

SUMMER 1977

CH IV - IV



Embroiderers' Association of Canada inc.,

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

LETTER FROM THE EDITOR:

It is very gratifying to receive the complimentary letters from old Members and new Members as a result of our Quarterly. It is a labour of love because of an all-consuming interest in the Needle Arts. I feel sometimes like an 'addict' who is turned on when I see unusual color combinations, new designs, new uses for old techniques. There is so much excitement in the Embroidery World today - and it is mushrooming at so great a pace that it is hard to keep up with all the new innovations.

Embroidery can be found anywhere, on anything, in anything, and considering the fact that Embroidery adornment came before woven cloth, it is truly an old art form!

It is hoped that all Needle techniques will be covered within your Quarterly in time. In order to do this - HELP is needed. Each one of us has something to give, either from what we have read, gathered from experience, or shared with someone else. It is these things that help to make up the educational material and interest in the Quarterly.

You don't have to be a Literary Genius to write an article - just 'talk' on paper. Members will appreciate it.

This is a sincere appeal to all of you out there - to CONTRIBUTE. We need to be 'fed' material in order to 'produce' something of interest.

Take pen in hand - don't put it off - do it today!! I look to an overwhelming response from all of you.

Happy writing and keep on Stitching.

Leonida Lethurdale

OF INTEREST TO TRAVELLERS:

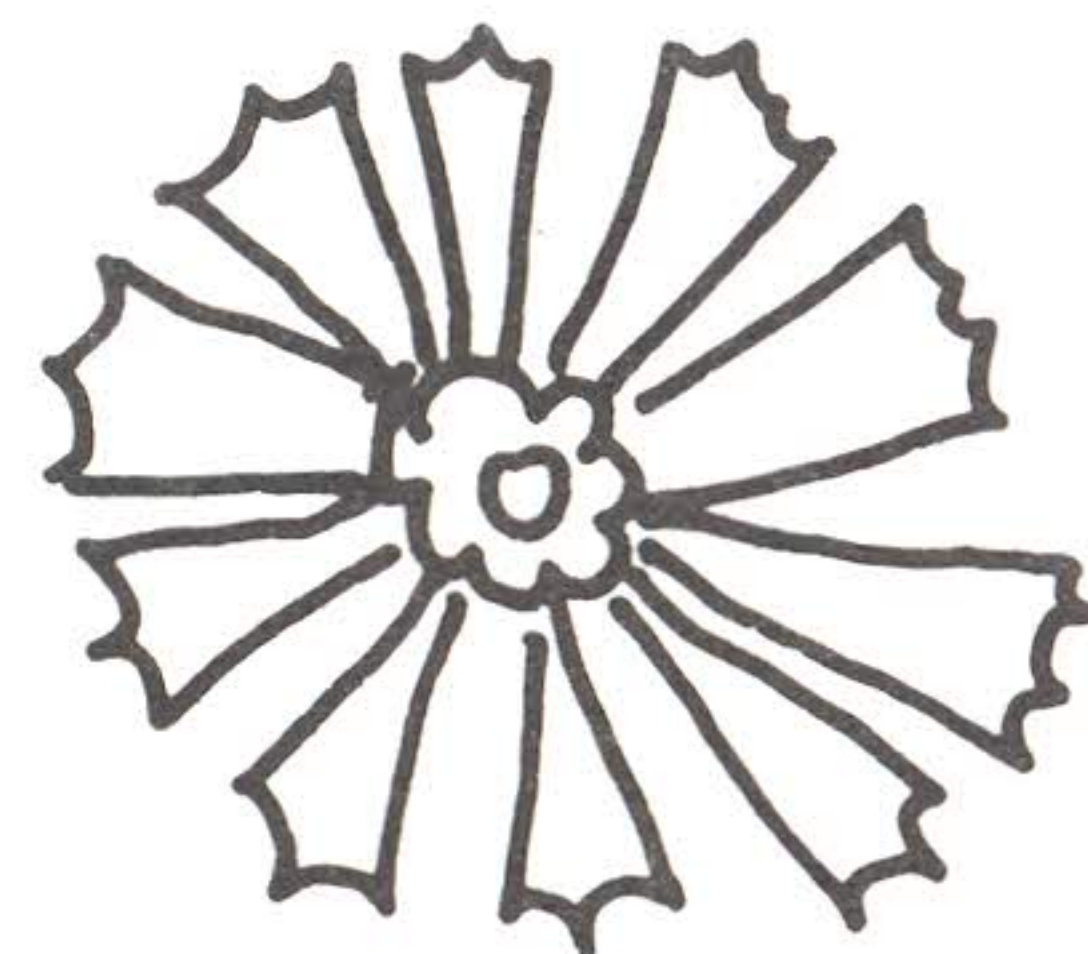
The North Shore County Day School of Winnetka, Illinois annually holds an Embroidery Exhibit of note. Your editor has visited one of these exhibits and was very impressed. It continues to improve in content and display arrangement, through their annual experience.

This year, they are featuring one area from England and one area from Canada.

EAC was asked to help secure suitable pieces, of a cross-section of Needlewomen and invitations went out to a goodly number to participate. As a result, we will be represented with both flat and dimensional embroideries.

Invitations are sent out and people come from all distant points of the United States to see this show. If any member is in the area - do make a point of going to see this Exhibit and report back to your Editor for a follow-up.

Dates: October 14th through 19th, 1977.



FALL SEMINARS:

October will include Seminars as follows:

THE EMBROIDERERS' GUILD OF AMERICA, INC., will be holding their Annual Seminar in Denver Colorado, October 23rd through 29th, 1977. Contact: Marion MacIntyre, , Littleton, Co. 80120.

National Standards Council of American Embroiderers will be holding their Annual Meeting at Pine Isle, Buford, Georgia, October 16th through 21st., 1977. Contact: Joan J. Gaylord, Conyers, Georgia. 30207

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EMBROIDERERS' ASSOCIATION OF CANADA - under auspices of Toronto Guild of Stitchery Chapter

JURIED SHOW

TORONTO-DOMINION CENTRE

April 24 - May 8, 1978

ALTERNATIVE METHOD OF ENTERING:

Those who do not wish to submit slides for jurying, may send the finished article instead, ready for hanging or placing in a display cube, by REGISTERED MAIL - POSTMARKED NO LATER THAN FEBRUARY 1, 1978 to:

Mrs. Barbara LeSueur

Toronto, Ontario.

N.B. Change from original entry form to read: Postmarked no later than February 1, 1978. NOT - "Received by February 1, 1978", as on original information sheet.

ENTRY FORMS AND COPIES OF ORIGINAL ENTRY INFORMATION may be had by writing Barbara LeSueur at the above address.

READON FOR FEBRUARY 1, DEADLINE: The entry date gives those entering slides for jurying time to receive their acceptance notices and mail in their finished pieces by April 10th. It also allows for any unforeseen mail delays. This method of slide jurying has become more widely used in the last year or so because of the high cost of postage, mail strikes, and the higher risk of sending things by mail.

INSURANCE: All entries will be insured at the owner's valuation as stated on the entry form, not to exceed \$500. Exhibitors wishing to enter pieces exceeding \$500 must carry their own insurance. Insurance covers all entries from our receiving date to the return date by registered mail. (Return postage to be pre-paid by the exhibitor at the time of sending in the entry.) Those who send in finished pieces by Feb. 1st., instead of April 10th. may be asked to pay the additional insurance, if it proves to be quite costly. (These figures were being worked out in July as this went to press.)

RIBBONS: The Jury Committee will award some ribbons for outstanding pieces. Each exhibitor will receive a printed certificate that she or he has exhibited in the show.

BECOME A CHARTER MEMBER OF EAC JURIED SHOWS

ENTER THE FIRST ONE!

SEND FOR YOUR ENTRY FORM NOW

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STUDY BINDER-BASIC CANVASWORK

In February 1977, eleven members of the Toronto Guild of Stitchery formed a Committee to create the first E.A.C. Study Binder. Its area of concern was to be basic canvaswork, and after research and discussion, we decided upon a format which could be divided into 6 different sections:

- Section "A" - A Brief History of Canvaswork
- Section "B" - Helpful Hints for Canvasworkers
- Section "C" - Some Meshy Fibre Samples
- Section "D" - Ten Stitches
- Section "E" - For Left-Handed Stitchers
- Section "F" - Reference Books

It is in "Section D - Ten Stitches" and "Section E - For Left-Handed Stitchers" that the talent of the Committee members is most evident. For each stitch there includes:

1. A graphed and written description of how it is worked.
2. Characteristics of the stitch.
3. Mesh "A" (8" x 11") which shows various samples of the basic stitch when worked in different fibrous mixtures of fibres.
4. Mesh "B" (8" x 11") which shows variations of the stitch.

Each sheet of paper with descriptions were typed and piece of mesh has been inserted into plastic liners and the whole has been fitted into a large ring binder.

The Study Binder was completed in time for our June Meeting and the very enthusiastic response from our Membership has been most gratifying. Everyone agrees that the Binder is a clear and imaginative introduction to the basic elements of canvaswork.

Our Guild Members have asked for use of the Binder until September 1977. It will then be mailed to the Ottawa Chapter so that Marion Turner, their President (who also sits on the E.A.C. Education Committee), can show it to the Ottawa Guild.

The Binder will be at E.A.C. in Winnipeg by November 1977. It can be borrowed by any Guild Member or Chapter for the cost of the postage, and we would encourage everyone to take advantage of this opportunity.

The Members of the Toronto Guild of Stitchery, who worked on the Study Binder, are listed at its beginning but, if I may, I should like to thank them again on behalf of the E.A.C.

We look forward to more Binders from other Chapters or individual readers. It's a very worthwhile, enjoyable project.

Sandra Pady
President
Toronto Guild of Stitchery

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Make your reservation for Study Box - and it will be sent out in order of receipt of request. WRITE:

STUDY BOX
EMBROIDERERS' ASSOCIATION OF CANADA INC.
90 East Gate
WINNIPEG, Manitoba
R3C 2C3

RIO GRANDE TEXTILES

When early Spanish colonists came to the American Southwest in the latter part of the 16th century, they brought with them the weaving tradition of the late Middle Ages of Europe. This tradition relied upon the use of upright spinning wheels, a horizontal loom, and wool, flax or cotton as raw materials. These features contrasted in many ways with the native weaving tradition which they encountered--the Pueblo--since Pueblo weavers relied upon a spindle and whorl for spinning, a vertical loom, and cotton and other vegetable fibers for materials. Embroidery was common to both and eventually a blending of other elements occurred, leading to the production of what have been called "Rio Grande Textiles". The new tradition retained the use of the European horizontal loom, wool and Old World indigo dye, adding the Pueblo spindle and whorl, local dyes and a new type of horizontal spinning wheel. With these techniques and materials the Spanish colonists and their descendants wove three basic types of textiles: plain-cloth (sabanilla), blankets (fresada), and carpets (jerga).

Plain-cloth, or sabanilla, is a plain-weave woolen which was often dyed with indigo and used for clothing and wool sacks. Plain-cloth was also sometimes used as the backing of colchas. Blankets, or fresadas, are the largest category of textiles made by Rio Grande weavers and were woven to be used either as an outer wrap of clothing or as bedding. Many, no doubt, served both purposes. The carpets, or jerga, first came into use in the Rio Grande Valley about the end of the 18th century. They are woven of coarse spun yarn in strips and are sewn together. Undyed light and dark wool are usually woven in a twill technique to form checks or plaids. These pieces were made to be used and were often thrown on the bare ground. Consequently few have avoided destruction from use.

While the Rio Grande textile tradition is basically a unique localized tradition that has developed out of its European and Pueblo background, it has had a number of outside influences from the Far East and China. Chinese tapestries and embroideries and oriental carpeting were shipped directly to Mexico from Manila and some of these pieces made their way north to New Mexico. Other Far Eastern pieces and techniques came across the continent to New Mexico from New Englanders who got them from England and the East Indian Trading Company. The Rio Grande weavers adopted an embroidery stitch which became the main technique used on pictorial pieces known as colchas.

At the beginning of the 19th century the Spanish specifically planned to influence the Rio Grande weaving tradition. They considered it a dying art and attempted to remedy the situation in 1805 by sending Juan and Ignacio Bazan, two master weavers from Mexico, to Santa Fe on a six year teaching contract. The project was so successful that the Bazan brothers left after only two years, feeling that their instruction was no longer necessary. The ikats technique of resist dyed weft was probably brought into the Rio Grande area during this period.

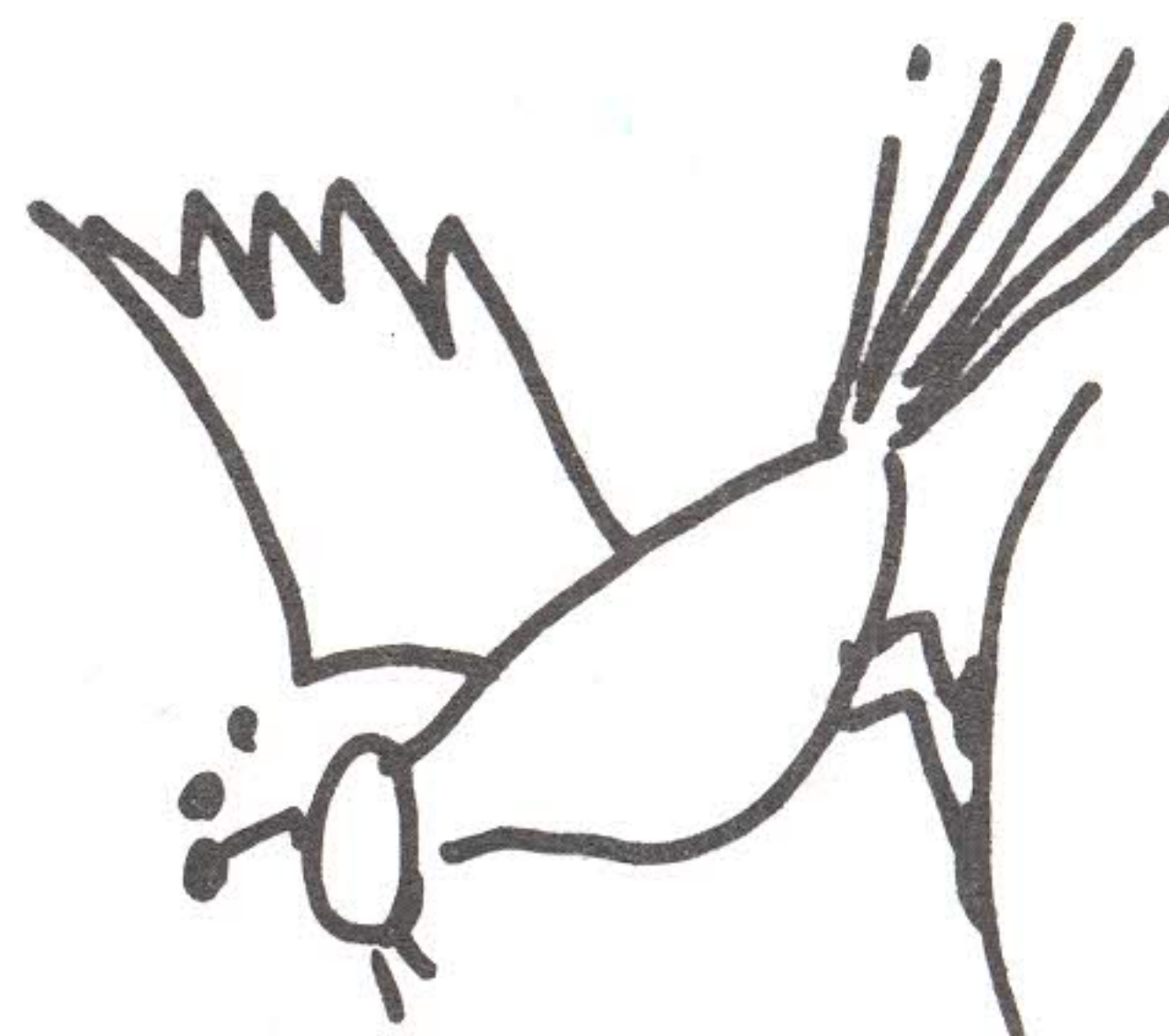
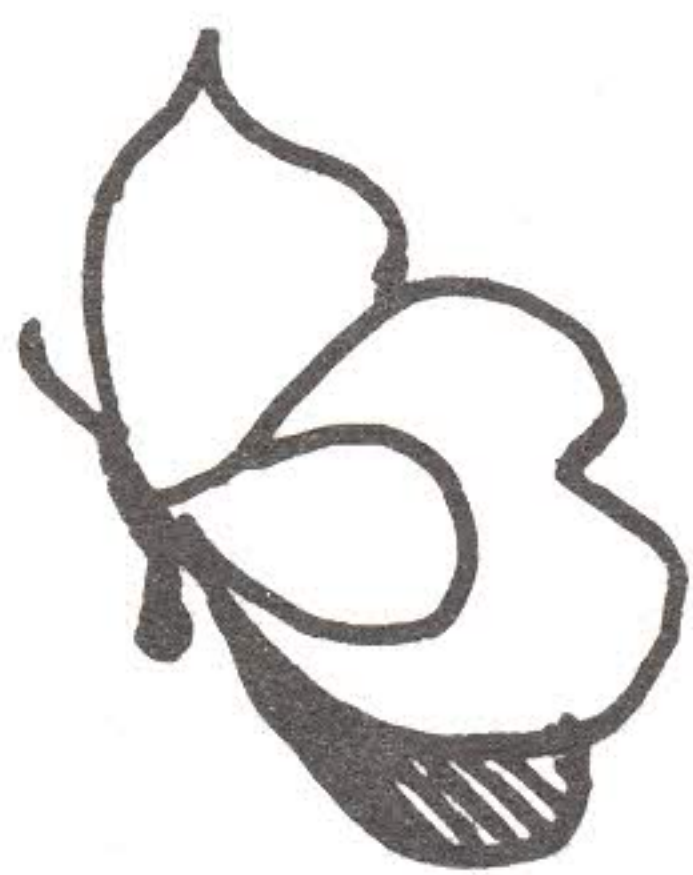
In the past, nearly every household along the Rio Grande Valley had done much of its own weaving. With the coming of the Anglo to the Southwest, and then the railroad (about 1880) other sources of raw materials and finished textiles became available to New Mexicans. Consequently the weaving of Rio Grande textiles began to decline. One localized area, the Chimayo Valley north of Santa Fe maintained the tradition and even strengthened it. Today the Chimayo looms have changed slightly to accommodate wider pieces and the weaving is of better quality, but the weaving is still very much like Rio Grande weaving of the past. Since Chimayo has been the primary center for the weaving of Rio Grande textiles for the last 50-70 years some people call all Rio Grande textiles "Chimayo". This is a misnomer, however, and they are much more appropriately called "Rio Grande".

At a superficial glance, Rio Grande weaving appears quite like Navajo weaving and the Pueblo weaving from which it had an early influence. With closer examination, however, it is quite easy to distinguish between the two. The Rio Grande horizontal loom is not designed to allow the twined end and side selvages which are usually put in on the vertical Pueblo-Navajo loom; multiple warp threads are left on the sides of the Rio Grande pieces to compensate for this lack of selvage. Since the pieces are cut off the Rio Grande loom the ends are knotted and almost always fringed. The narrower Rio Grande loom is usually warped in blocks of color while the Navajo use warp colors randomly. Since the Rio Grande loom is fairly narrow, a wide piece is often woven in two sections and joined together at the center--Navajo pieces are never woven this way. Wider single width Rio Grande textiles can be woven by double warping the loom, but these always have multiple warp threads in the center as well as at the margins. Finally, Navajo pieces often have "lazy lines", while it is impractical to weave this way on the Rio Grande horizontal loom.

Mexico was the source of other influences on Rio Grande weaving. Fine blankets woven around Saltillo, Mexico, (and similar ones from several other centers) provided models for design, if not for technique. (Even the bright outlining designs of the Navajo "eye-dazzlers" probably take inspiration from the Mexican Saltillos). The Rio Grande copies are far from the Mexican originals in quality, but the design elements and colors make them appear quite similar.

The religious or secular hangings that first appeared in New Mexico about 1743 are called "Colchas", which comes from the Spanish word for quilt. The colcha is usually a pictorial embroidery done with a series of long stitches. Short stitches, which "quilt" down the long ones, are perhaps responsible for the name. Colcha embroidery is usually done on plaincloth, but has been noted on other types of Rio Grande textiles as well as on plain flour sacks. The practice of colcha embroidery seems to have declined greatly with the coming of Anglo materials and techniques (about 1880), but a new tradition of colcha stitching (using raveled yarn from old blankets on homespun wool sacks) has grown up around Taos in the last half century.

NOTE: To preserve this very effective Stitch - a Colcha Stitch Society is active in New Mexico.



* * * * THE BEST PREPARATION FOR TOMORROW'S WORK IS TO DO YOUR WORK AS WELL AS YOU CAN TODAY.

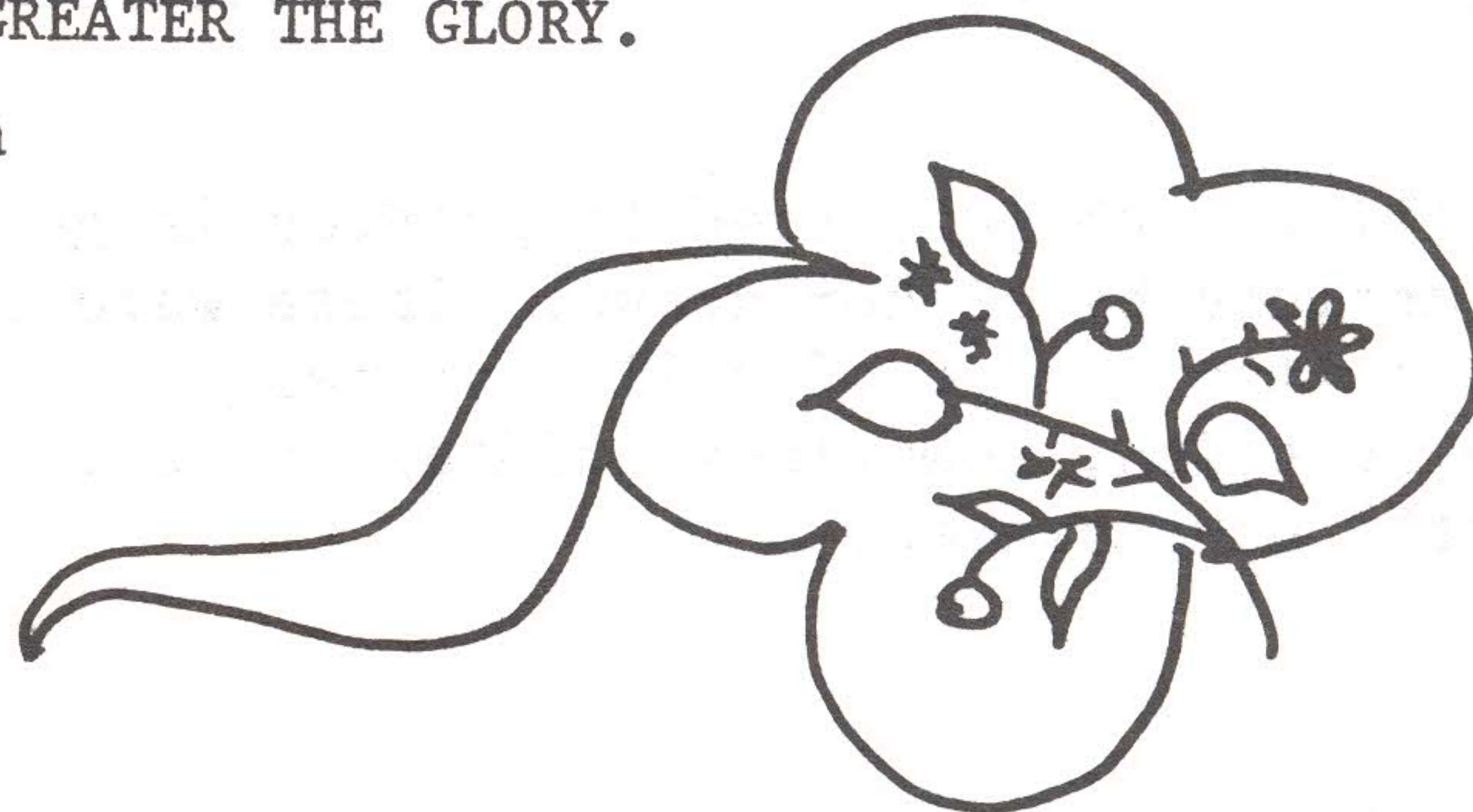
.....Hubbard

* * * * EXPERIENCE IS NOT WHAT HAPPENS TO A MAN. IT IS WHAT A MAN DOES WITH WHAT HAPPENS TO HIM.

.....Huxley

* * * * THE GREATER THE DIFFICULTY, THE GREATER THE GLORY.

.....Latin



PIMA AND PAPAGO BASKETRY

Pima and Papago are names that the early Spanish explorers first applied to several groups of American Indians who occupied sections of the desert regions of southern Arizona and northern Sonora. Today these two groups share (and did even more so in the past) a great number of features of their culture. Probably the primary reason for applying two different names to the groups was the fact that they lived in two different environments. The differences of the environments required differing degrees of dependence on cultivated crops and consequent differences in settlement patterns and political organization.

The Pima inhabited the Gila River and Salt River Valleys and called themselves the "River People". They used the irrigation techniques of the Hohokam and were primarily settled agriculturists. A pattern of fairly stable village settlement and political autonomy grew from this type of land exploitation.

The Papago ranged more widely than the Pima and moved seasonally in pursuit of water. Spring and summer camps were located near flood plains for crop cultivation. The Papago also gathered wild fruits and seeds. In winter they moved to mountain spring areas to hunt. As a result of this semi-nomadic existence, the Papago had a less structured domestic and political organization than the Pima.

The Pima and Papago have a long history of basket making behind them which dates possibly as far back as 6000 B.C. when peoples of the ancient Desert Culture made utilitarian basketry wares. Less fragile than pottery, baskets were used for the collection of wild vegetable foods, carrying firewood, moving earth in irrigation ditch construction and cleaning, storing household goods and products and even for making saguaro cactus wine. The latter process made use of sturdy gathering baskets, loosely plaited straining baskets and heavy water-tight baskets used in the final stages of making the wine syrup.

The Pima (and Papago of the past) are most well known for their close coiled basketry. The light colored willow and black Devil's Claw (*Martynia*) were used as sewing elements around a bundle foundation of split cattail stems. The even and tight placement of the stitches in an aesthetic manner mark the sign of a very capable basketmaker. Miniature baskets are one step farther in the weaver's demonstration of capabilities. Some are as small as one quarter of an inch in diameter and are well made with the traditional materials and techniques.

Twilled plaiting is a true basket weaving technique which is no longer used by either the Pima or the Papago. However, the Pima-Bajo of Sonora, Mexico, still use this technique in weaving their double-layered baskets. An over-three, under-three weave pattern of broad leafed agave was the usual pattern for the Pima and Papago and was used to produce such things as sleeping mats, eating trays, head bands, and containers for shaman's paraphernalia.

Another technique no longer used is foundationless coiling which is a knotless finger weaving process that was used to make the Kiahas, or burden baskets. These nets were woven onto a hoop and used in conjunction with a forked stick for carrying large, bulky loads of wood or other utilitarian materials up to one hundred pounds.

The coiling technique used to produce large grain storage baskets is also no longer practiced by either group. These were usually made with a wheat straw bundle sewn with strips of willow or mesquite bark. They were definitely utilitarian in function, sometimes holding up to 50 bushels of grain apiece, and were consequently undecorated.

Other types of baskets used by the Pima and Papago included: sieves and strainer baskets made from open work wrapped twining and plaiting techniques; brushes and whisk brooms made by binding together bundles of grass; head rings for carrying water pots; miniature baskets of horsehair; and cradle-boards whose visor is done in an over-two, under-three plaiting technique. Various colors of the crossing elements created a geometric design pattern in these visors.

American contact following the 1846 war with Mexico caused thorough changes in the traditional ways of life for both the Pima and Papago. The introduction of wheat and surplus farming, as might be guessed, was less foreign and more successful among the Pima who were already settled agriculturists, than among the Papago who still roamed between spring and winter camps. Also, the friendly and more permanent Pima villages made convenient stop-overs for gold seeking people rushing from the east to southern California. Consequently, the Pima acquired the material culture, as well as the social philosophy and problems of whites sooner than did the Papago.

White contact had its effects on all aspects of Pima life, including the manufacture of basketry. The need for baskets was being replaced by glass and metal containers, but their production was increasing as a tourist item. Perhaps this was brought on by a need for an alternate source of subsistence resulting from the decreasing agricultural abilities of the river that was carrying less and less water; or perhaps it was a need for cash to buy more of the white man's products. Whatever the reason, some of the best Pima baskets were made when the need for them was greatly reduced (between 1870 and 1920).

The Papago seem to have been a little slower at recognizing (or at least exploiting) the tourist basketry market, but once started they have been very prolific. The style and materials of the Papago work, however, have changed. The change can probably be attributed to a number of factors. Some of these are: the reduction of river waters made the traditional materials of willow, martynia and cattail much more difficult to obtain; shapes and designs preferred by whites sell much better to whites; larger bundles and bigger stitches require less time and make basket coiling a more feasible form of income work.

In material, most modern Papago baskets use split stitches and sometimes widely spaced sewing elements of yucca and martynia over fairly large bundles of bear grass. The shapes vary from those of the more traditional plates and ollas to waste baskets, clothes baskets and even human or animal figures.

Today many of the Pima and the Papago live on reservations but their reservations are still on or near their traditional homelands. The Pima occupy the Salt River Reservation on the eastern border of Scottsdale, and share the Gila River Indian Community, south of Phoenix, with the Maricopa Indians. The Papago have the second largest reservation in the United States around Sells, Arizona, and also have smaller reservations at San Xavier, south of Tucson, and at Gila Bend. Pima basketry is almost a thing of the past; only occasionally is a new Pima basket made. Papago basketry, however, is more prevalent than ever, in fact, they are probably the most productive basket making group in the United States today. Are the Papago just sticking with their conservative past, or have they a new adaptation? Perhaps time will tell.

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* * * * AS A FIELD, HOWEVER FERTILE, CANNOT BE FRUITFUL WITHOUT CULTIVATION,
NEITHER CAN A MIND WITHOUT LEARNING. Cicero

THE FORBIDDEN STITCH

by *Jacqueline Enthoven*

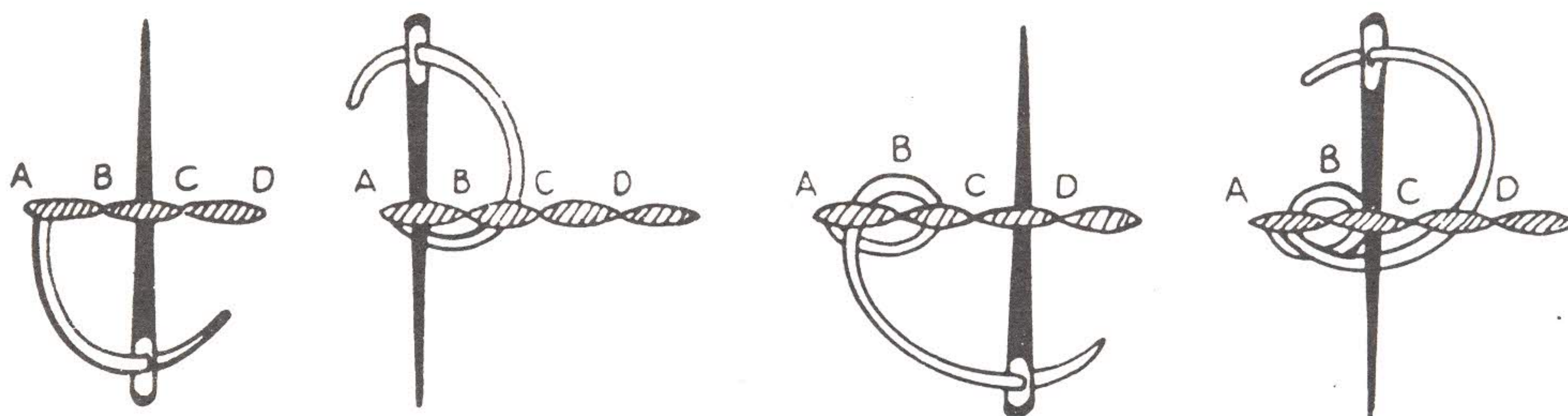
© 1977, Jacqueline Enthoven

The following article is being reprinted with the kind permission of the Author:

I have been asked to write this article because, with the revival of interest in Chinese culture, there has been confusion in the description of Chinese stitches, both in recent books and in stores.

The Forbidden or Blind stitch is in fact the Pekinese stitch used for centuries in China, especially in the Peking area, in such an unbelievably fine manner that the young workers became blind. It became a national problem.

The Pekinese stitch is worked in two stages: First a row of Back stitches, from right to left. These are then interlaced, working from left to right. The linear designs to be embroidered were first marked very lightly with a fine brush. Chinese embroideresses would then follow the lines with Back stitches, approximately 35 to 40, yes, FORTY TO THE INCH. This in itself is quite a feat when you consider doing this for over ten hours a day, every day. When the Back stitches were completed, little girls as young as 8 years old were given the job of interlacing these incredibly small Back stitches. After a few years of this, the intensity of the unrelieved focusing of the eyes made the children lose their sight. Something had to be done to stop the burden of caring for so many blind women: the stitch was forbidden.



Although I am still researching the exact year this happened, it may well have been the Dowager Empress T'zuhsi who gave the order, a conjecture on my part. The actual date of the edict is not what is important, her great interest in embroidery is. For many years there was no direct communication between the U.S. and Peoples Republic of China. Even books, magazines and newspapers were not admitted. During that time, a member of the Association of Chinese writers Teng Feng-tchang wrote in a French publication that on her 70th birthday in 1904, the Dowager Empress received among other things, the gift of two embroidered pieces, one by Chen Cheou, a famous elderly embroideress, the other by her young apprentice Kin Tsing-fen who at age 12 was already earning her living with fine embroideries. The two lived in Soochow, an embroidery center for centuries. The pieces so enchanted the Empress that she summoned the woman and the young girl to Peking so they could teach their art to the young ladies of the court. But the ladies would not work the very fine stitches and Kin Tsing-fen, young as she was, became the court embroideress until the fall of the Ch'ing dynasty in 1911. She returned to Soochow.

The story of Kin's subsequent life is fascinating. She was still living some ten years ago when Teng Feng-tchang wrote about her. He relates that she had embroidered a beautiful portrait of Mao Tse-tung, mentions her blending of beautiful stitches of the satin type and that she does not wear glasses. Her training around 1900 obviously did not include the Pekinese stitch.

A fine piece of Pekinese embroidery I own was made around 1880 during the Empress' lifetime. I hope to discover the missing date in due course. One significant fact is that one of my great uncles worked for many years in China towards the end of the last century. While there, his wife studied embroidery in Soochow, Peking and other cities. She shared much of what she learned with my grandmother and gave her beautiful pieces which I often had occasion to see. These must have been made in the latter part of the 19th century, at the time my great uncle was in China. I remember as a small child being shown by my grandmother the minute interlaced stitches, and the sad stories brought back by my great aunt about little Chinese girls becoming blind. This story no doubt was told to me as a reminder to look up and out frequently, obviously for a change in focus, as I learned to embroider.

It was interesting to me that when we were on the island of Madeira in February, 1974, the island of very fine embroidery, I saw no embroideresses wearing glasses. I was told by Mrs. Farra, owner of one of the major embroidery enterprises in Funchal, that the reason was that the women usually embroidered out of doors, looking around as they stitched, and that the change of focus strengthened their eyes. I am no ophthalmologist but I remembered the story of the little Chinese girls working indoors, and it all made sense.

After the Interlacing of Back stitches (Pekinese stitch) was forbidden, much embroidery in China was made with Chinese knots, a beautiful way of filling a shape. Although similar to a French knot, the method of working a Chinese knot is different. However fine the knots are made, they are not hard on the eyes and would not make people lose their sight. I described the Chinese knot at length in my book "The Stitches of Creative Embroidery" with the method taught in China to my great aunt. To the best of my knowledge, this was the first time this stitch was described in an American book on embroidery. The joy of it is that you can work it in the hand with no need of a hoop and it has beautiful shading possibilities.

Besides Satin stitch, Couching etc. much of the Chinese embroidery sold today is made with Chinese knots. Unfortunately, because there is little Pekinese stitch embroidery available, it has become commercially advantageous--no doubt through lack of knowledge rather than trying to deceive--to promote as Blind or Forbidden stitch whatever looks fine, loopy and old. It sounds exciting and a bargain at whatever price to be buying something called Forbidden, something that won't be done again. I should also add that some of the Chinese knots are so fine and packed so tightly that it is hard for the uninitiated to tell them apart from the Pekinese stitch. Sometimes I have to look very carefully with a magnifier to be sure. A Chinese knot that fine is nice to own!

Since some recent authors and some commercial enterprises are applying the name Blind stitch or Forbidden stitch to the Chinese knot, the matter should be clarified in the interest of all students of stitchery, Museums and store owners.

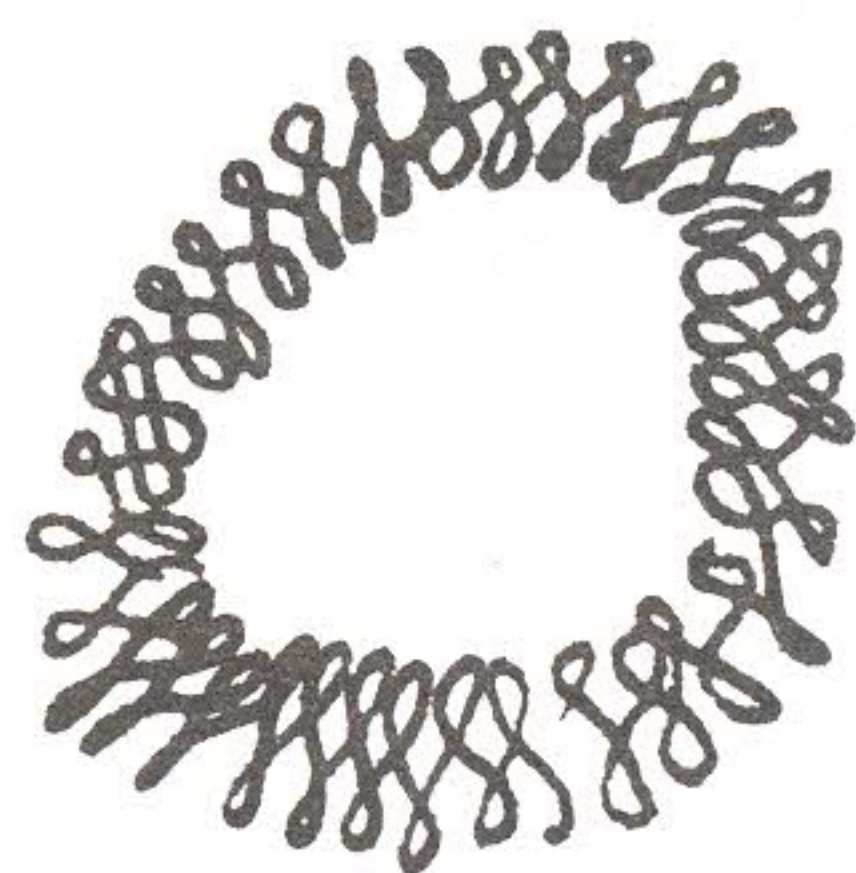
It is my hope that readers will help to straighten out this confusion whenever they come across it.

I would love to see each person concerned try interlacing forty Back stitches to the inch for 10 hours, without benefit of magnifier or added intense light. They would experience first hand why the Pekinese stitch is the Forbidden or Blind stitch of China.

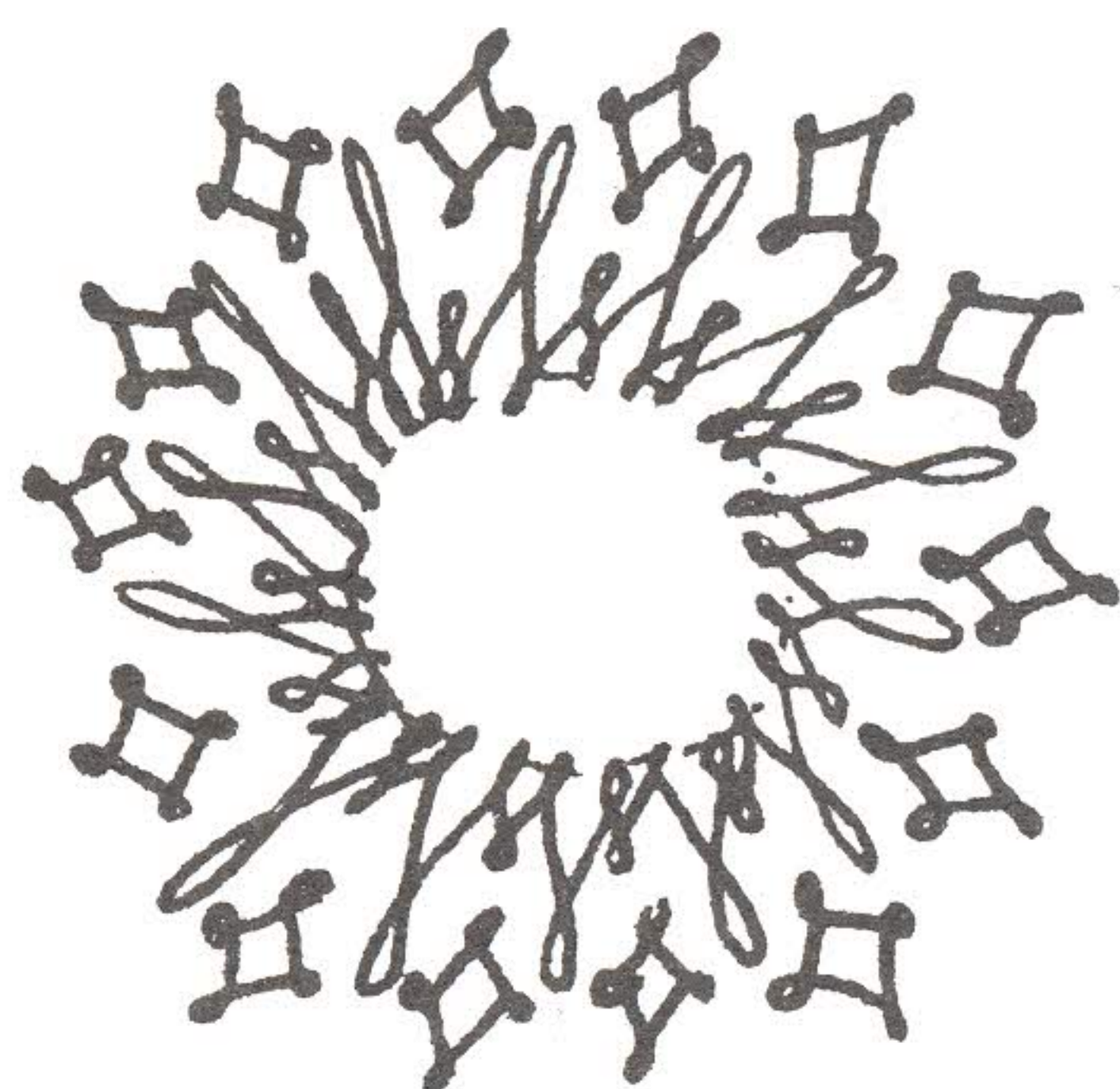
NOTE: Two weeks ago, (May 1977) while lecturing in Toronto, I went to the Royal Ontario Museum to see their fabulous exhibit of Ch'ing Dynasty costumes, beautifully displayed. There were magnificent embroidered garments from the wardrobe of the Dowager Empress T'zuhsi.

TIEDOWNS

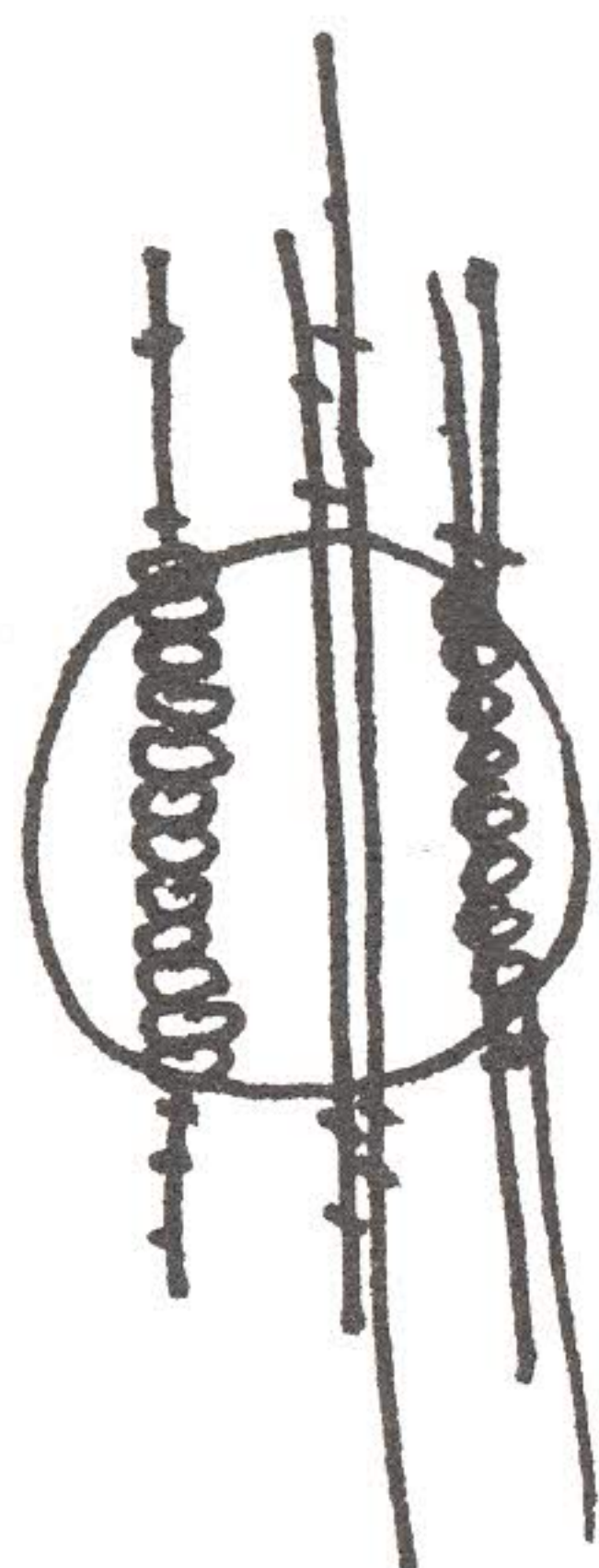
Workshop with Jacqueline Enthoven and the Shisha inspires one to look at ways to use various stitch methods that will enhance both traditional and contemporary embroidery. Following are a few examples, and you may think of more:-



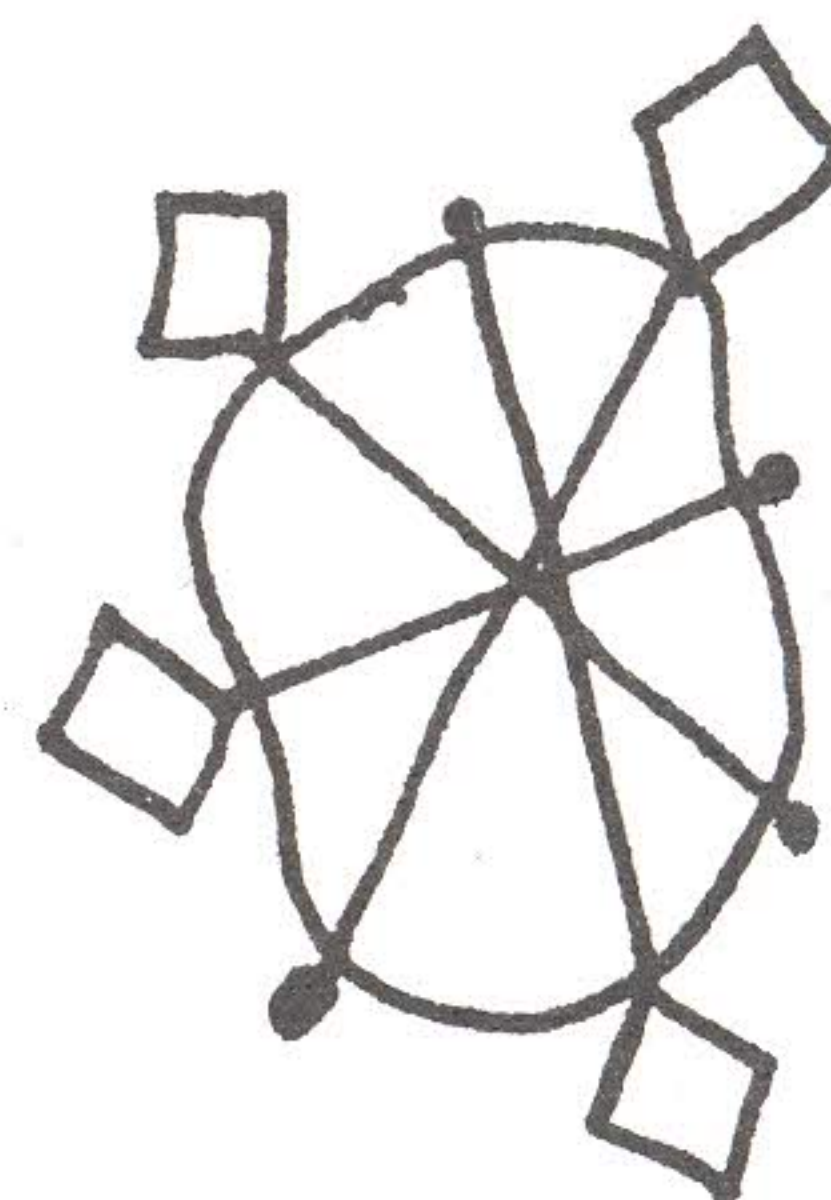
One of traditional methods of holding down Shisha



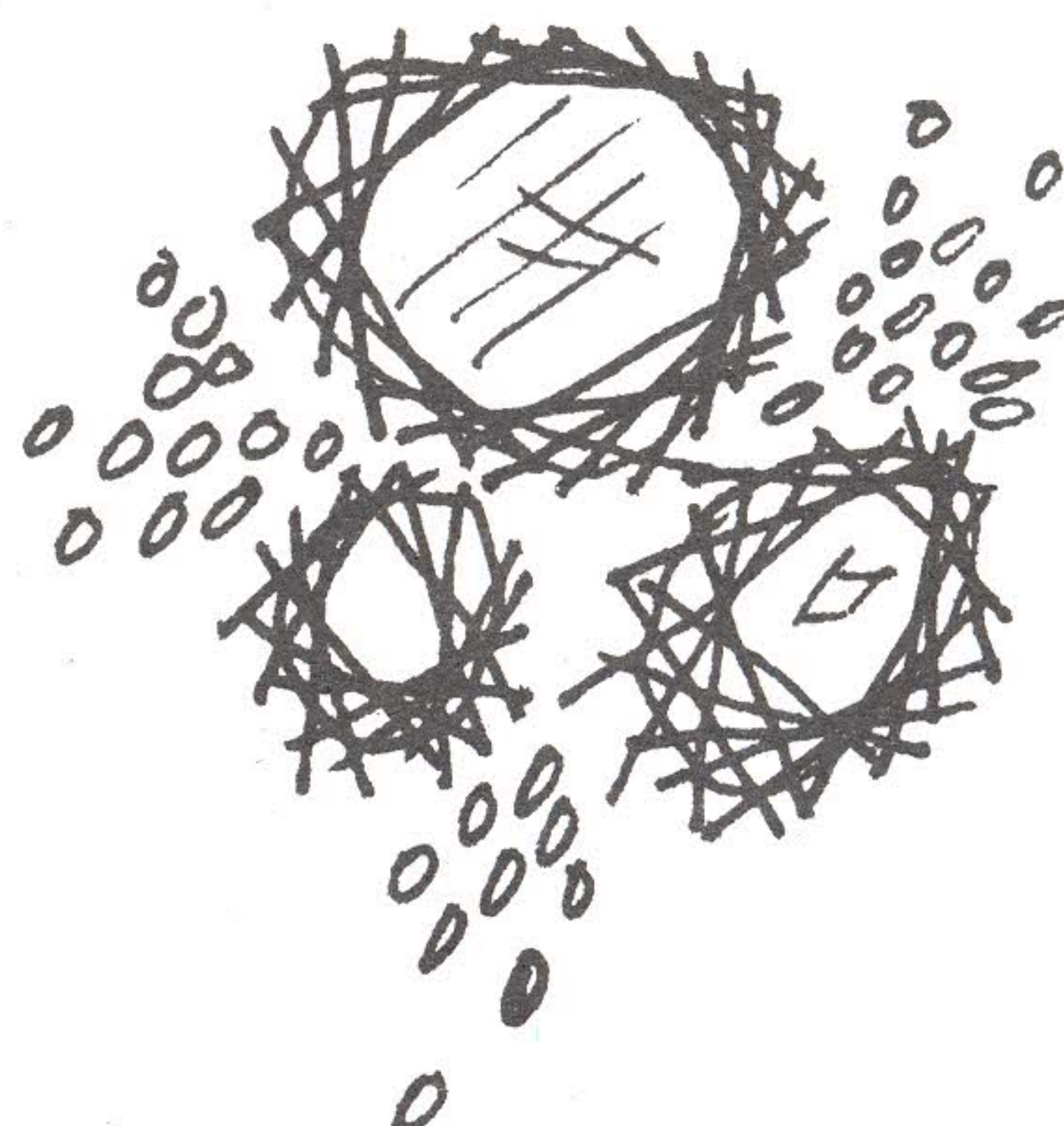
Extention of tradional Shisha tie-down stitch extended and to include an additional stitch in spaces.



Tie down with couched threads, some of which have small seed beads strung.



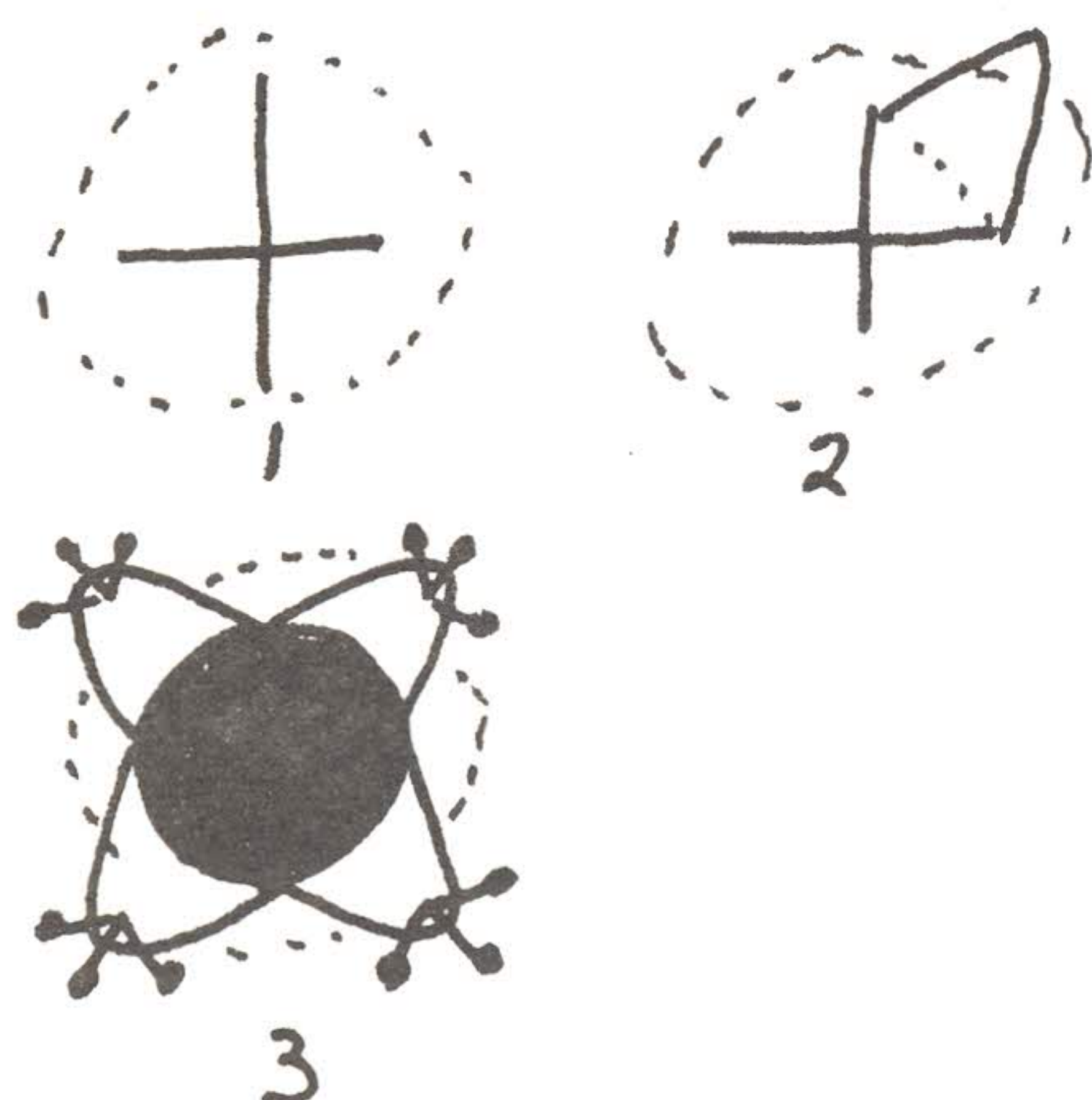
Random stitched with square block on one end done back-stitch fashion with a French Knot on opposite end.



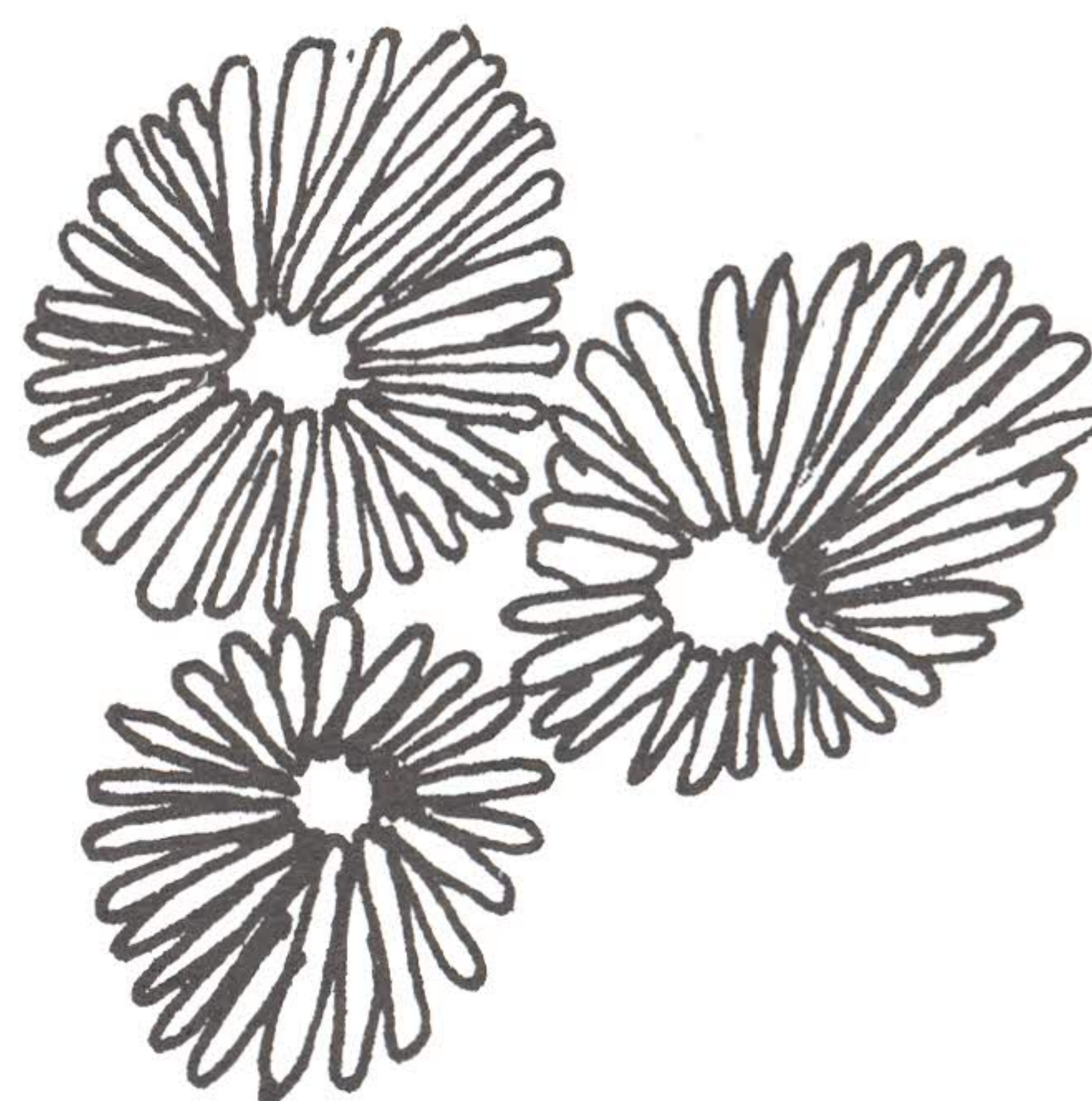
Crossed stitches spiralled round to hold Shissha. Seed beads added in random fashion.



Couch heavier threads in several rows around Shisha which has been previously secured.



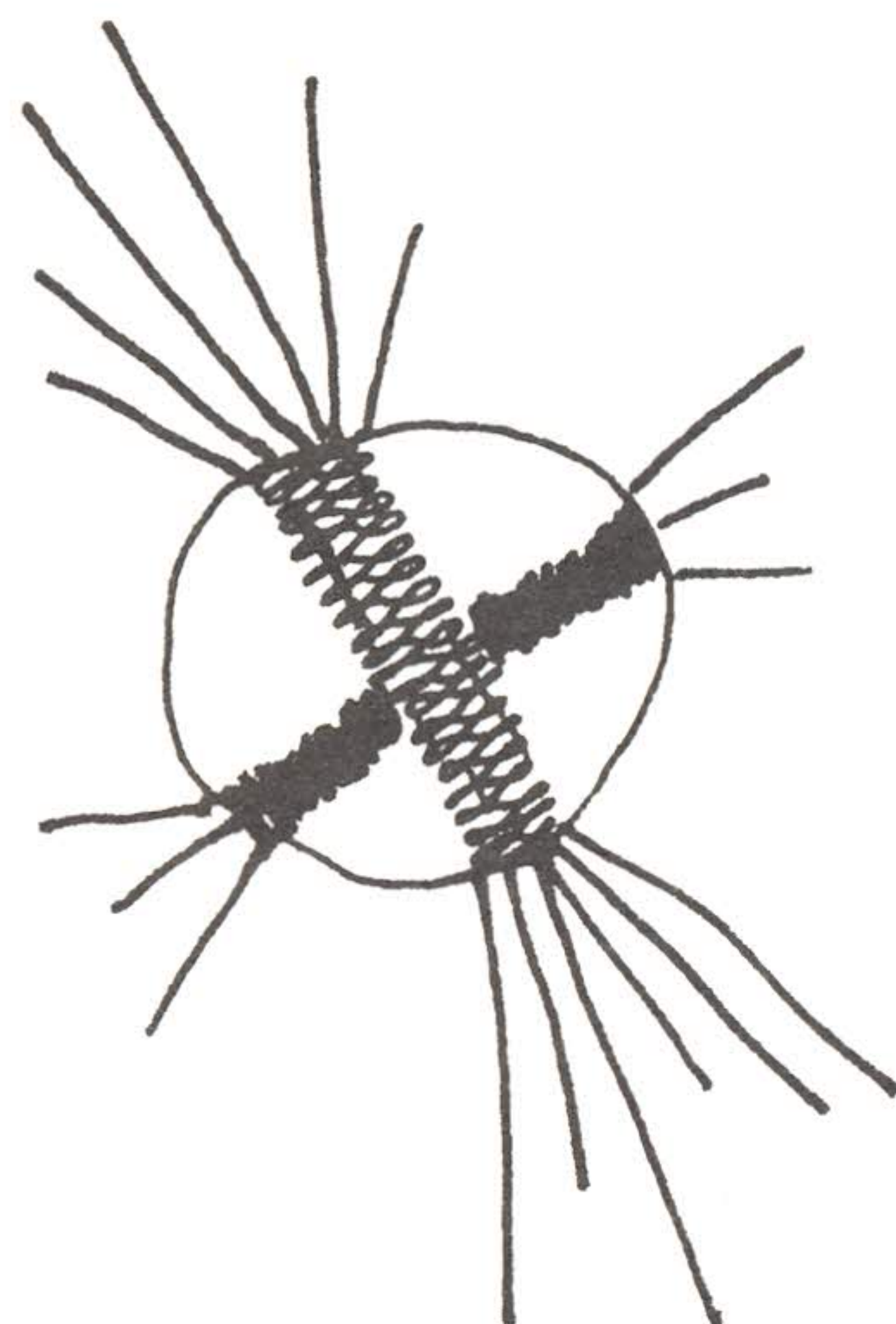
Slit fabric over Shisha as in (1). Pull back each corner and tie down with extended french knot.



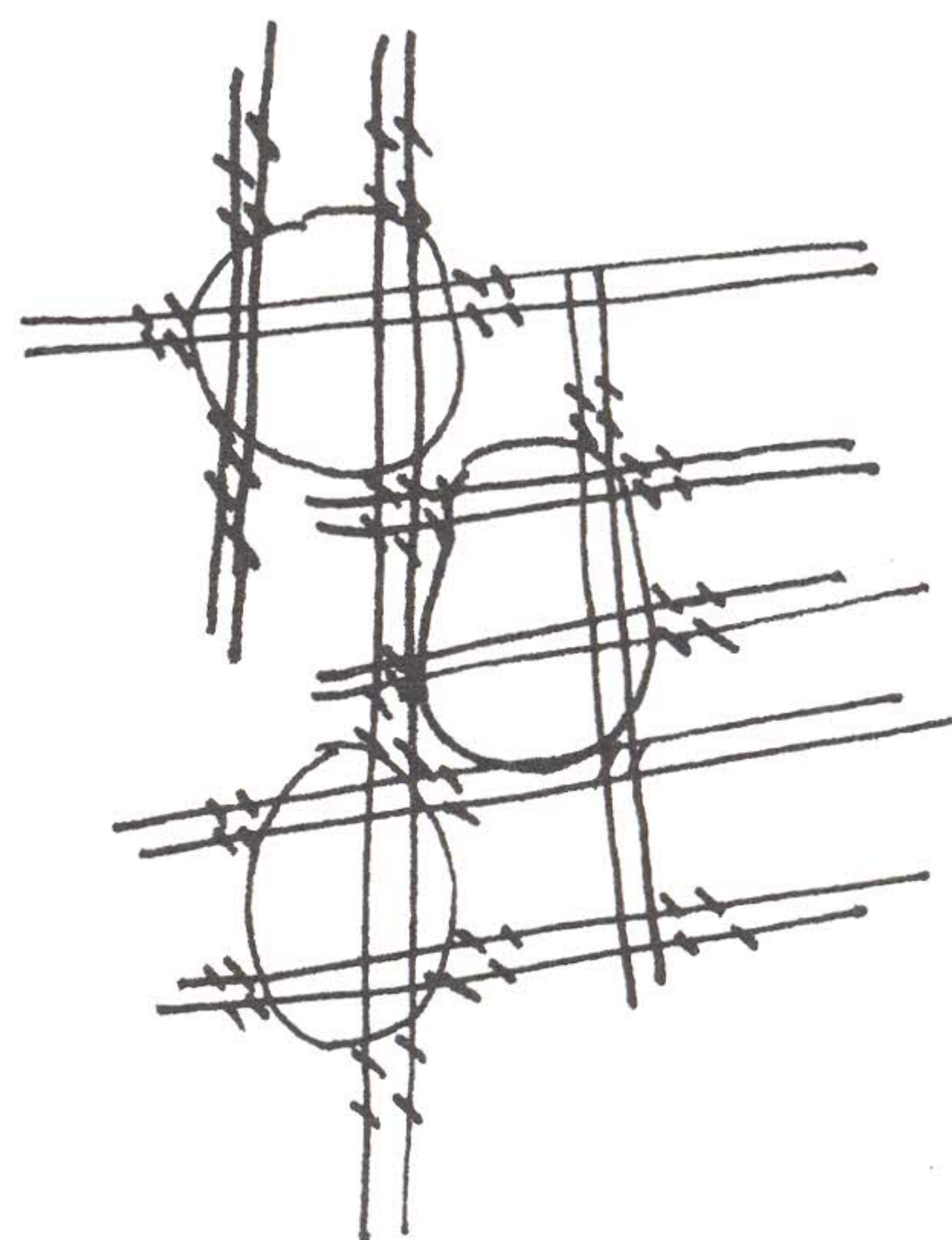
Stitch over small metal or plastic rings to hold Shisha.



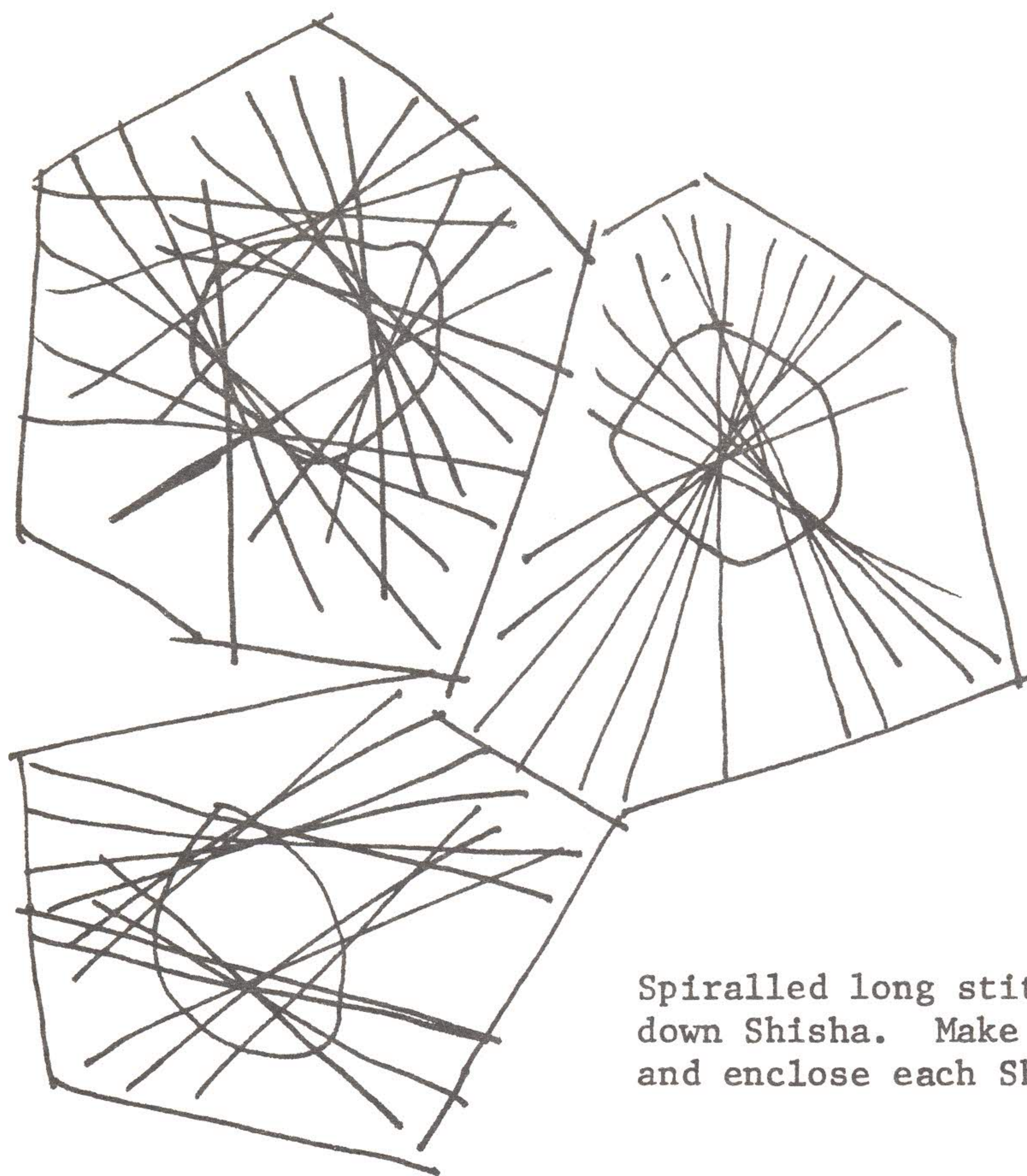
Enclose Shisha with Pekinese Stitch - then insert a thread through the loops on the inner part of stitch to secure Shisha.



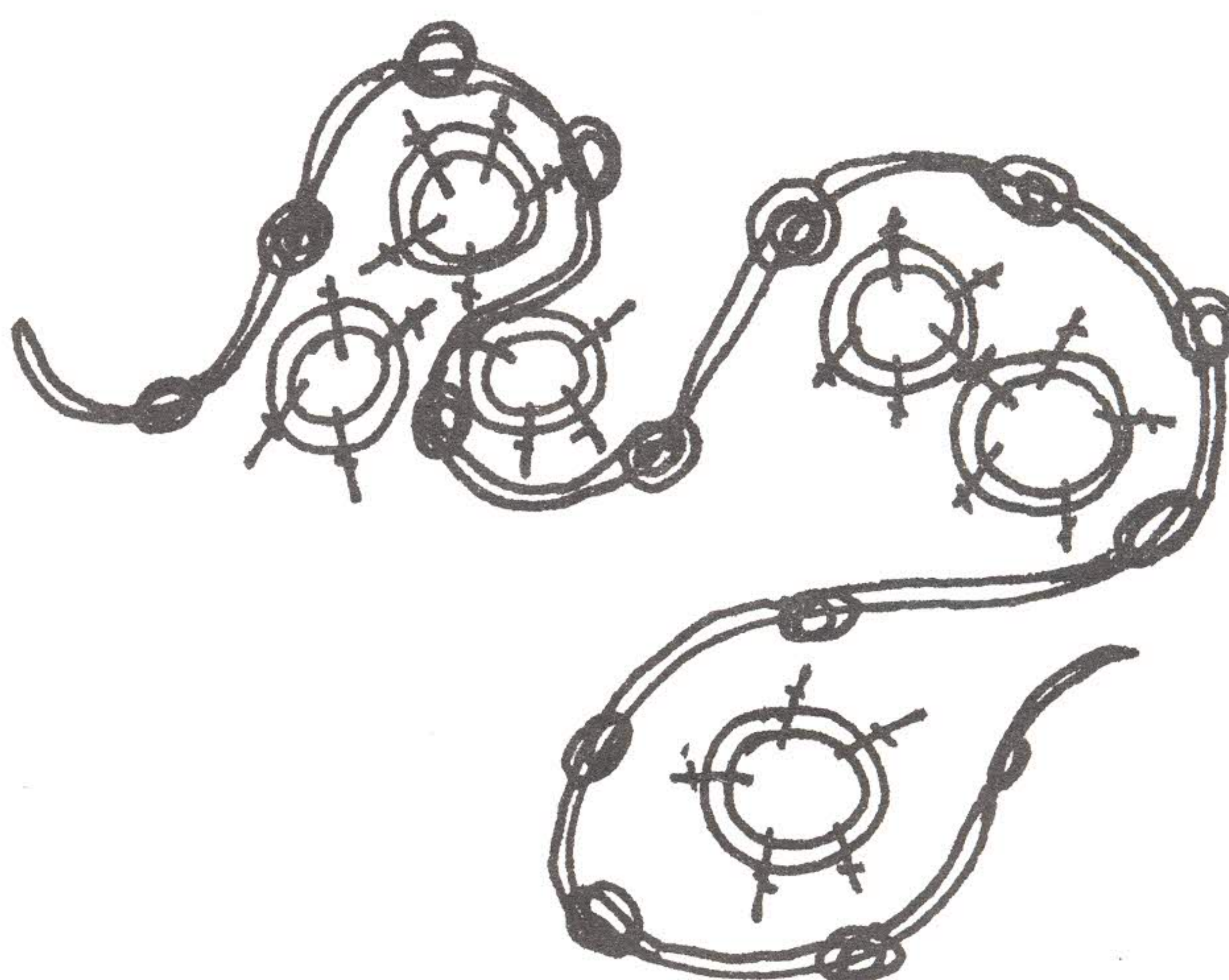
Needleweave and/or wrap tiedown threads over Shisha.



Couch long stitches over cluster of Shisha using metallic threads.



Spiralled long stitches to hold down Shisha. Make a grouping and enclose each Shisha.



Use small metal rings to mirror the surface over Shisha and tie down in any stitch of your choice. Encircle with heavier thread, knotting at random.

Of interest to all Craftspeople is the following article gleaned from the Christian Science Monitor:

BY Marilyn Hoffman
Staff correspondent of
The Christian Science Monitor
CHESTNUT HILL, Massachusetts

When James S. Plaut retired 10 months ago as secretary general of the World Crafts Council, he decided to tackle an international craft-marketing project quite as thrilling as any assignment he had undertaken in his long career in the field of design.

He has launched, as a retirement project, a nonprofit organization called Aid to Artisans, Inc., to facilitate the marketing of crafts produced throughout the world by disadvantaged artisans. His wife, Mary, is working with him at the project's headquarters at 54 Industrial Way, Wilmington, Massachusetts.

Breaking New Ground

The unusual organization, claims its president, Mr. Plaut, is breaking new ground as an exclusive supplier to museum shops across the United States. To date, some 45 of the more than 200 museum shops have placed orders. They include the Smithsonian Institution in Washington, D.C., the Museum of Fine Arts in Boston, Yale University Art Gallery in New Haven, Connecticut, Baltimore Museum of Art, the Art Institute of Chicago.

"Museum shops have become a very important market," observed Mr. Plaut, interviewed in his home here in a Boston suburb. "People associate these shops with uniqueness and a kind of quality and appropriateness of merchandise."

Mr. Plaut recalls: "During my 10 years at the World Crafts Council the most urgent request that we received from our contacts in over 80 countries was, 'How can you help us support our craftsmen?' The council could not take on marketing, since it is devoted essentially to the cultural aspects of the crafts. I concluded that, when I retired, I would try to establish such an organization. I became convinced that no craftsman can survive without a market, and that literally millions of working craftsmen around the world had no idea how to overcome this difficulty, whether in their own countries, or abroad."

The new organization will provide a market simply by buying the works of selected craftsmen in third world countries. Any eventual surplus earnings will, on a controlled basis, be returned to the craft communities which need assistance most. Sometimes a craftsman needs a new loom or a new kiln or some raw materials, and with a very modest amount of money the organization hopes to supply some of those needs. It can, of course, only scratch the surface, since millions of craftsmen suffer from similar deprivations. But Mr. Plaut hopes to keep villages whole, help maintain the dignity and integrity of craftsmen, and enable them to continue that work which they know and do best.

On an initial trip for their new venture to the Far East and Southeast Asia, the Plaunts not only selected choice crafts but located agents (government or otherwise) who could handle ordering, quality control, packing, shipping, and paper work to keep adequate quantities coming to the U.S.

"Romantically, it would be very nice if we could simply go to the villages and buy directly from the craftsmen themselves, but it is not possible to do that," Mr. Plaut explains. "Communications are very difficult."

In some countries, such as Haiti, Aid to Artisans is able to deal through a strong craft co-operative. "Right now," he says, "we are taking the entire production of small handmade sisal animals, made by 80 women who live in a village in the hills near Port au Prince..... Our orders make the difference between employment and unemployment. Our efforts may not be enormous, but it is a foreign-aid program that we see working."

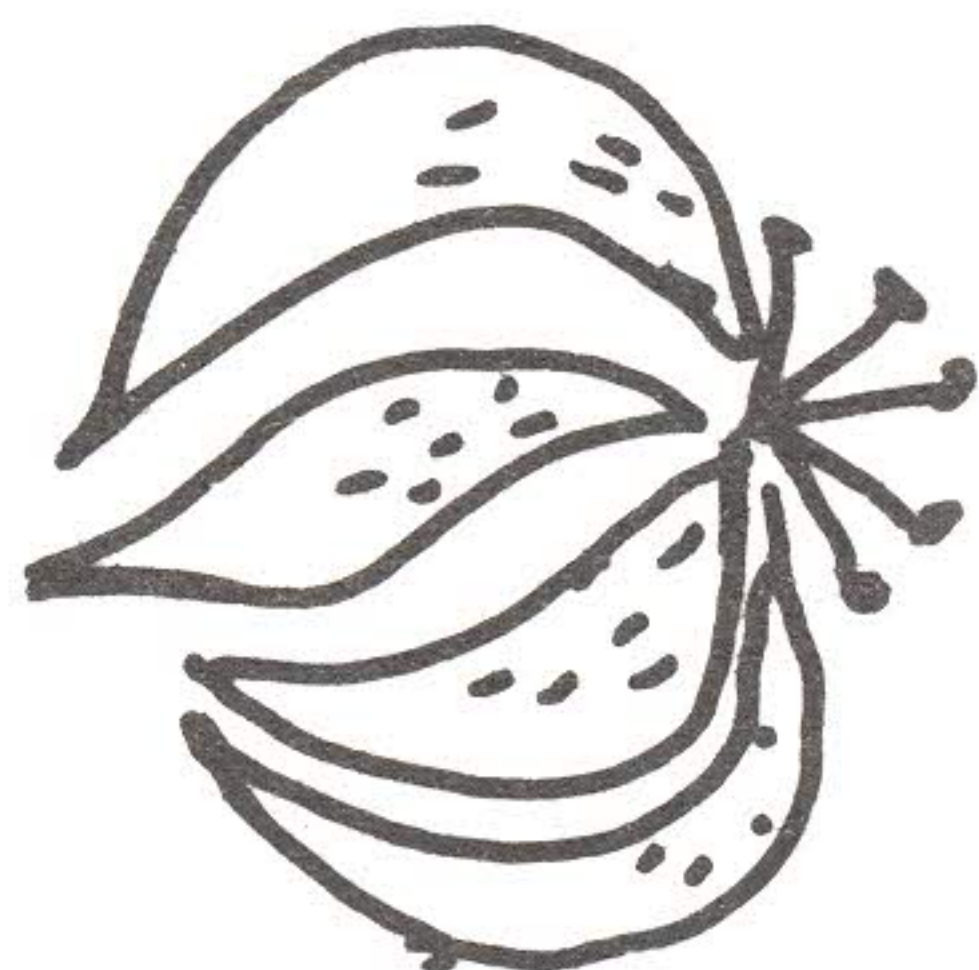
The Plauts will go later this year to the Middle East and India, and next year they will include Africa in their crafts search. Their current catalog includes 70 carefully selected folk-art pieces representing indigenous cultures of Colombia, Ecuador, Guatemala, Haiti, Mexico, Indonesia, The Philippines, Thailand, and Taiwan. The range will, it is hoped, be tripled, in coming months.

Is the timing right for such a project?

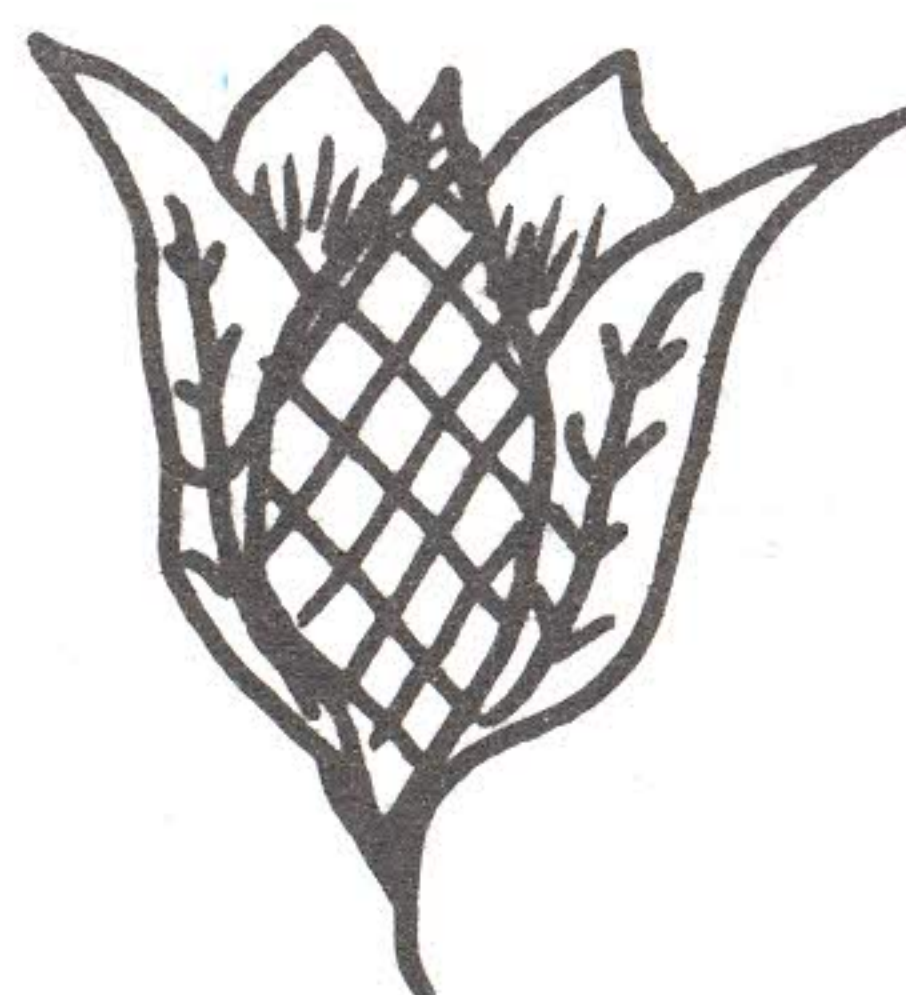
Strong ethnic looks are important right now, and more and more people are working with their own hands and thus are sympathetic to things that are made by hand. The world has shrunk. Personal travel, books, television, and movies have given people insights into cultures they never knew before. "Today," says Mr. Plaut, a "tribal object from a remote village in New Guinea, or Africa, or The Philippines is not a strange-looking thing. It is what people want and understand."

The craft objects the Plauts have chosen as direct, artistic expressions of other cultures, will range in retail price from \$1 or less, up to \$60.

In their own home the Plauts intersperse craft items with books on their library shelves, and place one or two on an end table. A well-lighted glass cabinet over their dining room buffet displays an array of archaeological artifacts from many parts of the world collected over the years. Thoughtful placement, good framing, and well-designed group arrangements make the difference.



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* * * * THE DESIRE OF KNOWLEDGE, LIKE THE THIRST OF RICHES, INCREASES EVER WITH
THE ACQUISITION OF IT.Sterne

* * * * WHEN YOU HAVE SET YOURSELF A TASK, FINISH IT.
.....Ovid

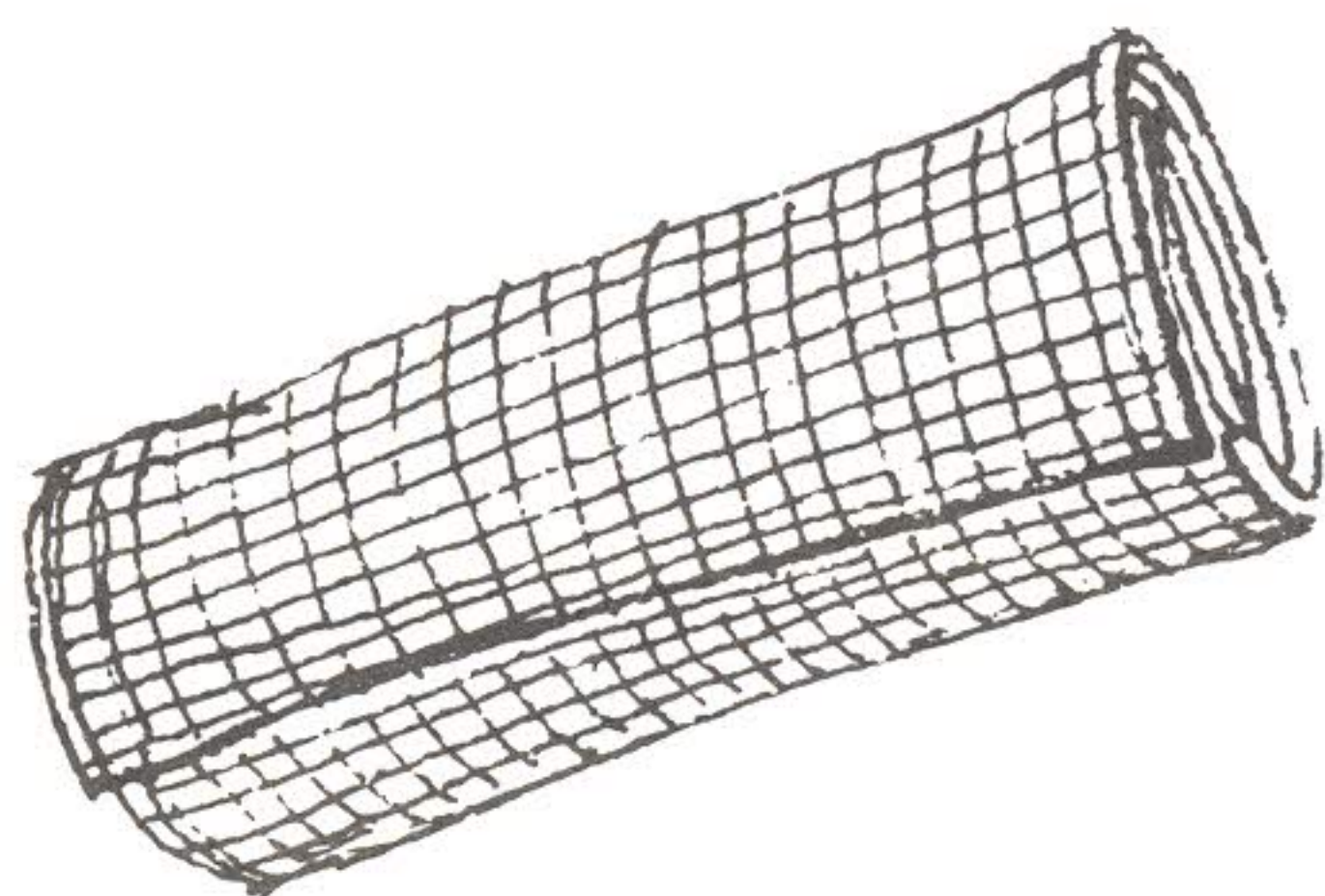
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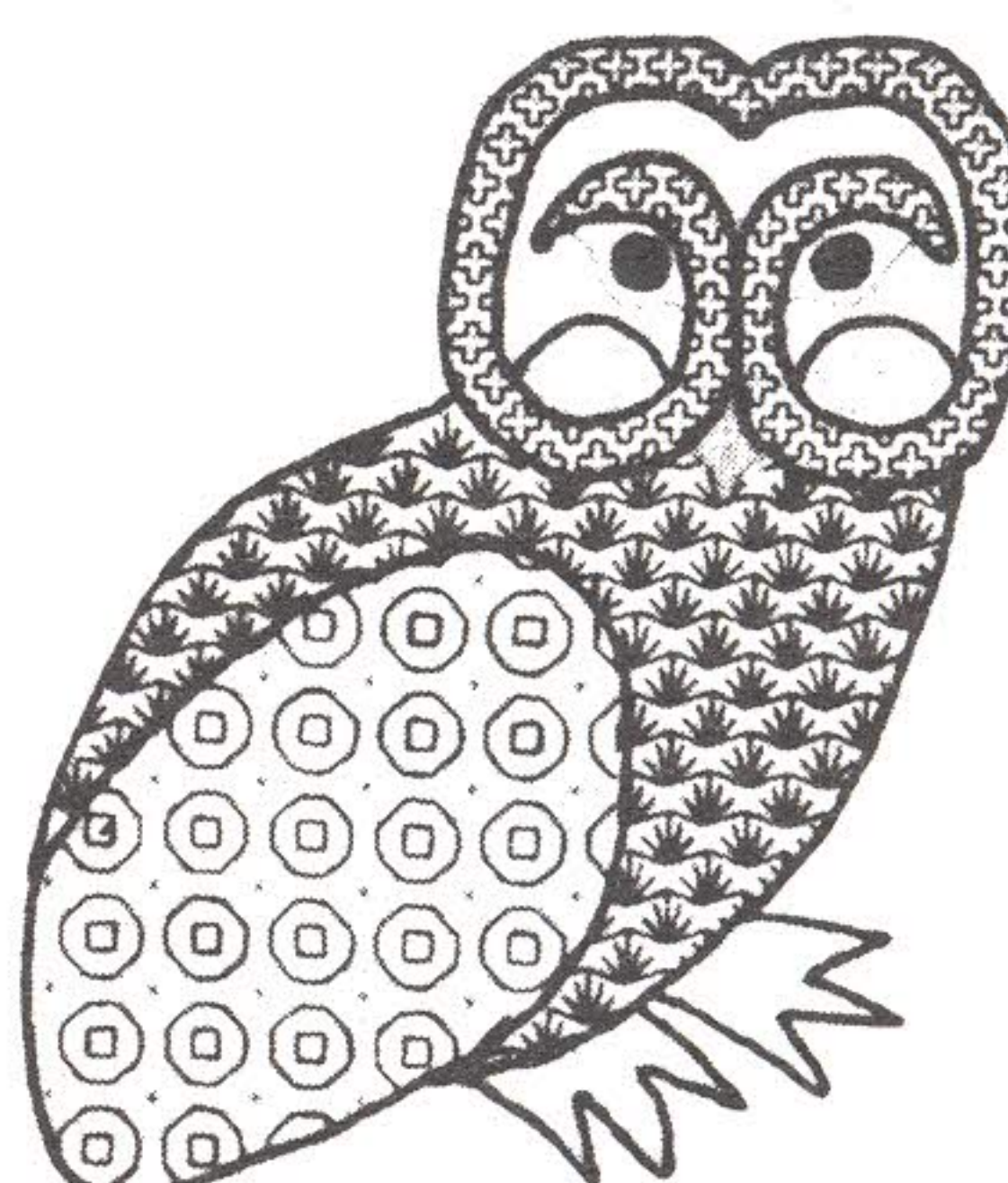
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* * * BOOK REVIEWS * * *

By Mary Butts

TEXTURES IN EMBROIDERY by Valerie Harding. Batsford (London) 1977. 84pp.

So many books attempt to cover all aspects of the craft of embroidery-- inspiration, design, stitches, techniques, blocking and mounting, and at the same time to appeal to beginners and advanced embroiderers. Mrs. Harding does not make these mistakes. Her title is "Textures in Embroidery" and that is exactly what her book is about. It is short and to the point, and also inexpensive.

The book begins with a brief discussion of ways of filling space, and suggestions for designing by exploiting the linear possibilities of stitches. Ideas suggesting textures are illustrated from natural and man-made objects.

The chapter on threads introduces a variety of suggestions for manipulation using looping, knotting, twisting and braiding, or by incorporating tufting, hooking, crochet and knitting into a design. There is an entire chapter devoted to ways of varying a stitch. It would be fun to sit down and work through the fifteen suggested methods.

Fabrics, fabric manipulation, and raised effects are discussed. The book ends with a chapter on found objects and methods of attachment which I found a little disappointing.

In general, however, this is a useful book for someone who already knows her basic stitches whether in canvas or other techniques. Some ideas I found unusual were quilting with corn plasters between the layers of fabric, and using dressmakers metal eyes to make cages for attaching objects.

There are few colour plates, but perhaps this enhances the book's usefulness. Black and white illustrations enable one to consider visual texture without being distracted by colour.

However, many embroidery books one has on the shelf, there is always need for just one more. I am glad that I put up no resistance to Textures in Embroidery.

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By Dot From

EXPERIMENTAL EMBROIDERY by Edith John and published by B. T. Batsford Limited

As its title suggests, the book is definitely contemporary, dripping in textures that for the most part are quite manageable. Holes, trees, waves, a sunset and clouds are a few of the creative studies.

Unusual supports for embroidery include an embroidered jar, dartboard frame converted to a beautiful mandala with Finnish needleweaving, lampshades and barrel tops.

The manipulation of fabric, cheesecloth to leather and unusual objects complete the inspirational approach.

* * * BOOK REVIEWS (con'd)

By Dot From

EMBROIDERY IN FASHION by Annwen Nicholas and Daphne Teague and published by
Watson-Guptill Publications

From understanding fabrics -- transparent to surface-textured, non-fraying and patterned -- to design and finally the manipulation of fabrics the author explores new possibilities. Many aspects of the suitability of the design in relation to the fabric and the cut of the garment are considered.

Techniques include applique and counted thread to quilting in its many forms, smocking and finally machine embroidery to touch on a few. Not a book to be scanned lightly but a good source of reference.

By Dot From

BASKETRY OF THE APPALACHIAN MOUNTAINS by Sue H. Stephenson and published by
Van Nostrand Reinhold Company

Whether it's a picnic basket, yarn basket, market basket or one to gather the eggs in, they're all here in their many sizes and shapes!

Splintwork, wickerwork and coiled straw look ever so inviting and easy to handle. Photographs of actual baskets; clearly sketched illustrations of how to prepare and use the materials, plus a very readable text makes this an exciting, timely book.

By Dot From

APPROACHING DESIGN THROUGH NATURE: THE QUIET JOY by Grace O. Martin and published
by the Viking Press, New York.

This ever so sensitive book that makes the reader realize she is seeing nature in depth for the first time points the way to design as though it's a natural outcome or growth of one's own understanding. Dawn was simply the arising of the sun until a second look reveals a hushed splendor of color that is best interpreted in fiber.

Nature's linear designs, perhaps created by insects such as the spiders; animals exploring in freshly fallen snow; vines, some like polished cord, others more like shaggy rope and ferns that make their own scrolls are all designs for the seeing; complete pictures or borders.

Adventures in couching and darning are really revelations of nature -- mole tunnels are transformed into corded mazes. An awareness walk that features winter's upholstery of snow; natural dyes that become available in April and of course, the church windows without a church are but a few of nature's joys that are poetically yet realistically described. Numerous exercises suggest how to design such phenomenon.

The inspirational text competes with beautiful photographs illustrating both nature and the fibre artist at their best. Embroidery, trapunto and finger weaving are a few of the techniques.

It's a beautiful book and a "quiet joy" for the reading, never mind the practical portions that make it a gem.

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).

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

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

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

(Please turn to outside back cover)

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