

Duplicate
WINTER 1978

CH. V - II



Embroiderers' Association of Canada inc.,

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

PRESIDENT'S MESSAGE

Thoughts of spring bring thoughts of Seminar '78. The Toronto Guild of Stitchery has been hard at work with preparations and exciting plans for what promises to be an outstanding Seminar. While we are still in our winter season, it is not too early for each of us to make plans to attend the 1978 Seminar in Toronto.

There is a quotation by Chief Luther Standing Bear which brings to mind our Seminar:

"The man who sat on the ground in his tipi meditating on life and its meaning, accepting the kinship of all creatures and acknowledging unity with the universe of things was infusing into his being the true essence of civilization."

Perhaps we could equate this tipi to our Seminar. The tipi was a meeting place, as well as a personal place. We are coming together at the Seminar and joining, yet bringing with each of us our clearly distinct individualities and talents. I also feel that there is a bond between us and this Indian, because in our automated 'civilization' we are still doing things by hand and stitchery can be a form of meditation for us.

So after this long winter of individual accomplishment, let us come together in peace and kinship.

Sylvia Allen.

ATTENTION NATIONAL MEMBERS!

There are now at least 125 National members of the Embroiderers' Association of Canada. At the first meeting of the 1977-78 interim Board it was decided to make an effort to coordinate National members, to discover the needs of individual members, and to find out what possible contributions we can make to the Association. Where there are several National members clustered in a geographic area, you will be put in touch with each other, leading to new friendships and possible new Chapters of the Association.

Several things can be done. We can keep in touch, either by mail or through the Quarterly. We can plan to meet together at the annual Seminars. We can compile information about ourselves. A questionnaire follows which requests some information about yourself, your needs and your strengths. Please complete it and mail it back. Also, please write a letter with any additional information that you think relevant, or questions that you wish to ask. All comments will be appreciated and acknowledged.

Every group needs a name. How about "The Detached Stitchers?" Any other suggestions?

***LEADERS HAVE TWO IMPORTANT CHARACTERISTICS; FIRST, THEY ARE GOING SOMEWHERE; SECOND, THEY ARE ABLE TO PERSUADE OTHER PEOPLE TO GO WITH THEM.

EMBROIDERERS' ASSOCIATION OF CANADA - QUESTIONNAIRE FOR NATIONAL MEMBERS

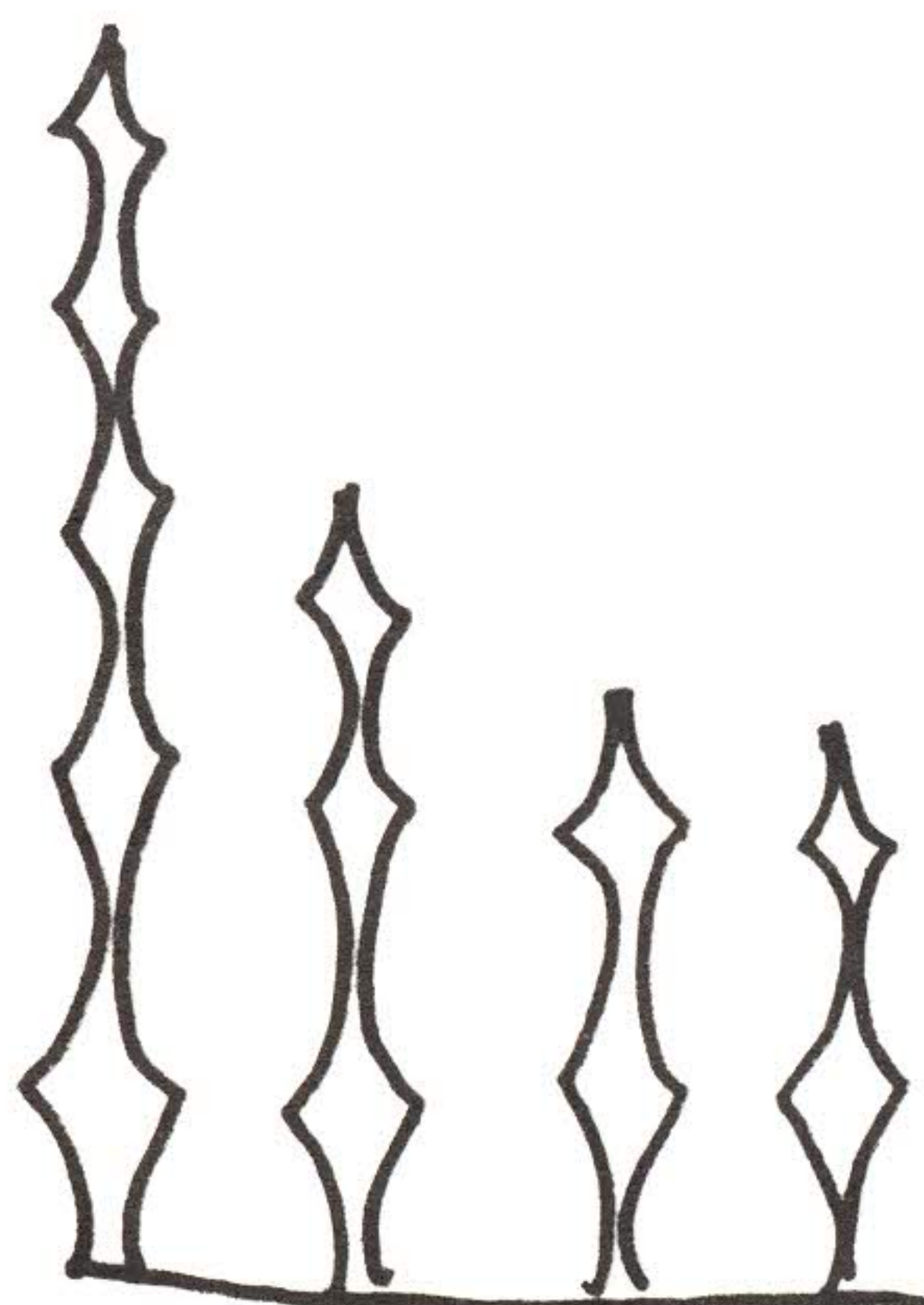
Please complete and return to: Mary Butts, London Towers, 389 Dundas St., London, Ontario, N6B 3L5. You may sign it or not as you wish -- all signed questionnaires will be acknowledged.

1. How did you first become acquainted with E.A.C.?
2. At what level do you do embroidery? (beginner, intermediate, advanced, professional, teacher, etc.)
3. What type of embroidery do you prefer to do? (Canvas, crewel, surface stitchery, quilting, applique, soft sculpture, etc.)
4. Have you published books or articles? please give details.
5. If you have completed commissioned work, please give details.
6. What can E.A.C. do for you? Are you interested in study boxes, slides, library, information about suppliers, information about teachers, information about museum collections?
7. What are you prepared to do for E.A.C.? Share knowledge about resource people, teachers, suppliers, books, museum collections, contributions to study boxes, articles for the Quarterly, donations to the library, slide library
8. Do you enjoy the Quarterly? What features do you like best? least? Can you suggest improvements?

QUESTIONNAIRE FOR NATIONAL MEMBERS - Continued

9. Are there aspects of embroidery that you would like to study at future seminars?
Teachers you would like to study under?
10. Please use the remainder of the page to make any other comments or suggestions
that occur to you about any spect of the Association.

PLEASE RETURN THE QUESTIONNAIRE TO: MARY BUTTS, 389 DUNDAS STREET, LONDON, ONTARIO N6B 3L5



STITCHING WITH JANE ZIMMERMAN OF OAKLAND, CALIFORNIA

This is the first in a series to be presented by Jane Zimmerman. She has been a long time member of EAC, has written several books on Canvaswork, Techniques of Metal Thread Embroidery, Blackwork, Pulled Thread, and Pulled Thread and Florentine Embroidery to name a few, and she has taught at Seminars of the Embroiderers' Guild of America, National Standards Council of American Embroiderers, plus many workshops, and a long list of credits.

Jane's Articles will be focused on different embroidery techniques, background information, working procedures, etc., as she says "I think you have all had enough of the "stitch" column per se -- you can find such a wealth of stitch diagrams in the many publications on the present market. Unfortunately, so many publications do not offer information about the development of a form of embroidery or on the techniques, which only experience can teach, which can improve the quality of needlework. A single page does not begin to provide sufficient space to cover topics fully -- I hope that what I will have to offer will stimulate your interest to investigate more thoroughly on your own.

HISTORY

For those of you who have an interest in adding some historical background to your needlework experience I suggest that you read Mary Eirwen Jones' "A History of Western Embroidery" -- publ-shed in this country by Watson-Guptill Publications, 165 West 46th Street, NYC, NY, 10036.

This is an interesting, easy-to-read publication which discusses general trends of embroidery -- each chapter is devoted to a different country in the western world. There is a good selection of photographs which exemplify many of the forms of embroidery discussed in the text.

I began reading it late one night after surrendering to insomnia and was still reading when the sun came up. I thought the following bit of information would be interesting and amusing:

From 1200 to 1400 organized embroiderer's guilds were strong in all the European countries, particularly in England. They were active organizations which were able to strongly influence the development of embroidery and the quality of work produced. A long term apprenticeship was required and they enforced such working conditions as requiring that all embroidery be worked in daylight. The high standards in England were zealously preserved as was evidenced in 1423 when the House of Commons was influenced to present a petition to Henry VI concerning the poor quality of embroidery which was being sold by certain embroiderers at fairs. The matter was handled quickly and the wardens of the London guild were given the power to search the fairs and to confiscate all embroidery which was below the required standards!!!

(One must wonder what the reaction of these wardens would be in observing the needlework shown in the many exhibitions in our area over the past few years.)

Did you know that

Embroidery "may have been the pioneer art of the world, providing the inspiration for drawing, painting and metal crafts."

Embroidery dates back as early as 1000 B.C. There is reference to needlecraft in the Bible -- Book of Exodus.

Frames were used in the western world as early as the Middle Ages.

The term "Opus Anglicanum" -- or "English Work" -- refers to the embroidery produced in England between 100 and 1300. The superb quality of work produced during this period excelled that of any other western country and was much sought after by all of Europe.

It is likely that the first technical needlework book was "The Schole House of the Needle" written by Richard Shorelyker which was published in England in 1624!!

PULLED THREAD EMBROIDERY by Jane Zimmerman

Pulled Thread Embroidery, also referred to as Drawn Fabric Embroidery, originally was worked by peasant women in the Mediterranean area. The technique was developed further in the 1600's and 1700's in northern Europe -- at this time it was worked on very fine fabric producing an elegant lace.

The openwork, or "lace" appearance, is created by drawing the threads of the fabric together and NOT by the removal of any threads. The tension used in the working of each individual stitch is of particular importance. It requires the use of an evenweave fabric, since it is a counted thread technique. It is suggested that a tapestry needle be used because a sharp needle can split the fabric threads. I feel that the selection of fabric and embroidery thread should be in a monochromatic color scheme -- when there is considerable contrast the technique seems to lose the effect it is intended to create. It is suggested that a firm, strong thread be used and that the thread be of the same thickness as the threads of the fabric. I feel that a frame or hoop should be used -- it is important that the fabric is held under some tension on all edges.

Pulled Thread stitches can be used to work an entire design or can be used in combination with numerous other embroidery techniques. The latter includes canvas embroidery, Florentine embroidery, Blackwork, Assisi embroidery, Cross Stitch embroidery, Drawn Thread embroidery and Metal Thread embroidery.

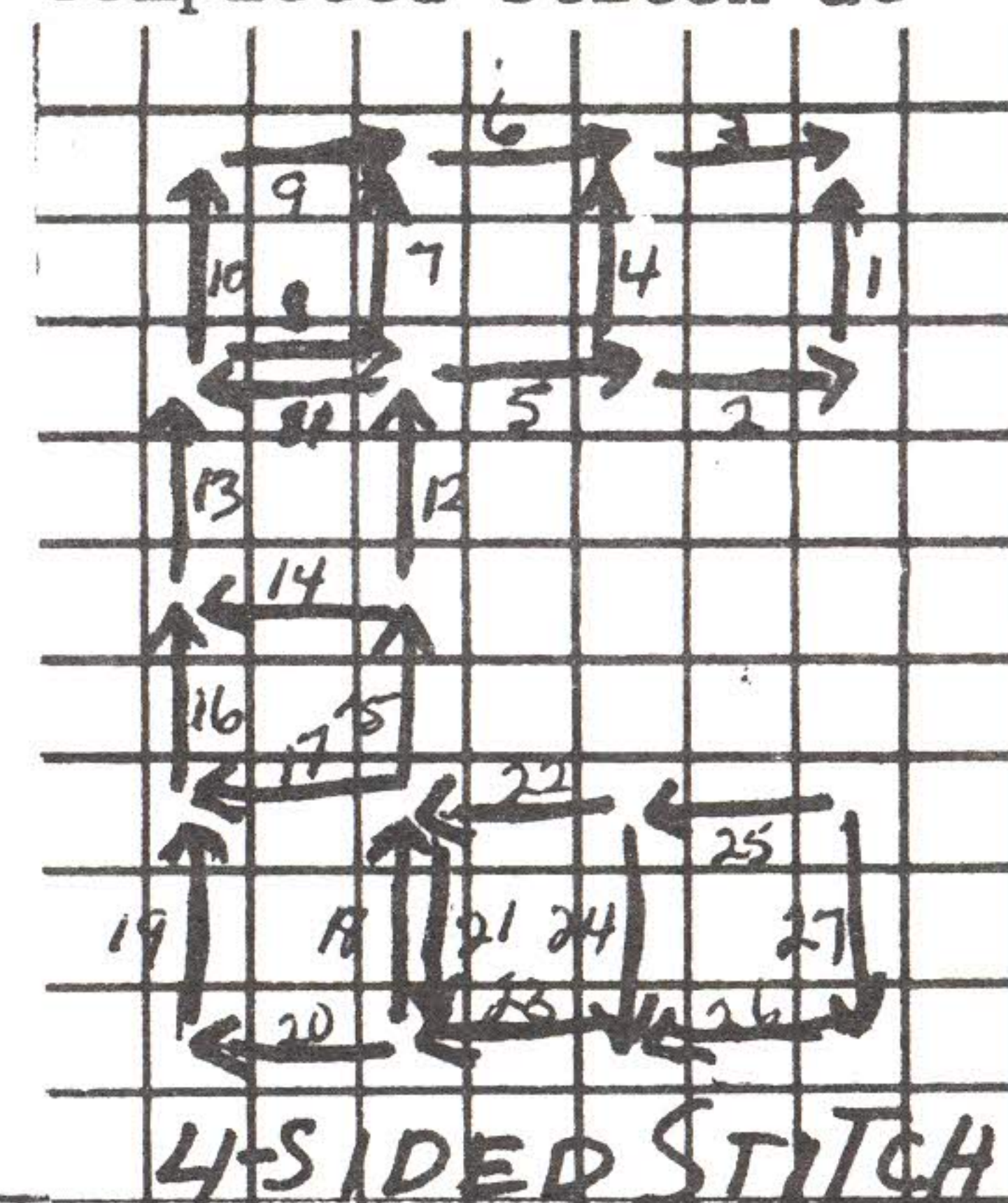
Some general working hints:

For a more formal appearance all the elements in a design may be outlined -- using such embroidery stitches as Chain, Back Stitch, Stem, Couching, etc.

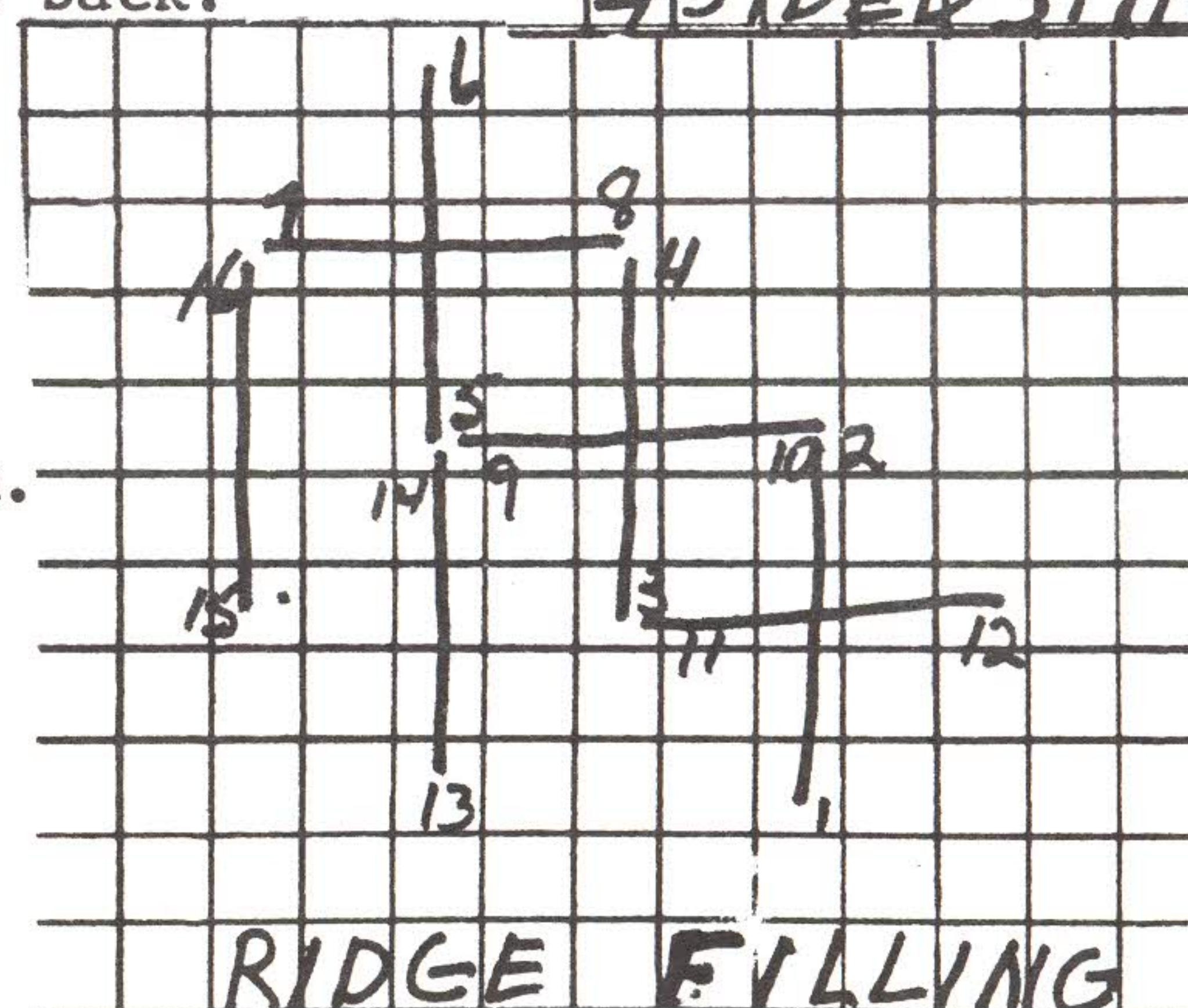
To move from one stitch to the next: (1) Complete an individual stitch, (2) begin the next stitch -- i.e. bring the thread to the front of the work -- and THEN (3) pull the thread very firmly. With this method you are pulling away from the completed stitch at the exact angle required.

If the design is outlined the latter provides a convenient place to begin and end the embroidery thread. It also provides an area to weave the thread at the end of one row to the point where it is needed to begin the next row -- i.e. you cannot produce the correct pull on the last stitch of the new row if you carry the thread directly down.

Four-Sided Stitch: This basic stitch is worked over 2, 3 or 4 fabric threads. It is particularly effective when used as a border -- the diagrams shows the method used to change directions with the use of a double stitch in the corners. When worked correctly a diagonal cross is formed on the back. Pull all stitches firmly.



Ridge Filling: This stitch is worked in diagonal rows over 4 or 6 fabric threads. Note that it requires two trips to complete the cross. This stitch, if pulled firmly, provides a rather heavy texture. The finished appearance is not as you would imagine from the diagram.



CLOTHING EMBELLISHMENT by Selma Sigesmund

With a little imagination and careful planning we can turn our off the rack clothes into couturier originals. Through the art of embellishment, be it embroidery, beading, applique or just tying a colored scarf around the waist of a dress, we can turn the most mundane article of clothing into something special.

When deciding what to do with a garment to make it yours exclusively you must consider:

- a) The material -- have all materials pre shrunk. Use only washable materials to embellish washable garments.
- b) The scale of the garment -- a large embroidery or applique on a small garment looks ridiculous.
- c) Do I put a lot of work into a garment that will be worn occasionally? Be realistic about the amount of time and expense you invest in a garment. In the case of childrens' clothing, consider the size of the garment. I thought I was being so clever when I started a jean shirt for my son two sizes larger than what he was wearing at the time. However, by the time the shirt was completed he could barely crawl into it. The lesson learnt here is children do grow very quickly and/or I embroidery very slowly.
- d) If you are using embroidery to embellish, experiment with stitches on a piece of the same fabric to check if the stitches distort or alter the shape of the fabric. In applique use fabric of appropriate weight.
- e) Consider the movement of the garment before planning a large area of embroidery. Heavily embroidered areas can cause a garment to sag or hang funny as in the case of pleats and folds. Watch 'wear places' such as under arms and elbows. Elbow patches are very fashionable but consider the type used.

Above all remember that embellishing is intended to enhance a garment not to make it clumsy or uncomfortable.

If you decide to use embroidery to embellish there are many sources for inspiration:

- a) Existing embroidery transfers which are available in many designs and are great fun to use. Don't be worried if someone else uses the same transfer, nobody interprets a design the same way be it color or use of stitches. If this really bothers you take existing transfers and cut them up to create your own 'original designs'.
- b) Original designs - don't say you can't draw. Take one or two basic shapes or cut out shapes from newspaper and experiment with them. "Inspiration for Embroidery" by Constance Howard shows many excellent examples of how this works.

Perhaps you would like to use applique to embellish. There are several methods of this technique.

1. Iron on patches. Take and cut out desired shape and iron on. This is the quickest method of applique but the color range of the patches is limited.
2. The traditional blind stitch or running stitch method.
3. Couching yarn around the raw edges of an applique. This is made easier by applying iron on interfacing to the shape being couched to help prevent the edges from fraying.
4. Using a knit fabric. A knit fabric does not ravel, hence you can leave the edges raw and apply the applique to the fabric using any stitch desired.

Things to remember in any applique

- keep the shape simple
- if detail is wanted use embroidery
- you may also add dimension by quilting and padding

Good sources for appliques are -

- linen tea towels
- fabric calenders
- childrens' drapery fabric
- childrens' coloring books

Ribbons, braids and rick rack are great fun to use to embellish a garment.

Before using any ribbon, braid etc. you must wash and iron them. They are noted for shrinking and color running.

- ribbons, rick rack, etc. come in various widths and a very good color range.
- ribbons are available in many textures, metalic, velvet, satin, grosgrain, plus prints, stripes and plaids.
- twist, fold, piece or pleat the ribbons braids and rick rack to come up with some exciting combinations.

Tassels and Fringes may be used to give a garment some flamboyancy. Remember - Dry Clean any garment that you fringe to prevent matting. Fringes and tassels add excess weight to a garment. Interline if possible in order to prevent the fabric from stretching.

- NOTE This method of embellishing uses a lot of yarn, so don't try to use up odds and ends.

If you are fortunate enough to have a drawer full of doillies that you never use, forget their original function. Laces and doillies add elegance to any garment. Old laces may be very fragile so consider your placements as to wear areas. If the doillies and laces are soiled or yellowed with age, try bleaching them with a mild fabric bleach.

While I realize what I have just described to you is only a fraction of the opportunities available in embellishment, you should remember that the ability to create and accomplish exquisite garments rests entirely with yourselves. I hope I have given you the incentive to further your interests in this most exciting field. Don't be afraid to experiment, the results may be very interesting.

CREATIVE STITCHERY by Barbara Le Sueur

Everyone asks what it is. The definition would have to encompass all methods of decorative needlework in which a mind, free and confident, designs and brings to completion an idea transposed into stitchery. There seems to be certain conditions which either expand or limit this creativity. They are need, curiosity, and the economic and social environments. Perhaps in order to clarify this definition of stitchery it is well to look to the past for a few examples.

My older son, Richard, made a vertical, warp-weighted loom, a copy of one from Stone Age Denmark. I know very little about weaving, but could understand this primitive one better than the horizontal looms of the past few hundred years. It was easy to see the progression from hand-weaving to this loom weaving, and as I reflected on it, the thought occurred that everything in embroidery is also a progression, and we hope, not too often, a regression. Need and curiosity spur the process on through the years. Out of hand twisting fibres came, among other needed objects, the fish net. When the needle was invented, the fish nets became needle-woven. People saw that this needle-weaving technique could be applied to the making of clothing, fasteners, decorations, and useful articles like totes. Of course, they had made some of these articles before, but not as fast. From here it was a small step to lace making. It was only as each of the above mentioned techniques became compartmentalized into a specialty that we got the large gap in our minds between fish nets and lace.

Even as various techniques became specialties of one guild, geographical area or ruling house, there was a knowledge of and overlapping of the techniques, probably made possible by the small size of cities and the way of setting up markets and carrying on trade. Anyone calling themselves a needleworker used many of the embroidery arts, frequently in one

piece. Even in a specialty such as lace making, the woman who used the filet stitch knew well that this was a tiny version of a fish net. Furthermore, she would have applied her lace to some other hand stitched or embroidered piece. In Virginia Bath's book, *Embroidery Masterworks*, one of the first illustrations is an angel, circa 1315-1335, during the age of Opus Anglicanum. He is worked in silk split stitch, satin stitch, counted thread work using the tent stitch, laid work, gold and silk underside couching, all on a double piece of linen. A trip to the ROM will illustrate clearly how many methods and threads were used regularly on one piece of embroidery throughout history. Both the professional embroiderers, mostly men, and women in their houses, used their wits to create something beautiful. They couched down what couldn't be sewed and embroidered with what was available in order to project a certain feeling to the viewer -- above and beyond the actual excellence of the stitches. The stitches were perfect, but the *raison d'être* was more important.

Economic and social conditions can dictate what becomes fashionable, and further conditions or favouritism of tradition can retain that style. This can be seen in many of the regional embroidery styles of the European countries. Where only certain fabrics or dyes were available at one time in history, they were used until they became the set fashion of that district, even after other fabrics and dyes were introduced.

To go back to our fish nets and lace, when, due to war, England could not obtain lace, blackwork was used as a substitute and reached heights of great refinement and delicacy. And when in 1535 Venice banned, for economic reasons, the use of coloured silk on household items and clothes, creativity was spurred on by need and social environment. At first white on white embroidery was used, and the standards for fair linen in churches was set, but soon needle lace became more popular. Undergarments had just been invented and lacy details were more acceptable than embroidery. Seeking further elegance they began making bobbin lace in earnest. By 1600, just sixty-five years later, there were 100 manuals on lace making published in Venice and their lace making industry was a source of great economic and social pride for the city state.

By this time, I'm sure you have thought of many other instances where creativity has been channeled by the environment, need or curiosity. One has only to look at the changing thread scene in the western world today, and the hectic social and economic races of this century to understand the rise of machine embroidery with synthetic threads.

However, to understand what happened to the creative stitcher of history, who used many techniques in an overlapping fashion, one must look to the middle of the last century and two inventions; aniline dyes and the sewing machine. An English chemist, while attempting to make quinine from aniline, a coal-tar derivative, produced a beautiful dye, which ever since has been known as "mauve". The discovery was further developed by Germany into a huge aniline dye industry. The dyes were more uniform in quality, with a vast array of colours which were very "fast". The Berlin wool works opened and flooded the markets with brilliant hues of wool. At the same time, women's magazines had come into vogue and they carried patterns for pictures and pillows all worked with Berlin wool. No longer did women have to decide what stitch or colour to use. It was all charted for them. Patterns in other forms of embroidery were carried in the magazines also, but usually covered only one method of embroidery in each design. So, we began to have the canvas workers, the crewel embroiderers, the tatters, crocheters, etc. And, of course, one did not have to create at all. One just waited for next month's magazine. The idea of creative stitchery vanished for a large section of the womanly population. Quilters seem to be the greatest creators of the 19th century.

In 1856, Elias Howe and Isaac Singer pooled their patents and started the mass production of the sewing machine. Who wouldn't put away their handwork to try this marvel? However, with machine made lace, quilting attachments, and patterns for clothes, once more women were able to rest a good part of their creative ability. That isn't to say all women lacked creativity, but they did lose a great deal of the confidence needed to design their own patterns or embroidery projects, or to use more than one technique in their work.

Now, we are mentally over the innovativeness of the sewing machine and the aniline dyes. Now, we realize the loss of handwork and also the lack of the muted tones of the natural dye colours. Indeed, we find ourselves in a renaissance of embroidery. But some people are still thinking in a compartmentalized way. They say you can't put beads with surface stitchery or applique with gold work. And, I grant you that some of the put-togethers are in very bad taste. But then, I think that bad taste has always existed along with good taste. One can only hope that the bad will disappear and the good will remain in museums. Most importantly, we must realize that today, when we put different thoughts into design and mix our threads and try new combinations of cloth and techniques, we are not different from our most exciting forbears. There really isn't anything new under the sun, only the direction of interests and the new combinations of thought in design and materials. A new expression will certainly grow out of our endeavors and will be a significant statement to add to the history of creative stitchery.

***PRINTED WITH THE KIND PERMISSION OF TORONTO STITCHERY BUILD

ANNE CHEEK LANDSMAN

The summer of 1977, A. S. Barnes & Company released the first book of Ms. Anne Cheek Landsman. Her book, "Needlework Designs from the American Indians - Traditional Patterns of the Southeastern Tribes", has received a great deal of interest and response. CBS' Needle Arts Society, the largest craft book club of its kind, has chosen Ms. Landsman's book as their feature selection for the month of August, 1977. Other craft book clubs are considering it as feature and alternate selections.

The success of her first effort is attributable to the format of the book. Not content to produce another design or stitchery book for the needlework field, Ms. Landsman drew upon her background and heritage as a Cherokee Indian. In addition to the 150 designs adapted from the art and culture of the Cherokee, Creek, Choctaw, Chickasaw, and Seminole tribes, she provides the reader with a brief history of each of the "Five Civilized Tribes". Each of the designs is also referenced as to their source, symbolism, and origin. This unique approach has made the book a valuable reference and educational work.

The color photographs in the book represent her original and unique style in the execution of the designs. Many of the pieces have been featured at major craft exhibitions, in major publications such as McCall's and Woman's Day (to which she is a regular contributor), and in various industry and craft journals and publications.

Ms. Landsman is a needle-artist as well as a craftsperson. As evidence of her artistry and craftsmanship, she will have a one-woman show at the Unicorn Gallery in New York City, scheduled for January, 1978. This achievement represents the first occasion that a major art gallery will feature a needlework artist and craftsperson.

Recently, Ms. Landsman created her own company, Cherokee Limited, designing and marketing hand-painted canvases and packages. The company also represents the work of two other exceptional artists in the needlework field, Mr. Jack Logan and Ms. Melissa Bogle. Her experience in teaching needlework resulted in the development of an effective and highly praised method of instruction. It has been utilized in the instruction of both children and adults, and has also proved useful in teaching the handicapped.

An active member of the Embroiderers Guild of America and the National Standards Council of American Embroiderers, she is often called upon to lecture and instruct many groups of professionals in her own field.

Finally, as an author, she is consulted frequently in the preparation of needlework books and is presently writing additional books for publication. One group is a series of twelve volumes based upon the format of her first book and devoted to the art and culture, origin and symbolism of designs, as well as the history of the Indian tribes of North and Central America.

Ms. Landsman considers the recognition of needlework as an art form an important step for herself and other professionals in a field that has too long been regarded as simply a craft or hobby. Copies of her book may be secured from Cherokee Limited, 322 East 90th Street, New York, New York 10028, (212) 289-3831, and she has kindly donated a copy of her book to the EAC Library, as well as a set of slides for our Slide Library.

LET'S MAKE A NAME TAG by Shirley Overed

To begin unshackling your dependence on safe, conservative applications of stitchery, begin with a small project, like a name tag, playing with easy stitches using your odds and ends of wools, and some stiffish material, and the only drawing you have to do is your name, and around a bowl or plate, and a dot for the center of interest.

Take some heavy Osnaberg, or a medium-weight wool, approximately two and a half times the size of the bowl or plate you will use, your embroidery hoop and needles for the sizes of the wool. Draw around the bowl on your material with a soft pencil or lightly with a felt-tip pen. Then decide whether you want your name to appear along the sides or across the top and bottom. This will dictate whether your fun design will be in a horizontal or vertical position.

For your choice of colors, try something different from your current favorites. A suggested way to determine this is to put all your wools on the table or floor, in a good light or by daylight, and then just play around with putting different combinations together to see what is pleasing to the eye, and then pleasing to you. If you have been a "blue-on-blue" combination, experiment with fushia and buttercup yellow. Or if you have been a "moss green/rose" type, see what the earth tones of ochre and sienna do to you.

If you want to sketch a small motif, do so, keeping your mind flexible, though, should the actual working-out become different from what you had in mind.

Now comes the fun part. Mark a dot at the center point of the area where you want your first motif to be, that is, either in a center position, or just above, or the one side of the center point. Cut off a long bit of wool, (say, about 20 inches) and fold it in half. With a different colored wool in your needle, catch the bend of the long strand with a stitch of the second wool through the material. Then just use the doubled strand as one thread, and continue to couch it down in a circle. For a while. If your couching thread runs out, start another in a different color.

Now, rather than tell you what should be the next step, I am just going to give you some suggestions as to how you might continue with your "colored sketch in wools". You might want to enclose your couched circle with a square of satin stitch, which would be perhaps one-quarter inch in height, straight up and down; and fill in the corners with detached chain or fly; how about areas of french knots, either of one color or several. To give your medallion a firm edge, how about couching around the very outside edge of the plate/bowl pencil line. Or something a little more adventurous - a row of Palestrina knot-with-left-and-right-buttonhole? Fill in with darning, or an alteration of stem and outline. Then add a novelty of detached buttonhole for an added dimension.

Try to get away from the safety of knowing exactly where your next stitch is going to be. Work on different areas, not just completing one area at a time. Your stitcher may take upon itself a somewhat child-like, primitive air, but you will feel close to the freedom of expression that develops.

Then, although there is a lot of ground to be covered, fill in all the background with stitches -- a stem stitch in a thin yarn will give a contrast of flatness to the bulk of a thick yarn. How about areas of split stitches, or do the whole thing in chain stitch. You may decide, when it is complete, that there may be need for a final touch, and you may want to add beads.

As to finishing, cut out your name tag about 1/2 inch away from the finished edge, and then cut another circle the exact size of the finished stitchery (your bowl/plate). If you have any extra bits of material, you may want to stitch them lightly to the reverse side of the front piece, to give a padded effect, and then fold the excess of the front over the back, and stitch in place. (with cross stitches?) This can be held in place on your jacket or dress with a pin, or you could make a "fiber chain".

HELP WANTED

Cauleen Bird, 238 Dublin Street, Peterborough, Ontario K9H 3B8, is working on a project of preserving heritage pieces of needlework by duplicating them and documenting their history, materials and designs. She is also trying to set up a research and resource centre for a library and teaching centre. It is becoming a heavy load and she is in need of outside help, not only in funding, but in finding the pieces to record. If you know of any Creweller, Quilting, Embroiderer, or Beadwork specialist or anyone having a collection of any needlework that you believe should be recorded for posterity, please write to Cauleen -- as any information will be most helpful.

EAC SEMINAR '79 - FIRST WEEK OF MAY 1979 - PLEASE NOTE THE DATE!!! PLANS ARE UNDERWAY!!!

Banff School of Fine Arts will be the scene for Seminar '79. Having accepted chairing and planning for this Seminar and in order to do an effective job, I am interested in hearing from you, the Members. Please relay to me your thoughts re:

1. The parts of past Seminars that you liked.
2. The parts that you did not like.
3. The things you expect to receive from a Seminar.
4. Ideas for Workshops for us to try to secure for you.

We are also looking for HELP. If you or your Chapter would be willing to assist in some way, please let me know. This Seminar will be sponsored by the National Executive, therefore, it will require everyone's help. Sit down and write today to:

Gail Richert, 18 Viscount Crescent, Brandon, Manitoba R7B 2W6.

In the near future, I will be corresponding with each Chapter through their Presidents, but for now, I'd like to hear from members on an individual basis.

Sincerely,

Gail Richert

NEWS ITEMS

From Toronto Guild of Stitchery

They have new members signing up at every meeting, and had Ivy Clark and May Horn give an envy-inspiring talk on the Bristol Tapestry and embroideries from stately homes while on their tour of England. February will bring D. J. Bennett to give a workshop on Square-cut garments, and Ivy Clark will give a series of lessons on Blackwork. March will find Shelley Gladstone-Fowler tell how to make her distinctive soft sculptured dolls.

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From Scarborough Chapter

They have been active with instruction and display of Macrame with Jeanie Kendall and Myrna Pagan. November found Miss H. Currie (media resource consultant, United Church) share her slides on embroidery and applique. December was show and share of many hand-made articles plus Christmas stockings, which were offered for sale. January will find them meeting in homes, for a more informal atmosphere, for an exchange of ideas and help on projects.

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The Art of The Needle

An exhibit of needle art works by members of the Manhattan Chapter, Embroiderers' Guild of America will be held at Lever House, 390 Park Avenue, New York City, April 12th through 27th, 1978. The exhibit, which is open to the general public, can be seen Monday - Friday 10 A.M. - 5 P.M. and Sunday 12 noon - 5 P.M. Crewel, Canvas, Quilting among other techniques will be featured. In addition, demonstrations of various needle arts are scheduled. For additional information contact:

Eileen Aureli, Chairperson,

, NYC 10016

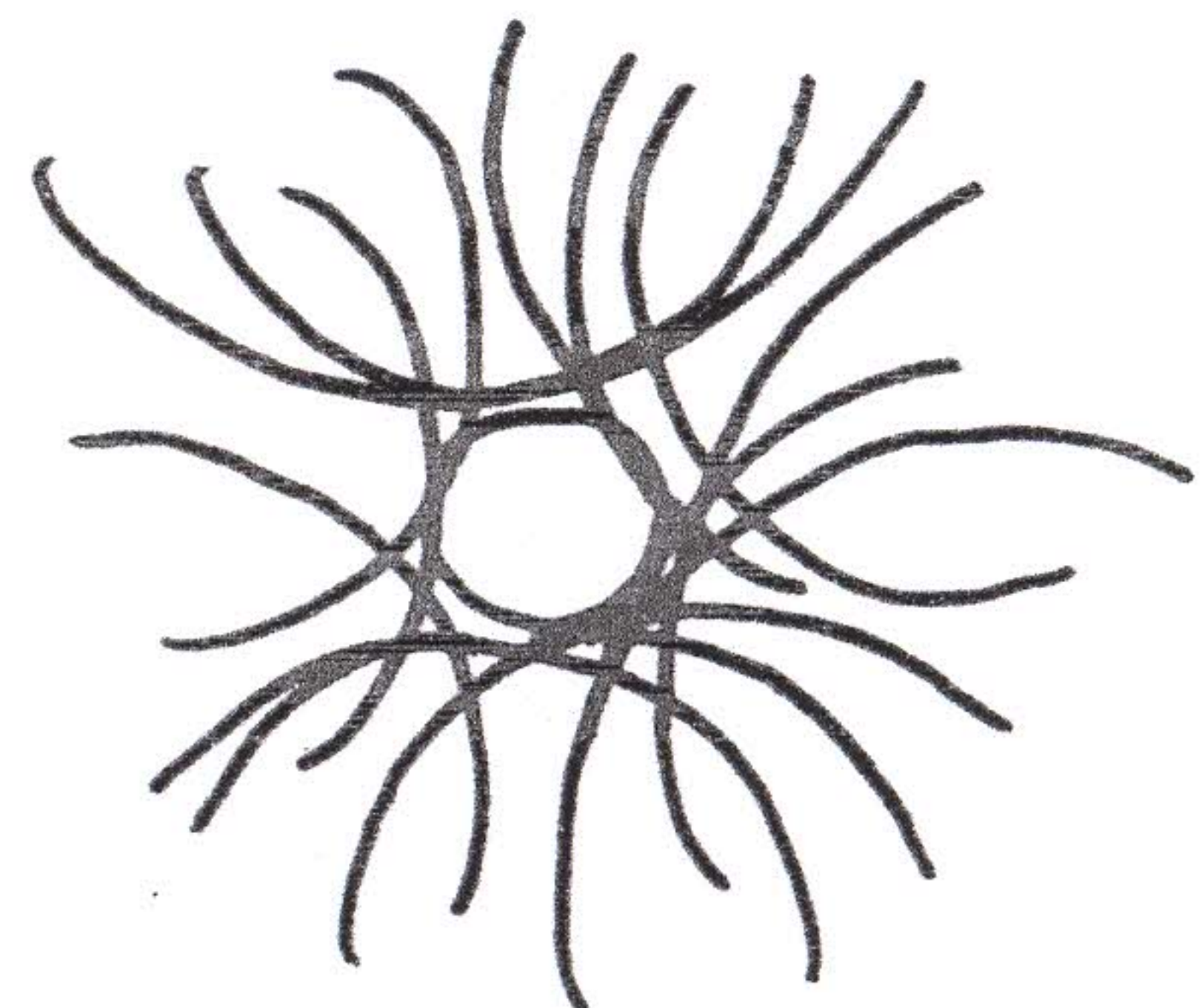
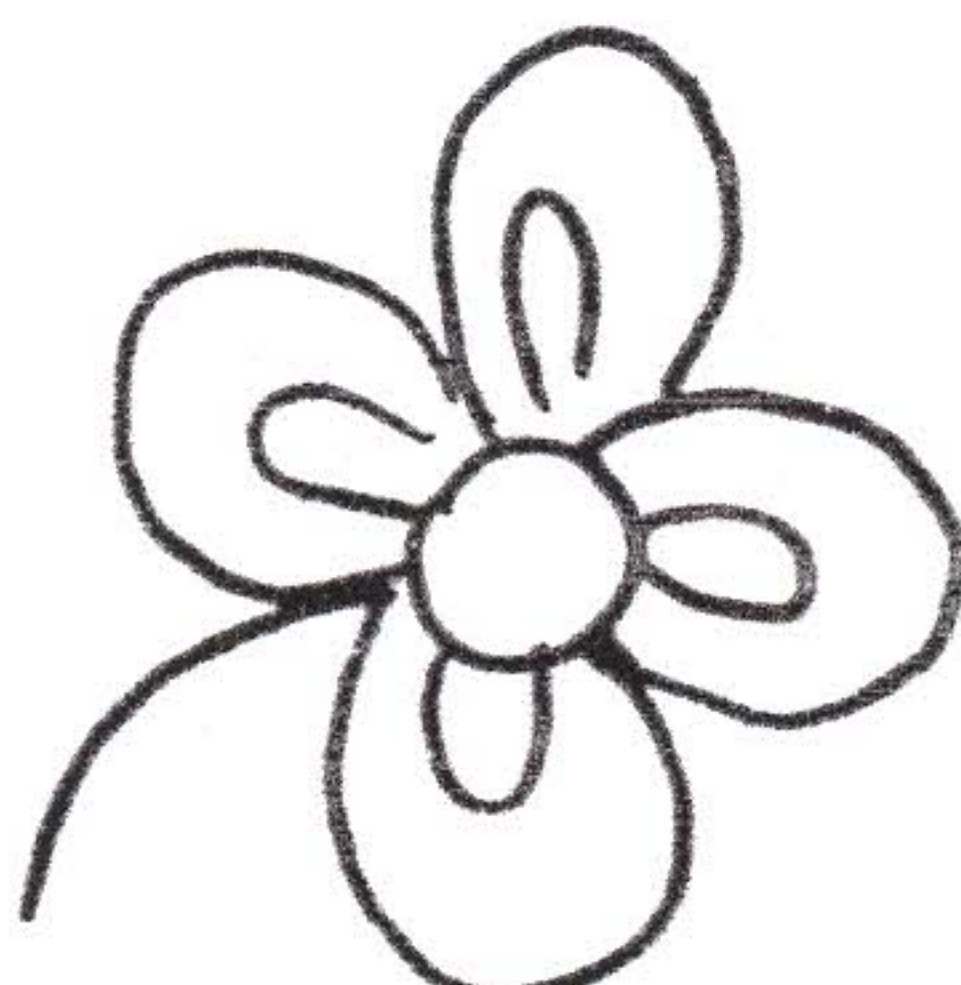
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Mrs. Margaret Swain, _____, Edinburgh, Scotland will be visiting in Canada and US in October 1978, and has been invited to speak at several Guilds while here. She does not conduct practical workshops, she has been concerned with original research into the history of Needlework and Needlewomen and has published her findings "The Flowerers, the Story of Ayrshire White Needlework; Historical Needlework; The Needlework of Mary Queen of Scots" etc.

She is Past Council Member of the Embroiderers' Build, London. Past Secretary and Chairperson of the Edinburgh Branch of the Embroiderers' Build, contributed many articles to Embroidery, the journal of the Embroiderers' Guild. A contributor to Antiques, Apollo, the Connoisseur, Country Life, Costume, The Scotsman and the Times plus many others.

Should any Chapter or Guild choose, you may contact Margaret Swain to Lecture, at the above address.

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NEWS ITEMS ContinuedDoll Show Opens New Gallery

Winnipeg fibre enthusiasts celebrated a double opening on the weekend of November 12-13, 1977. Peggy and Al Shade, owners of The Good Wool Shop on Corydon Avenue have launched a small gallery annex just around the corner from the shop. They plan to promote the work of local fibre artists. The gallery had a great inauguration with a show of Dolls by Winnipegger Carol McCann, a charter member of EAC. In a setting of greenery and rustic logs which set off the dolls most effectively, opening-night guests made the acquaintance of the latest personalities created in the last six months by this very talented artist. Certainly a favourite was the darling 'Little Girl with Lamb'. This small stocking-face doll who greeted guests at the door wore a green and white gingham dress, green wool coat, a multicoloured scarf and straw hat. She clutched a wooly white lamb in her arms.

Other very popular dolls were a continuation of the contemporary sophisticates which Carol began last spring when she had a window display of dolls in Osborne Village. The dolls in the current show were in winter outfits. My personal favourite was 'Glynis'. She wore a handknit bulky sweater of natural wool, plaid knickers, a matching plaid shawl held in place with a beautiful old brooch, knit toque and over-the-knee stockings, and clogs with handcarved wooden soles and brown suede uppers.

There were two floozies, 'Loose Lil' and Zingy Zelda'. These high-society madams perched saucily on their swings and were eyed by the 'Old Man', another stocking-face doll, who obviously could not believe his good fortune. The girls were complete with extravagant haridos, provocative underwear, slinky gowns and roll-top stockings and garters.

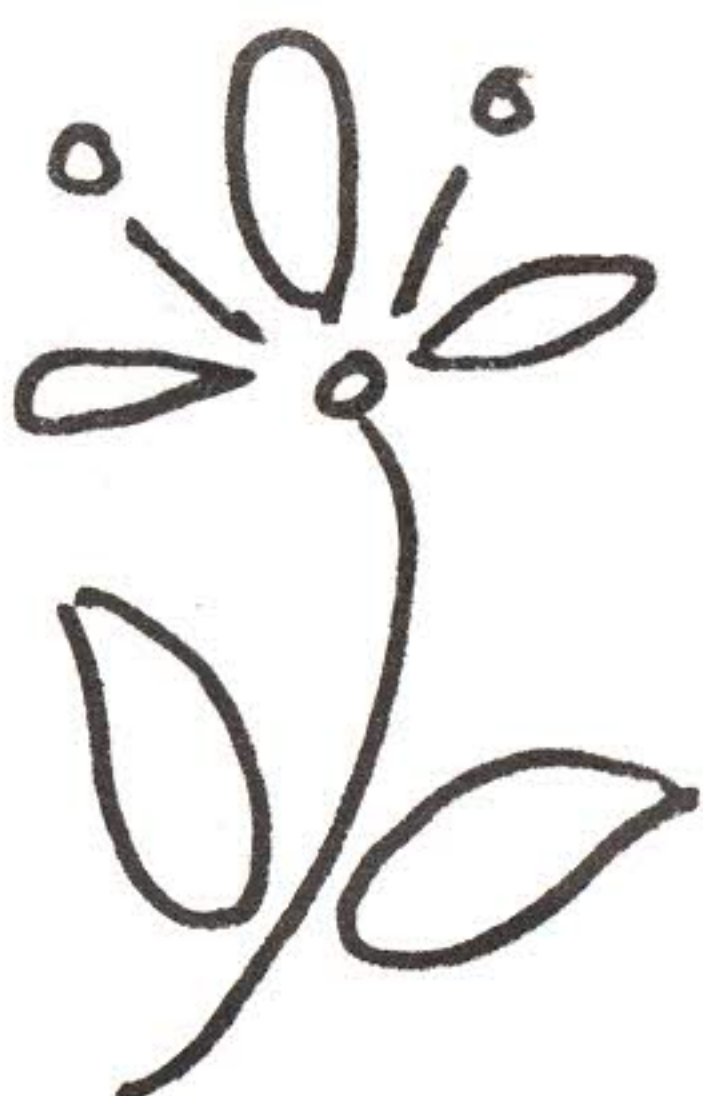
Recently, Carol's work is taking new directions. An example of this is 'Family', her interpretation of the Russian stacking dolls. Father, Mother, Son and Daughter fit one inside the other. Their meticulously crafted crocheted bodies are lined with fabric-covered cardboard. Each family member has a personality all his own and tells a little about himself in a tiny leather-covered book found inside the little girl. As Carol envisions that the family came from the Maritimes, it was very appropriate that they were grouped on a fish crate.

Another innovative doll was 'Jasmine'. The use of unusual materials was certainly effective. Her head, arms and legs were made from white kid leather. The facial features were embroidered in black floss as were mock lacings up the fronts of her legs. Real human hair was used to fashion the hairdo. The simple body shape was made from red velvet overlaid with delicate old laces. She exuded an aura of mystery and intrigue.

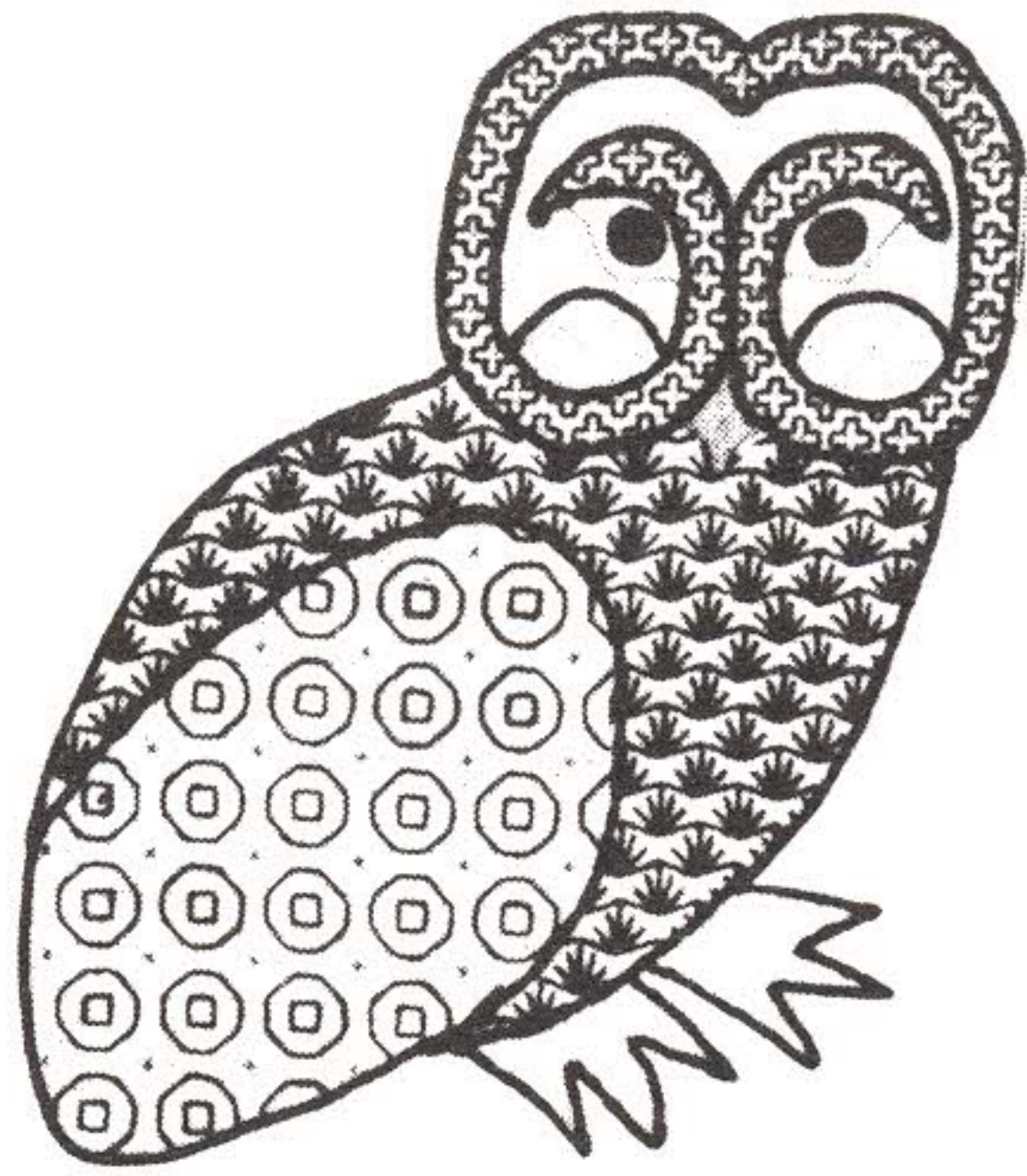
I have saved what was for me the most exciting piece in the show. The 'Scarecrow' is a major advance in Carol's work and a totally beguiling fellow. His tailcoat, while looking like a heavy nubby fabric, was actually created by a technique involving buttonhole stitch over a carried weft. His garden-type gloves were embroidered using Ceylon stitch. He had a long white collar, dark red tie over a simple brown velvet body, and wore a slouchy brown leather hat over wrapped hair. He looks ready to jump off his post and head for the yellow brick road to Oz.

'Dolls by Carol McCann' was an auspicious beginning for what we all hope will be a successful venture for the Shades.

Helen Russell



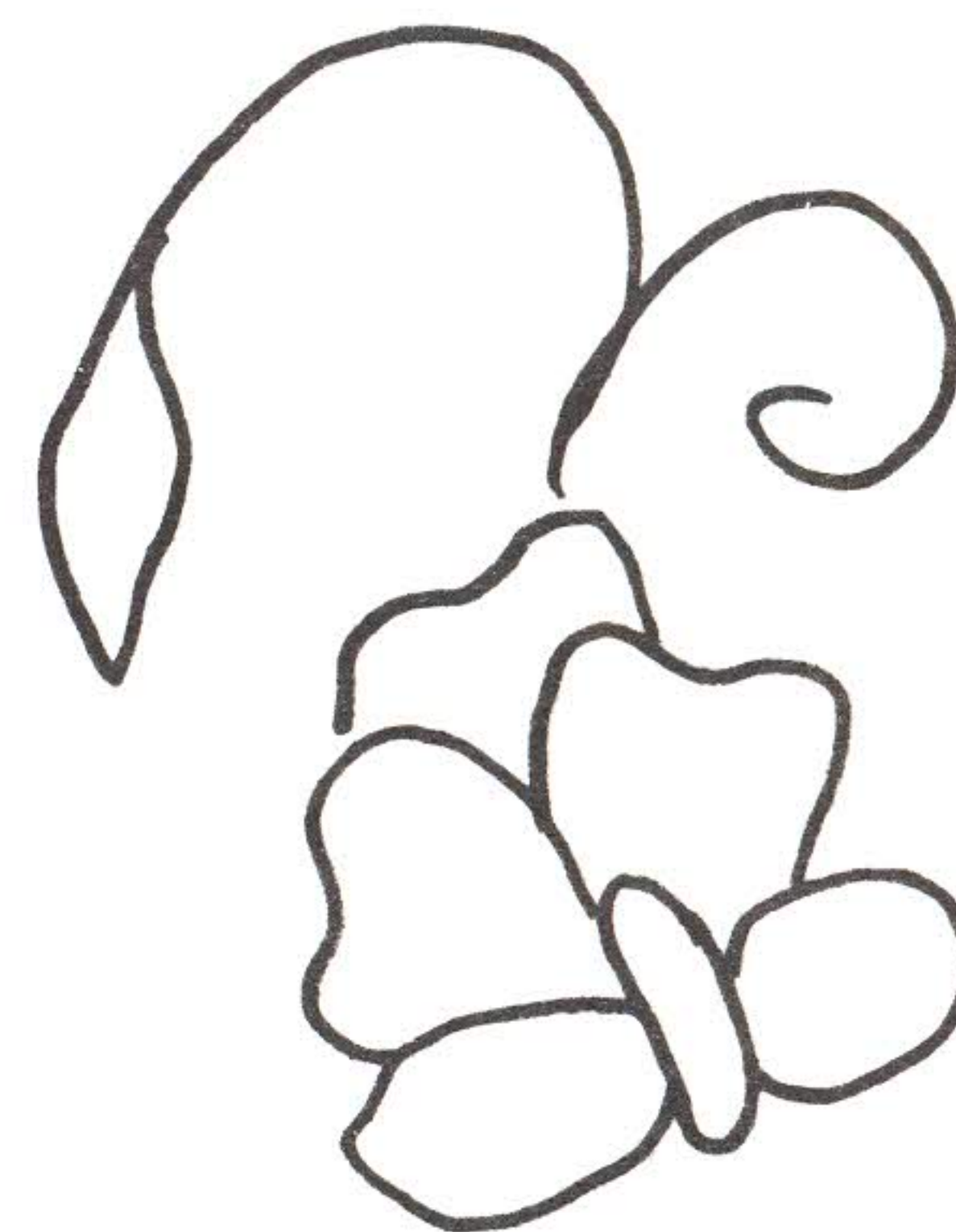
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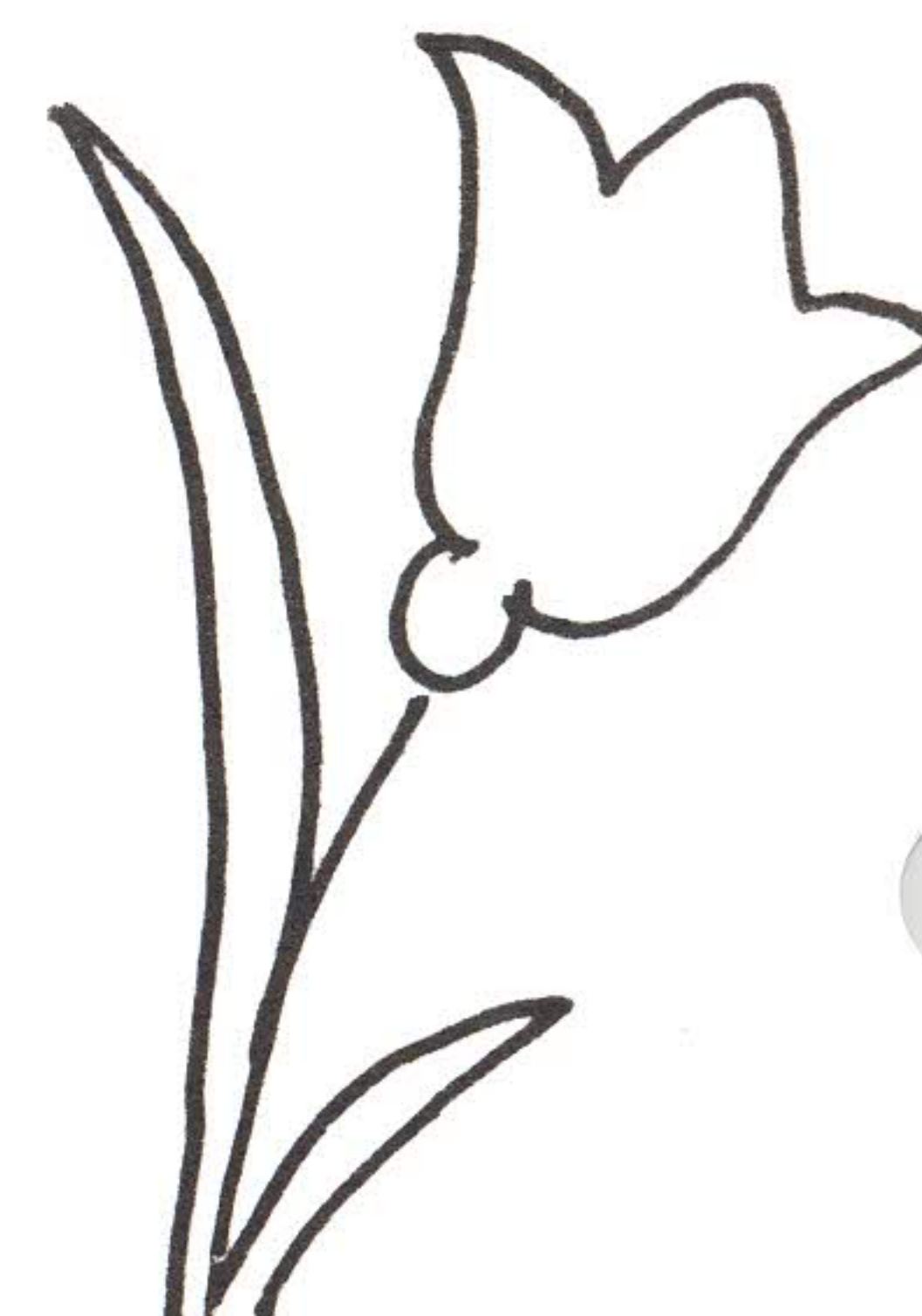
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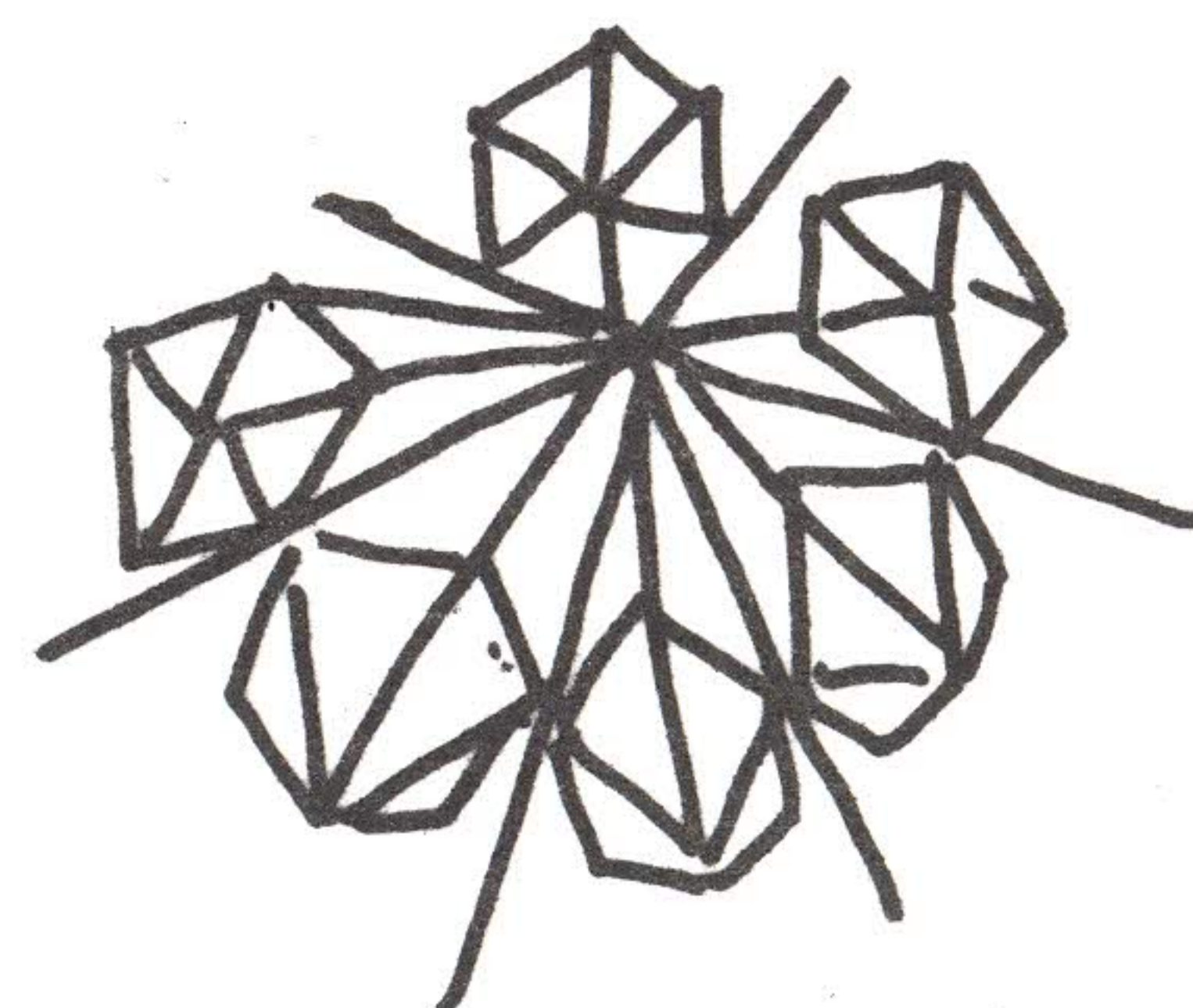


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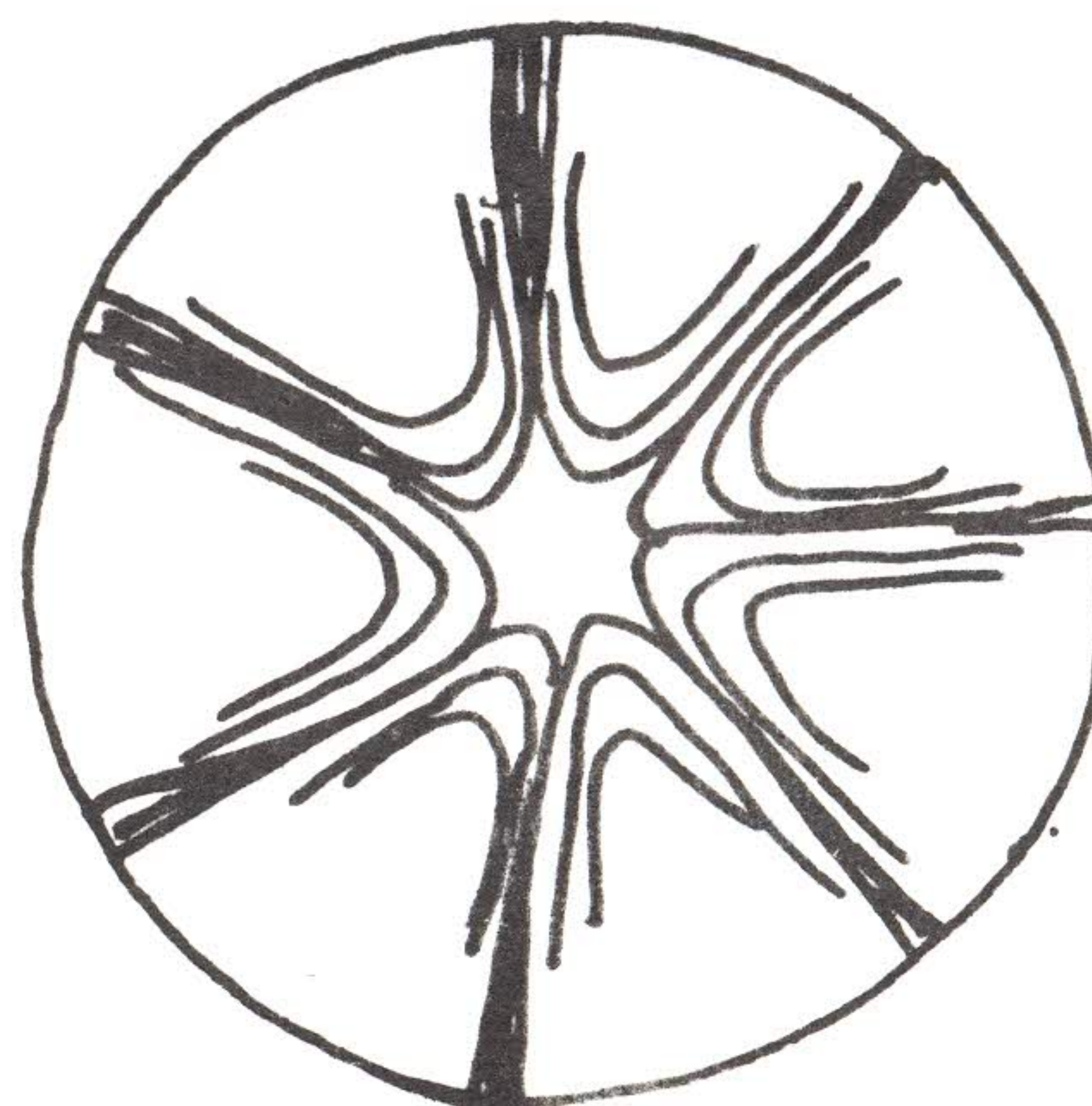


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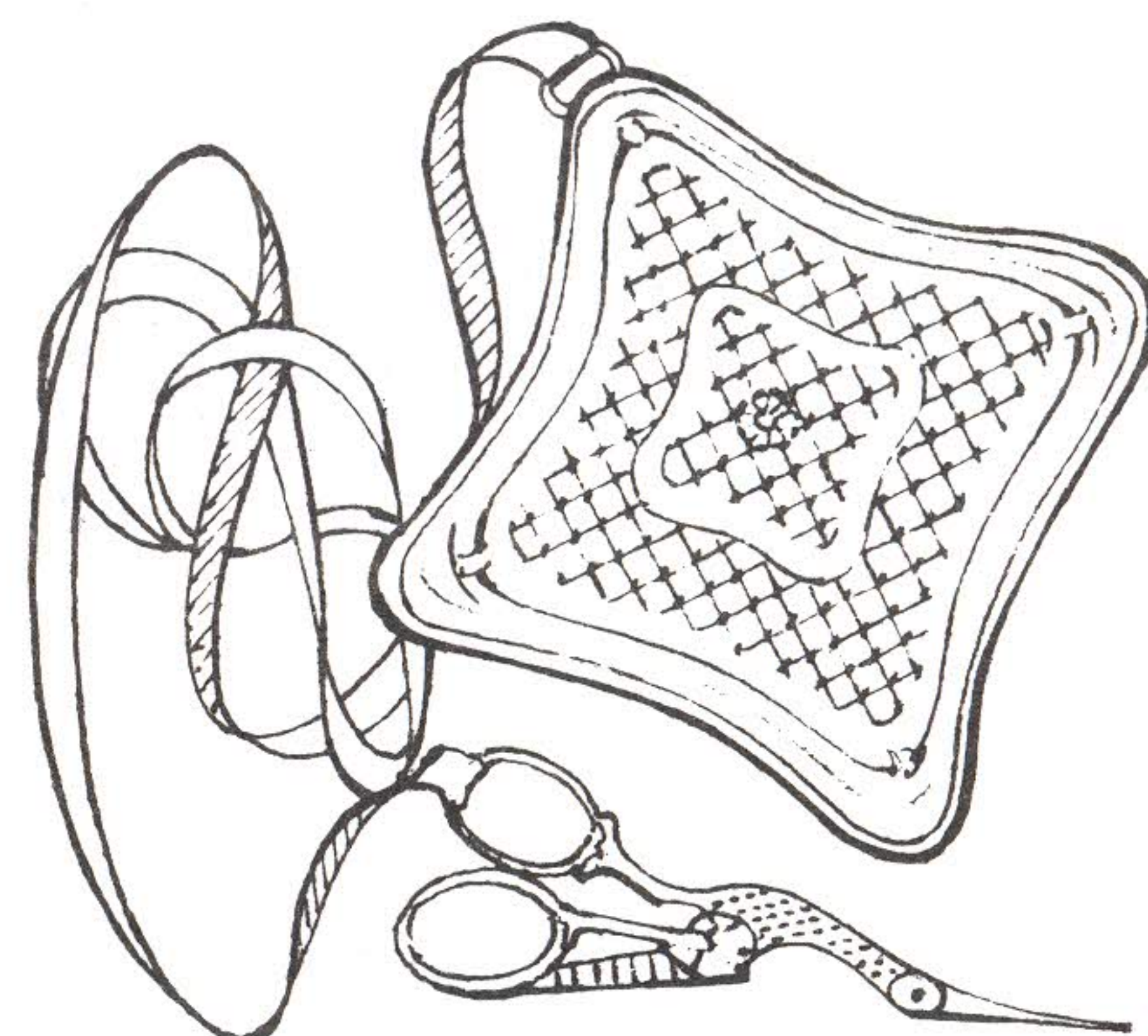
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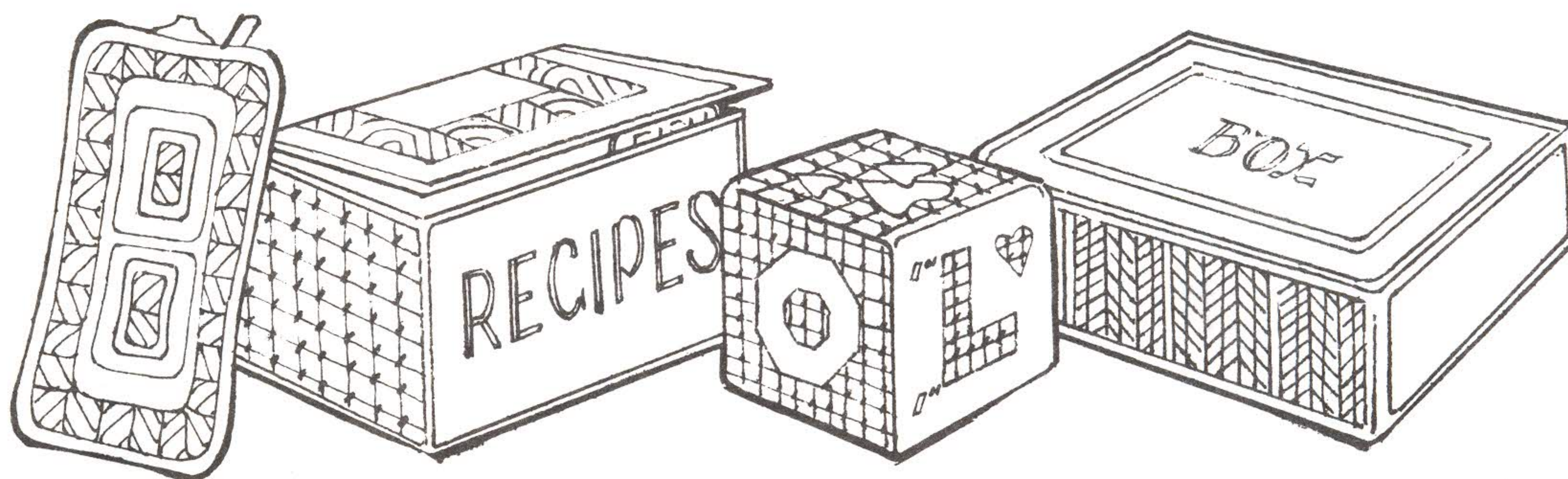
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THE EMBROIDERERS' ASSOCIATION OF CANADA, INC. is a non-profit organization, founded in September 1973. Its purpose is to encourage and promote the practice and knowledge of the art of Embroidery in all its forms; to have a fellowship of persons who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

- * To function as the Headquarters for: Chapters, Guilds, Individuals
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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.

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(Please turn to outside back cover)

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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.

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

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