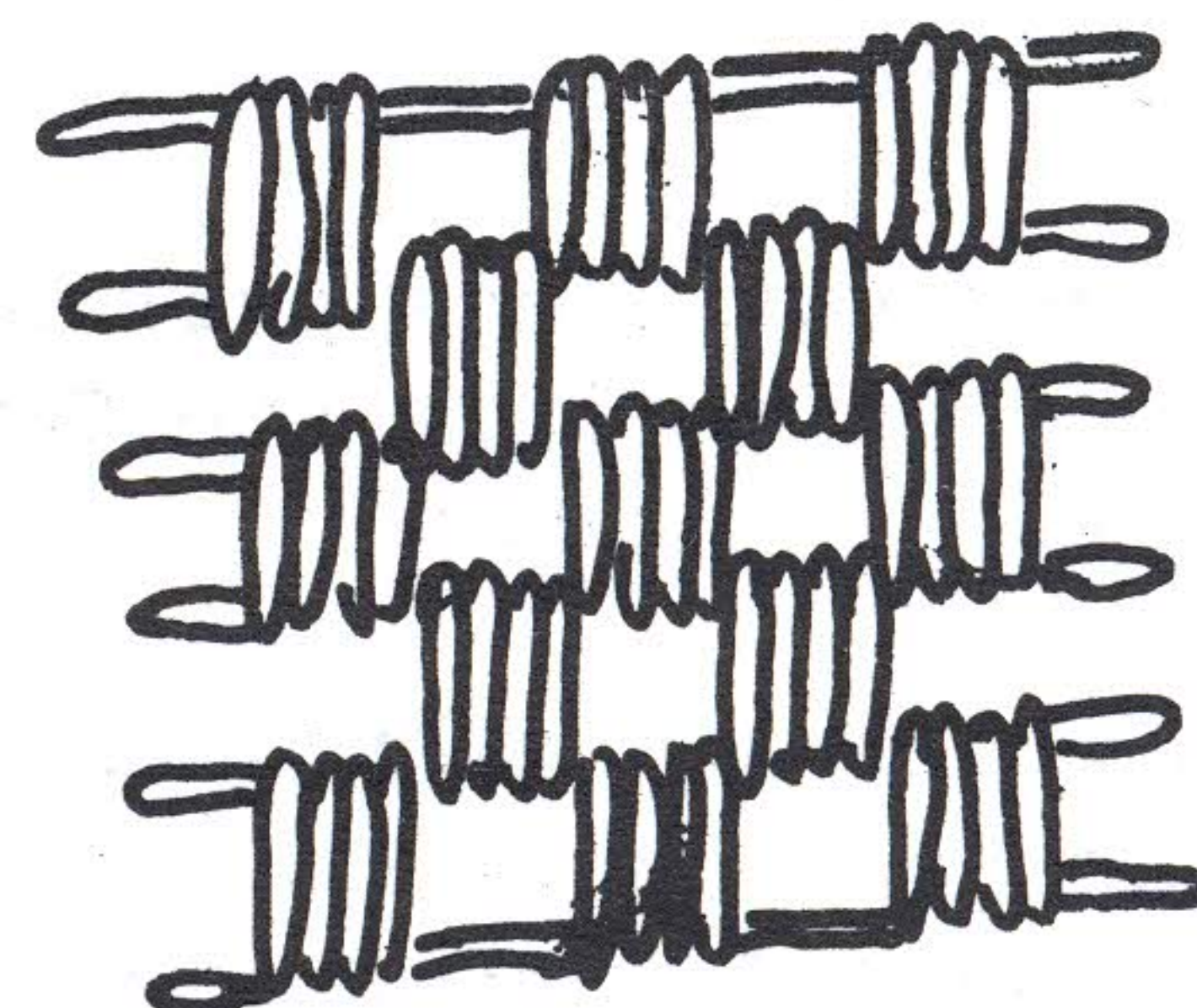


** To work the stitch, bring your thread up at "A", and go down at "B" and come up at "C". Slide under this stitch without going through the material. Then take a vertical stitch, going through same holes as "A" and "C" inside the loop of the thread. Pull through, and this concludes stitch one. Repeat by following these steps directly under one another as indicated in the diagrams.

RAISED SATIN FILLING: submitted by Chottie Alderson

This stitch was often used in embroideries in the late 1800's. It allows the fabric to show and produces a rich effect.

First lay coarse threads horizontally across the material in the area to be worked. These should be at measured intervals. Then work the cluster (4) of satin stitches as shown in the diagram. This makes a handsome slightly raised pattern. This can also be used effectively on canvas, allowing the canvas to show as part of the texture.



KASHMIR SHAL - by Katherine Orea Sweeney

After a trip to U. S. S. R. in 1972, an interest in ethnic embroidery was kindled upon finding a magnificent book "The Azeribanija Carpet" by Prof. Lystif Kerimov*. The incident which lead me to find the book has had a far reaching effect during the past four years in pursuing information about embroidery from around the world. Initially, I was interested in acquiring knowledge as well as collecting examples of all types of ethnic embroidery; the tools and books relating to how to do the needlework. However, more recently, there has been a greater interest on my part to understand the customs of the people, their cultural heritage and the historical events as they affected each country. My modest collection of historical and contemporary embroidery and lace pieces, needlework tools and books has stimulated no end of searching for information. The Kashmir shawls are only one of many areas where one door leads the way to the opening of many other areas of knowledge.

The words "Kashmir" or "Paisley" shawl stimulate different images according to the era of your generation. My earliest impression of seeing the Paisley design was printed on cotton. Next, I recall seeing Paisley shawls in museums and historical societies. Many of them were woven.

My first encounter with an embroidered, woven shawl displayed the most minute stitches, which were almost beyond my belief. The back of the shawl was examined closely to be assured that it was embroidered rather than printed on the wool. The width of the embroidered border is approximately 10" deep with four embroidered designs in each corner of the center portion of the shawl. It is a shawl of twill weave with embroidery in colors of black, blue, yellow and red on a white ground. There are initials of the shawl makers identified in two opposite corners of the shawl in different colors.

Still later, in searching for needlework treasures, another embroidered shawl with inlaid applique and a border of woven patchwork and applique, was found. The design is worked in millions of stitches and covers almost the whole ground in an elaborate pattern. The design is so closely worked that almost nothing of the ground is visible. By holding the shawl up to the light, it gives the impression of sunlight coming through a cathedral window. The colors of the wool applique used are rich, muted tones of blue, gold, white and black on a maroon background.

After reading numerous articles and books about the Kashmir and Paisley shawls the subject was far more extensive than I had originally realized. The dictionary and Atlas were my constant companions during the review of the information, mainly because the geographical boundaries have changed over the last 100 years and the terminology of objects also alters over time. This article will try to focus on the development of shawls from the East only, Kashmir or Cashmere Shawls.

* Dover has since published two books using the designs from above mentioned books. "Folk Design from the Caucasus" 1974 and "Persian Rug Motifs for Development" 1975 by Lystif Kerimov.

The woven and embroidered shawls which came from Kashmir, India are usually referred to as Kashmir or Cashmere Shawls. Whereas, the woven shawls manufactured in Scotland, England and France are referred to as Paisley Shawls. Sometimes there are references to Persian Shawls, which were hand-woven more loosely and without inserts for designs. These shawls came from Persia which today is Iran. Generally, the embroidered shawl came only from Kashmir.

Kashmir Shal (cont.)

Fashion in the Western world is ruled, primarily, by fad and fancy; whereas, in the East, fashion, until recently, has been part of a long-standing tradition, the roots of which were philosophically and religiously oriented. The shawl, unfortunate as it may be, now is merely a cherished and valued article once worn by our ancestors. The shawl came into vogue in the Western World around the turn of the 19th Century, when Napoleon and his men returned from their Egyptian campaign (1798-1801) with Kashmir and Persian shawls. French women, in order to show their figures to better advantage, had discarded the cloak, and a warmer substitute than silk was needed to replace it. Thus, the women turned to a 'new' piece of clothing -- the shawl. Before and during this time, the shawl was worn by both sexes in the East.

The Oriental origin of the word "shawl" or "Shal" was derived from the Persian word for a special woven fabric. Another interpretation is a length of intricately embroidered material as a wrap around the body. The "shawl" term is applied to square, oblong or triangular articles of dress worn as a protective or ornamental covering over the shoulders, neck or head. The shawl itself is most characteristic of the natives of Northwestern India and Central Asia but, in various forms and under different names, the same piece of clothing is found in most parts of the world.

Kashmir (and Jammu) is a state in Northwestern India surrounded by the Himalayas, bordering on Pakistan, Afghanistan and China. The val of Kashmir has been likened to an emerald set in pearls -- the valley is always green with snow-capped mountains around. The distance of the val is about 85 miles long and approximately 25 miles wide which lies at an elevation of 5000 feet above sea level. Srinagar is a city of canals as well as the centre for woodcarving, silver and copper work, lacquered papier-mache, embroidery, particularly on fine shawls and on felt rugs. As fashion changed and the demand for the shawls declined, the embroiderers' felt rugs became the popular article for export and continue to be made today.

In the past, Lahore and Omristor (cities which are today a part of Eastern Pakistan as well as Kashmir) were the most important shawl producing centres for the industry. As early as 1586, there was one account that indicated there were 1,000 establishments for weaving shawls employing most of 40,000 looms throughout the valley. One loom had an annual output of 5 shawls for a total of approximately 200,000 shawls yearly. It must be remembered that all these shawls were hand woven.

The basis of excellence for the choice shawl is found in the very fine soft, short, downy under-wool, called "pasham" or "pashmina", found on the shawl (cashmere) goat, a variety of capra hircus inhabiting the elevated regions of Northern India and Tibet-Mongolia (China). It is raised as a domestic animal and lives in the cold high altitudes of the mountain ranges, thriving at 10,000 to 15,000 feet. The wool of the goats comes in three colors, white, drab and dark lavender (Tusha). All the finest shawls in Kashmir are made of this "pashmina" but, as the Maharajah of Kashmir kept a strict monopoly on the supply, the Punjab (now in Eastern Pakistan) shawl-weaver could not procure it and therefore had to be content with an inferior kind of pasham. It required the wool from numerous goats to make the yarn for one shawl as the full-grown animal yields only half a pound of wool.

Kashmir shawls can be divided into two general types: (a) Loom-woven, tiliwalla, tilikar, Koni or Kan and (b) Embroidered (worked) or Amli.

Kashmir Shal (cont.)

The types of loom-woven shawls covered four styles:

1. Patchwork shawl
2. Dosballas or Long shawl
3. Jamawars or 'Striped-woven' shawl
4. Ulman or Plain shawl

The embroidered shawl includes the Kanee Roomal (Rumāl) and Umlee Roomal (Rumāl) which come under the general style of Kussabas or Square shawl.

The Do-Rookhi shawl represents a combination of both types of shawls, double-sided weave and embroidery.

Very briefly, I will try to describe the characteristics of each type of shawl:

The Loom-woven shawls are called "Kani" after the numerous little kanis or shuttles used by the weavers. The weaving is very labored with a fantastic number of color changes in one single line; sometimes as many as fifty tiny kanis are used, each with a different color, depending on the color changes in the design. It is a work of great skill and patience and requires a tremendous amount of concentration. The process is highly intricate and progress is very slow -- only about half an inch is woven per day in a forty-eight inch width of material.

Probably, the first known shawls were the patchwork. These shawls were woven on a horizontal loom that could be carried around and set up at will under a tree. The pattern or design was obtained by inserting various colored weft threads in the area that the color is needed. The insertion of the color is done by hand or by needle, or on a wooden spool and only in the area needed. Often times, the design and the borders were done in separate pieces and then sewn together by the needle worker. Generally, these shawls will not fold flat and are rough on the reverse side.

The dosballas shawls were always woven and sold in pairs. The reason for weaving them in pairs was if they wanted them reversible, then they could be sewn together, which explains the term 'twin' or 'double-shawl'. These shawls were the most esteemed production of the looms of Kashmir, for the finest pattern depended upon the amount of decoration in the centre piece (mitton) or border piece (publa), being always richly flowered. The long shawl was made mostly for the Eastern countries. During the 18th century, the three common sizes were: 12' x 5'; 8' x 5'; & 6' x 2'.

During the 1800's, the Jamawars or wide-striped, woolen shawls were woven in rich patterns of which the French striped colored muslins are printed imitations. The principal kinds of these infinity patterns are:

1. Rega-bootha or small flowered
2. Kirkha-bootha or large flowered
3. Jhaldar or netted pattern. This style of shawl had the least information available except that it was sometimes called the Turkish shawl

The last of the woven type shawls was the Ulman or the plain, without flowers or ornament. It was made in pieces of various lengths. It forms the centre portion or mitton of shawls and it is used for turbans and cummerbunds.

A great deal of time and intricate planning and weaving went into a loom-woven shawl. Especially the intricate patterns could take one to one-and one-half years per shawl.

Kashmir Shal (cont.)

Since the shawl industry was so important in Kashmir, the industry became highly developed and specialized. The shawl industry was so specialized that more than 12 specialists would be involved in one shawl. The weavers were all males who began to learn at age 10 years, at the same time as the girls began to learn to spin. The process of making a shawl started with the spinners; these were generally women working in their own homes. The women would separate the hairs of the fleece and then spin them. The yarn would go from the spinners to the dyers. The dyers bought and sold yarn independently. According to legend, the dyers were known to produce sixty-four different tints, most of these being vegetable dyes. From here the yarn would be sold to the shop masters. The following people were involved:

- (1) Warp-maker: This person twisted yarns into required warp thickness
- (2) Warp dresser: This person stretched the warp
- (3) Warp threader: This person put warp through heddles
- (4) Pattern drawer: This person drew patterns; he was the highest paid
- (5) Color caller: This person worked from bottom up; he sat and called out colors and number of warp threads to be covered, to the Pattern Master
- (6) Pattern Master: This person takes down the color-caller's directions
- (7) Group of people who prepared Warp Borders
- (8) Weavers: This group of people were made up entirely of men and they were very poorly paid
- (9) Finisher: This person put the parts of shawl together. He was responsible for touching up and cleaning
- (10) Shawl Broker: This person was intermediary and the main profit-maker

Thus, as one can see, the Shawl industry in Kashmir was highly specialized.



STEM STITCH
SATIN "

COLORS: BLUE
PINK
ROSE

BLACK OUTLINE

SIZE: $\frac{3}{8}$ "

APPROX: 85 STITCHES.

The second type of Kashmir shawl, the embroidered, worked or 'amli' was introduced into Kashmir during the early 19th century. According to John Irwin, one Khwaja Yusuf, an Armenian in 1803, an agent of a Constantinople trading firm, introduced Needlework (embroidered) shawls which would be produced at one-third the cost of the loom-woven shawls. Therefore, Yusuf hoped these shawls would undersell the loom-woven shawls and thus take over the market. The embroidered shawl rather than the woven shawl could enter England without the twenty-six percent duty on the article. The square shawl or umlee Roomal (Rumāl) was suited to the European and American tastes and was made and sold singly. These shawls continued to be made until 1850, when the craftsmanship began to deteriorate as displayed in the poor quality of the later pieces.

Kashmir Shal (cont.)

The embroidered shawl was one of a combination of four styles of embroidery stitches on a plain ground. The four styles are: (1) Amlī (2) Chikan (3) Doorī (4) Irma.

The first, and most beautiful style of embroidery, is called "Amlī". This is the style of work used on the most valuable shawls. It is done in Cashmere thread chiefly on Cashmere cloth but can be and is, worked in silk and cotton as well. The main characteristic of this style is that the design is worked in almost imperceptible stitches and covers the whole ground in an elaborate pattern. The design is so closely worked that nothing of the ground is visible, and not even a pin can be inserted between the stitches. Needless to say, articles produced in this way are expensive.

"Chikan" work is done in satin stitch in silk, cashmere or cotton thread. It does not cover the whole ground, nor is it so closely embroidered as in the "Amlī" style. The designs in which it is worked are mostly floral. It is very popular for curtains, bedcovers, etc. Dr. Watson indicated that this type of work (chikan, Chinak-Kari or Chikan dozee) also comprises a variety of net work. This is formed by breaking down the texture of the cloth with needles and converting it into open meshes. There were about thirty varieties of net work. Frequently, the Mohammedan dresses were ornamented in this manner.

"Chhabī" work is similar, the distinction being that this term refers to white embroidery on a white ground. The style is chiefly used for ring shawls.

"Doorī" or knot stitch embroidery is done in one color only, usually to match the ground work. It is a cheaper form of embroidery, but is rich and restrained in effect and so is popular for shawls and chogós.

"Irma" chainstitch is the cheapest and coarsest form of embroidery to be found in Kashmir. It is usually done on rough homespun cloth or cheap cotton material, the design covering the whole ground. A great deal of this work is exported, but Kashmir embroidery should not be judged by it.

The Do-rookhi shawl has combined the skills of the weaver and the embroiderer to achieve another height of excellence. Usually both sides are exactly identical in the Do-rookhi shawl. The fine embroidery outlines are done on the woven design to enhance the sharpness of a particular form. The creations with a needle seem almost unimaginable.

There were several interpretations found at different periods during the past 100 years for the origin of the shawl designs. Most of the designs came from nature such as plants, flowers, trees and shrubs as the use of human or animal forms were prohibited by their religion. As stated earlier, designs in this part of the world were steeped in religion and philosophy. One account gave the characteristic 'cone' patterns as being inspired by the jewelled ornaments in the turbans of the Mughal emperors. The Kairī (Paisley) motif in Hindu means "Mango" and the similarity of the shape of this motif to the Mango (egg-shaped) makes the Indian call it the Kairī motif. In most shawls, the Kairī or Paisley design was generally always most dominant. Each one of the motifs was very different; therefore, there was no monotony in the designs. The color combinations and designs used had a significant meaning according to the symbolism in the religion and culture. The people of Kashmir were remarkable artists due to their great color sensitivity.

These articles have tried to give an introduction to the Kashmir shawl, which may stimulate additional reading on your part. It is only now, after all my reading, that I have begun to understand, appreciate and even more treasure the embroidered Kashmir shawls that I have. If you have a shawl in your attic, take it out and begin to look at it from a different perspective.

JAMMU
AND
KASHMIR
(STATE)

LAHORE
PUNJAB
(STATE)

DELHI

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"THE PATCHWORK POINT OF VIEW" - by Jill Jarnow

A good beginner's book into the world of patchwork. Gives help in looking to learn, learning to see, remembering what you see. Fabrics to use, tools needed and different techniques and many, many projects to do. Publisher: Simon and Schuster, New York.

"DESIGN FOR EMBROIDERY" - by Betty Whyatt & Joan Oxland

This book offers a course of study to encourage visual awareness and adventurous needlecraft. It is a way of working which the authors have tried with pupils of limited artistic experience and which seemed to succeed. Good illustrations throughout the book. Publisher: Mills and Boon, London, England.

"COUNTED THREAD EMBROIDERY" - by Jean Kinmond

This growing in popularity medium is well expressed in this book and the author gives many details, designs, charts and full working instructions for a great variety of useful articles to be worked. A good book for the counted thread enthusiasts. Publisher; B. T. Batsford Ltd.

"PATTERNS FOR NEEDLEPOINT" - by Hope Hanley

This book is not up to the usual Hope Hanley books - has simple designs and not too inspiring. Publisher: Charles Scribner's Sons, New York

"DEERFIELD EMBROIDERY" - by Margery Burnham Howe

For the Creweller, this is a thorough work on the Blue and White Needlework worked by those founders in 1896 who first revived American Colonial Embroidery, developed vegetable dyes and established a successful village industry. Thorough explanation of the individual motifs to be found in this embroidery, and of great assistance to the embroidress who works in one color range. Publisher: Charles Scribner's Sons.

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