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Embroiderers' Association of Canada inc.,

HEAD OFFICE - WINNIPEG, MANITOBA

SEE INSIDE FRONT COVER FOR SPECIFIC ADDRESSES AND NEW BUSINESS ADDRESS

PRESIDENT'S MESSAGE:

This coming May when enthusiastic needlers gather together for SEMINAR '79 they will all be sharing common interests, fellowship, and a sense of excitement at the prospect of acquiring new knowledge from experienced teachers.

I would urge all members to seriously consider experiencing the many benefits gained from joining together with other members of identical interests.

I am looking forward, with great pleasure, to meeting new members and seeing old friends at our upcoming SEMINAR in Banff.

Welcome to our two new Chapters, Lakeshore Creative Stitchery Guild, Quebec and the Edmonton Needlecraft Guild, Alberta.

I am sure we all share in wishing them a long and fruitful association with E.A.C.

HAPPY NEEDLING

Madeline Hannus

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HELP WANTED!!!

QUARTERLY: The QUARTERLY is working towards a new format - magazine type, and for this we would like to develop with it a more sophisticated presentation, including photographs. To accomplish this we will require the cooperation of all Chapters and Members to assist in sending educational articles and pictures to accompany, where applicable. You do not have to be a writer to submit. Write about a new learning experience; some historical observation; a book review; or some fibre experience with which you are most familiar. The QUARTERLY needs the help of all Members and volunteers. We require someone to look after Advertising so that we can build up sources. Please write your Editor that you will accept this challenge - TODAY!

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

If you have slides of your finished pieces which could be duplicated, or slides from museums, or if you know of sources for these slides, please contact: Mrs. Helen McCrindle, Prince Rupert, B. C.

E.A.C. LIBRARY: Is available for loan and a list of books may be secured by writing to: Mrs. N. W. Armstrong - Winnipeg, Manitoba,

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

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

PLEASE CHECK INSIDE FRONT COVER OF QUARTERLY FOR ADDRESSES TO WHICH INDIVIDUAL REQUESTS OR CONTRIBUTIONS MAY BE SENT AND CONTACT THE PERSON CONCERNED.

LET'S MEET OUR "SEMINAR '79" TEACHERS!

"DESIGN" - by Lillian B. Allen

Through the years so much has been written about design, can there be anything new to be said? We wear designs, live in designs, sit on designs, drive a design in a city design. We complain bitterly when any of these designs are so poor they add complexities to our lives. Good design is essential for our welfare in this technological civilization. It simply must work. And in doing so we expect it to meet our visual standards; function with what we consider to be beauty.

But changes occur. Sociological, economic, technological, philosophical changes are a few of the influences of which we might not be aware as such, but they do alter the appearance of designs. It is essential that those of us working in this field keep up to date on happenings in the world around us both in structural and decorative design.

Looking back over the centuries, we can tell whether the object or the decorative design is from the Georgian period in England, the Louis XV rococo period in France, and so on. In the early 19th century we experienced revivals of styles such as Victorian rococo, perhaps one of the popular styles. This period also saw the beginnings of the machine age which William Morris tried to fight. Great ugliness prevailed in machine-made articles because there were no fine designers associated with the industries.

At this same time science, theories of light, the camera, the microscope were opening new worlds, and artists, the antennae of any period, were busy at work changing the course of shapes, forms and colors. So we had impressionism, the study of light and color, expressionism, cubism, futurism, concerned with machines and speed, abstraction, since for realism the camera could do it all, surrealism, pop art pointing up materialism, and op art a play for the eye. These art developments and changes all influenced the world of applied and decorative art especially.

The first world war caused so much destruction that when rebuilding took place, and for other reasons, the cult of functionalism developed. Any pattern on an object was considered destructive. A lot of production had to be done quickly, and an idea to sell it had to be put forward. The shape of an object was said to be its own ornament, and in many cases this was so.

It was also the age for the developing speed. Cars and planes needed smooth airflow design, but high fashion introduced it erroneously for a time into the field of appliances and furniture. But there was a new design idea. It was called "Art Nouveau" and we soon saw these new flowing designs from nature in both the structural and decorative design fields.

And yet another new approach to design developed. This was in Germany where a group of architects, painters, and craftsmen got together to form the Bauhaus. They saw the machines were here to stay, so why not design specifically for them. Technology and crafts. They taught as well as worked. This group had an enormous influence on the Western world in all fields of the fine arts and crafts. It had to be disbanded when Hitler came to power and participants moved to other countries, especially to the United States, where they continued to work and teach. See what Anni Albers did in the field of weaving.

The Scandinavian Countries pursued their way independently, taking advantage of the new technologies, new materials and fibers, but adhering to their old enjoyment in the decorative field of looking to nature for design motifs. They were very innovative in their use of these. I saw a great deal of this in Europe just before the second World War. It

had not reached America at that time.

Now we come to the mid-twentieth century after the war. At this point we will narrow down our design field to that of applied, or decorative, design because in the field of embroidery that is what it is all about.

Over the ages the pendulum has swung back and forth from periods with little to periods very rich with decorative design. After the lavish use of pattern in the Victorian period, we went to almost nothing after the first World War. At this stage, 1979, we are deep into pattern again.

And there has been another development which is most exciting: For many centuries the fine arts, painting, sculpture and architecture were quite divorced from the applied arts and crafts. Now came a great change. Art Galleries had exhibitions of patchwork quilts, "soft" sculptures, mixes of weaving, macramé, and every conceivable way of fiber manipulation. These were done by craftsmen not by the so-called fine artists. One cannot say any more - 'this belongs to fine arts and this to crafts'. I believe this is the way it should be. So this puts responsibility on to the decorative designers, too, whoever they may be.

Any of us who have been lucky enough to attend meetings and Workshops of embroiderers have found exciting explorations into new fields. Use has been made of new fabrics, found objects, and fiber manipulations to create raised and relief work, and sometimes three dimensional effects are created.

Dr. Bob Burningham of St. Paul does a lot of his fine, almost jewel-like, embroideries on printed fabrics. Constance Howard uses printed fabrics and doesn't hesitate to gather or pleat them to create special effects before or after stitchery. It all goes to make a new statement. And at this moment that's what it's all about.

Today there are the most magnificently illustrated books with work by the best teachers and their most creative students. Most of us travel quite a bit so we can attend Workshops, visit cities to see exhibitions. The whole world seems to have come alive with creative expressions. And we who live in Winnipeg have only to look around us here. Just as the painters are innovative, so are the embroiderers. Some works succeed, some fail, but we keep on with innovation because something beautiful, in our terms of beauty today, may result.

Some years ago in London, England I saw two exhibitions of embroiderers' art which made me realize that embroidery had now come to terms with late twentieth century ideas. One was of embroidery for the church, a huge exhibition in St. Paul's crypt. Here were Christian symbols used in a completely new and often wonderful way. New edifices demand this change. The other was at Foyle's Bookstore. I had never seen such freedom in this craft of embroidery. Some were three dimensional with separated overlays, all of them innovative. Not one of them even faintly resembled any crewel or other British type traditional work I had seen before. Since this show had been juried, only the best was there. Colors were used superbly, designs completely contemporary.

Where to get ideas? Sometimes designs result from geometric shapes or clever doodling. I would suggest to my students at the University to study nature, and make realistic sketches at first to get familiar with the subject. Take pictures especially in unusual light. Train yourself to see. Look at this old, rotting tree stump for color and texture. Look at tree bark with lichen and moss, or rock with the same for texture and pattern. Study parts of flowers and vegetables, seeds. In some late African tapestries, the artists had used parts of machinery beautifully.

I suggested students go to Biology and Physiology texts to see cell structures. With the new electronic microscopes that whole world is now available to us. Similar ideas were used by designers in Britain a few years ago for their Festival of Britain celebrations. Hemoglobin specimens provided ideas. The cross section of a pine needle enlarged thousands of times was a gorgeous collection of shapes.

Primitive South Sea islanders make beautiful surface designs on fish shapes -- not cute fish with inevitable bubbles, but with a sort of X-ray of bones and gut worked into pattern. We probably think of the Cuna Indians of Panama as being relatively uneducated, but look at their marvelous reverse applique designs. Guatemalan and Mexican folk art is often masterfully designed. They all have plant, animal and even human forms manipulated to fit wonderfully well into the areas planned for them. They seem to have mastered the use of negative space. How is it these people can stylize or otherwise handle their design motifs so expertly?

With beginners in design working from nature, I find most students attempt to be too realistic. Very few situations demand this approach. Students must learn they aren't making illustrations for a botany or bird book. They are creating designs. They are the manipulators. They can 'distort' if necessary. They can accentuate colors, change the scale of leaves to branch or tree, stamens to flowers. The flower doesn't have to function as a flower; it does have to function as a part of a design.

The second great fault with beginners is the handling of the design in space for which it is intended. Two of the best ways I believe are these: If the parts of the design are large enough to be handled as shapes, I like to cut them out and have them moveable so they can be manipulated quickly until a good solution is reached. The second method for more complex and linear patterns, is to use tracing paper. Instead of erasing, trace on what you want, then make the necessary changes and so on, and at the end you have something for comparison. Has the design been improved?

I think working with a pencil tends to keep the design too realistic. For finer lines eventually, yes. So many beginners are scared to death about using a pencil. I suggest to my students they try all sorts of media. Use scissors and you are sure to get chance happenings, and of course be sure to save the negative from which you have made the cutting. It might indeed, be more attractive than the item you have cut out. Use them both. Use all sorts of brushes, pointed, flat, and stencil brushes with almost dry paint. Don't draw the parts first. Use charcoal, graphite on edge to create dark and light areas in one stroke. There are chalks and pastels for sort of stencil solutions. Try for a happening, an ink blow by using a drinking straw to blow a blob of paint or ink. Be a sort of Dufy by dampening paper, dropping on color for happenings, then with a pen or point of brush work out bits of flowers or leaves on these colors. Lovely things happen if you take a bit of paper towelling and tear a little strip back from the serrated edge (about half an inch wide) and dip this into ink or paint and drag it across your paper in interesting lines. Curlers, or tiny combs can be dipped in ink or color and manipulated. You go on from here. And, don't forget you once used finger painting. String, dipped in color and dragged across paper can be lovely, or squeezed in folded paper, as can blobs of paint to create bisymmetric patterns.

Use other artists' work from colored magazine illustrations to make a collage which will later be your embroidery. For a prairie sunset lay on torn colored papers for ideas. The list is endless.

Here is a list of a few books I have found useful in guiding students -- and myself:

"Elements of Design Donald M. Anderson

"Design For You" - Beitler & Lockhart

"Design Through Discovery"-- Marjorie E. Bevlin

"The Quiet Joy" -- Grace O. Martin

"Art, Search and Self Discovery" -- Schinneller

UKRAINIAN EMBROIDERY: Sara Johnson & Nadeya Bodnar

SARA JOHNSON: "Although I am not Ukrainian myself, I have been doing Ukrainian embroidery for a number of years and have taught the subject for the Parkland Regional Recreation Department. It was my good fortune to win first prize in Ukrainian embroidery on two occasions at the Edmonton Exhibition and an honorable mention at the Canadian National Exhibition in Toronto.

There are several types of Ukrainian embroidery which are much older than the familiar cross stitch: Yavoriv, Hutzul and Nyzynka. There are an infinite number of kinds of design (nearly every village had it's own) but there are recognizable types that are classified as Bukovina, Boyko, Kiev, etc."

NADEYA BODNAR - who will be working with Sara Johnson (as there is much individual instruction required with this type of embroidery) is an authority on Ukrainian Embroidery and a teacher of great experience, serving on the committee for the revision of the new edition of Ukrainian Designs and Stitches.

**Like all other crafts, embroidery had its origin in the daily needs of humanity. The problem of how to join two edges of a fabric together must have arisen very early. Once the needle was invented, whether a sharp fish-bone, a thorn, a pointed stick or a metal wire, the natural instinct to pass the limits of mere utility and to indulge in decoration would make itself felt.

The natural home of patterned fabrics, whether woven or embroidered, is in the East. The earliest embroidered fabrics known to exist are some linen stuffs from Egypt of the 15th Century B. C. The next in chronological sequence come from the graves of Greek colonists in the Crimea (Southern Ukraine). These are mostly of wool, with woven, painted or embroidered ornamentation. A few fragments are of linen, one or two of silk, and some of the embroidery is in gold thread. For the most part these are dated 4th and 3rd centuries B. C.

Embroidered shirts have been found at archeological sites in central and Western Ukraine and dated 4th to 6th centuries A.D. In the Kieven state (8th - 12th centuries A.D.) embroideries were popular. This is testified on old pieces of cloth, drawings and sculpture of the period. Hence, the tradition of embroidering in the Ukraine is not a very recent thing, but can be traced back to antiquity.

Attempts to decorate cloth with embroidery were first inspired by faith in the power of protective symbols, and later by aesthetic motives. Symbolic designs were incorporated into woven cloth by means of a weaving shuttle or a needle. These symbols formed the basis of embroidery ornamentation and generally came from central Asia. As a result of migrations, war, and trade, they penetrated the Dnieper Valley (territory of Ukraine) and the neighbouring areas. In historical times they were transformed into more complicated patterns and underwent the influence of Byzantium (Greece). Under this influence, a new branch of embroidery -- church embroidery -- was developed.

In the course of time, folk and church embroidery became differentiated. Church embroidery developed primarily in monasteries, whereas folk embroidery developed among the common people. At the end of the 19th Century specialists on folk art, in examining Ukrainian embroidery, found that it was flourishing in three fields -- for the church, for folk-rite customs and for wearing apparel.

The entire area of Ukraine can be divided into three areas in terms of patterns of embroidery (and Easter egg ornamentation):

1. The North, the inaccessible parts of Polissia, where geometric patterns are found, and the Carpathian mountains.
2. A broad stretch of Central and Eastern Ukraine where plant design predominates
3. The West (Volyn' central Halychyna, Boikian region), where the transition from geometric designs to plant motifs had already occurred, although in certain areas the transition manifested itself in a noticeably geometric form of plant motif.

Colour effects were also related to the type of pattern. Basically, the colours are limited to one or two, such as black and red. The finest examples of this are found in Polissia, which revels in red with a slight admixture of black. On the other hand, geometric patterns of Hutsul and Bukovian area (Carpathian Mountains) are multicoloured.

At times plant motifs use a somewhat greater number of colours such as black, red and yellow. They differ in form and reflect various artistic styles, while the geometric patterns still reflect the old symbols and the influence of Byzantium (Greece). Animal motifs are rarely encountered.

There are several techniques in Ukrainian embroidery:

SOLID STITCHES:

1. The oldest type: Nyz; Nyzia; Zanyzuvannia or Nyzynka - from the word "low" or "from below". This technique is similar to weaving. It is done with black and red threads along the warp (lengthwise thread) of the linen. The embroiderer works on the reverse side of the fabric, making a negative pattern. This technique can only be applied to geometric patterns which are formed by the crossing and breaking of lines.
2. Related to Nyzynka is Zavolikannia, a kind of back-stitch, carried along the woof (cross threads). It is done exclusively in red (with very small mixture of black or blue).
3. Most popular: Cross-stitch (Khrestyky). Of more recent origin. Made possible the transition from geometric to plant motifs. Most important feature: they allow a preliminary outline of the designs, which is later filled in with other stitches.
4. Yavoriv or Oblique Slav Stitch: Western Ukraine. Common flat stitch, laid vertically, diagonally and horizontally. Multicolored.
5. Poltavs'ke Nastyluvannia (Hlad') - Poltava Flat Stitch. From Poltava Region. One colour designs (white, grey, grey-blue, or unbleached linen). Done usually exclusively on linen with wool and warp threads of equal thickness. Done very often in combination with open work embroidery.

OPENWORK EMBROIDERY:

1. MEREZHKA - drawn thread work; used for insertions and trimming. Threads drawn crosswise only; embroidered design on remaining lengthwise threads.
2. VYRIZUVANNIA - eyelet work or cut drawn work; often in combination with Poltava Flat Stitch.

"ADVANCED CANVAS" & "REPOUSSE II" - by Don Mettler

DON METTLER first attended the Ft. Wayne Art School in Fort Wayne, Indiana where he majored in flat pattern design. He then attended the Chicago Art Institute in Chicago, Illinois where he continued his major in design. He has worked in the fields of Commercial Art and Interior Decorating before turning to his avocation, Needlework, into a full time career.

He formerly was the owner of "The Yarn and I" in Detroit for six years. He sold the store in 1977 to devote all his time to his first interests; design, teaching and lecturing on Canvas embroidery. He has taught throughout the United States, Mexico City, Mexico and soon will add Canada to his list.

Don not only enjoys teaching Workshops, he enjoys taking Workshops. He has studied with many of the top American and English teachers.

*ADVANCED CANVAS: This class will start with creating a simple design of cut paper in soft curves, much like waves on water, or a hill and valleys. This design will be transferred to canvas to be worked in mixed canvas stitches, canvas beading, and padded areas for dimension. This class, too, will require only a basic knowledge of canvas stitches and an eagerness to try new ideas for canvas work. In both classes, I will encourage the use of a doodle canvas to try out difficult patterns with stitches and a sharing with the other students of your discoveries.

I never find a lack of ability but a lack of self-confidence when it comes to creativity. I enjoy sharing your discoveries both in your stitching and your creative personality. COME TO CLASS EAGER TO LEARN AND WORK AND NEITHER OF US WILL LEAVE DISAPPOINTED.

I am looking forward to meeting and making new Canadian friendships and renewing some old.

"REPOUSSE II": You will begin the class by creating a simple cut paper design of a bowl of fruit on a table with a doily. There will be no need for anyone to have had any previous drawing. If you can cut a bowl or compote, apple, pear, banana, grapes or cherries, and leaves from paper, you will have no trouble at all.

From this design, each student will draw her design on canvas. They you will work the fruit in diaper patterns you have created. The bowl will be worked in Needleweaving and the tablecloth and wallpaper will be done in darning patterns. The doily will be worked last with a simple Needle Lace technique.

Each student will be encouraged to create his or her own darning and diaper patterns. There will be slides and samples for ideas.

The techniques for "Repousse II" are to give some ideas of how to give dimension to your designs. The term "Repousse" is "raised" or "relief" designs or "to decorate with raised designs". I will be showing some slides of historic stump work and some contemporary work, though I will not be teaching traditional techniques but techniques for today's needleworker.

There will be nothing so difficult taught in this class that anyone who has a basic knowledge of canvas stitches should not be able to handle. I find anyone who is of an Intermediate level will have no difficulty.

ARTISTIC AND STITCHERY VIEWPOINTS OF HELEN RUMPEL: from conversations between
Helen and Sally Pratt*

"How does one define creativity?" "It isn't a rule or even a goal. Creativity is an approach, an involvement, and a vision. It is sticking to it and believing in a dream, hoping, trying, caring, loving, wanting, working and studying."

With warmth and a twinkle in her eye, Helen Rumpel, a Santa Fe, New Mexico artist added, "It never turns out like I plan, usually better, because I won't stop until it does. It's a joy, it's a celebration which lifts the essence of your being and others. Creativity is a gift we give. Be willing to give."

And give she does. Helen not only is an enthusiastic artist-stitcher with an international reputation, she is a dedicated wife and mother of two teenage sons. When Helen's boys were babies she created irresistible stuffed animals and constructed pottery animal banks for them, always keeping her works one of a kind, although often working on a theme.

In doing her stitchery, painting and pottery, she finds inspiration and persistence fit together. "Inspiration is one of the most important things. When there's no inspiration, there's room for depression. Without inspiration, there's no progress, nothing happens. One has to overcome illusions and keep the vision, true inspiration is always spiritual".

Sources for her work include the rich cultural heritage of the Southwest (Indians, Spanish and Anglo) and study travels to England, Holland, Denmark, France, Austria and lately Japan (as a delegate to the 1978 World Craft Council in Kyoto). Recurring themes in her work are Spanish mission churches, nativity scenes, compasantos (the traditional Spanish village graveyards), Southwest Indian themes, snow flakes and snow scenes, European villages, flowers and imaginary figures.

Helen, who sees herself as a "contemporary innovator in the line of Needlework", values tradition as something to build upon, but not to put limitation on expression. Her works might vibrate with a celebration of colors, or they may express the quiet richness of values of whites, or be textural with a festival of earth tones. "Art", Helen believes, "is a celebration of life. A good stitchery is a total concept in color, texture, form, vitality and rhythm with deep personal involvement. Stitchery in its highest level is a fine art - definite and unique in its own media".

She defines creative contemporary stitchery:

1. Creative suggests a challenge, an innovative and individual approach.
2. Contemporary is current, fresh speaking of today, but built on the tradition of centuries, and
3. Stitchery is free contemporary concepts of thread and fiber techniques related to embroidery.

In seeking to create "unusual, individual unique things", she seeks to express a combination of what she sees and what she feels and experiences. "My personal reaction is just as important to me as what I see". It naturally follows that she mixes media and has done much experimentation to develop underdye technique. She finds that "painting" underdye on fabric that will be stitched, produces vibrant color richness. Sometimes her pieces include crochet, batik, jewel work and dye. Her major pieces take from three to eighteen months to finish.

Enthusiasm and warm encouragement as well as much personal experience make Helen a sought-after stitchery workshop leader. It's her conviction that everyone has creative abilities that can be developed. It is essential to build confidence and an ability to really see. She insists that students develop their own ideas. Students should gain confidence in their own abilities. In encouraging people to work in this art form, Helen emphasizes that "it's not how many stitches you know, but how effectively you use what you do know. It's the total impact of a piece that is important. It isn't just technique, but involvement that makes you grow. It is a huge challenge to carry out a steady flow of ideas in art".

"Art revitalizes. My art is an expression of something greater than myself. Let life be an art. It improves the quality of life. It heightens your sensitivities. It expresses love and it enriches. Express your being."

*SALLY PRATT, Lansing Michigan, is a friend and student of Helen's who enjoys writing about her stitchery, art and philosophy. She is currently with her husband (who is on a sabbatical) and family in Lancaster, England.

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ELEANOR A. VAN DE WATER - TEXTURAL STITCHES:

"Incredible as it may seem, my life is based on a true story." That quote, overheard at a NSCAE seminar in New Orleans two years ago, typifies my life. And much of the incredibility has come from stitchery.

The youngest of six children, all of my memorable life has been spent in Vancouver, Washington -- a suburb or Portland. Having received a B.A. in Education at Eastern Washington University, I returned to Vancouver to teach first grade for five years before retiring to raise a family. At home with two youngsters, stitchery came into my life through a series of articles by Mariska Karasz in House Beautiful magazine.

After completing a couple of very simple projects (place mats, pillow tops) my first commission came when a friend stopped by to tell me that she had just committed me to make a hanging for a local man who does church interiors -- a fourteen-foot altar hanging for a church in the Seattle area. And from that beginning in 1966, a full-time career has grown, at present about equally divided between teaching and commissions. It has indeed been incredible.

During the past three years, teaching and lecturing requests have taken me across the United States and Canada. My first connection with the Embroiderers' Association of Canada was last spring at your annual seminar in Toronto, and the workshop at that meeting was machine embroidery.

This year I have been asked to return for the E.A.C. Seminar at Banff to teach Textural Stitches. Fantastic! Firstly, 'though everyone knows about Banff, I've never been there and will surely look forward to that. And especially to sharing that experience with stitchers, whom I know to be very special people. This should be a fine time to renew friendships with Canadian stitchery friends and make new friendships too. And I will be having a one-woman show (in nearby Calgary) which will open concurrently with the Seminar.

Teaching and using various textural techniques is a favorite. We will spend our two days playing with threads - contrasting shiny with dull, thick with thin, rough with smooth, high with low, regular with irregular - creating a sampler of textural techniques.

And we will experiment with choosing threads, contrasting stitch techniques, spacing stitches and building up stitches layer upon layer to create textural variety and depth.

I hope that we may grow together by learning new stitches and using familiar stitches in new ways and that each student will discover techniques to help her make her stitchery statements in more meaningful and exciting ways.

See you there!

Elleanor Vander Water

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CROSS STITCH - by Jane D. Zimmerman

** The following is excerpted from an article written for a Connecticut newspaper (The Hartford Courant, February 29, 1976) by Rosemary Cornelius, Peg Doffek and Sue Hardy. The entire article, along with 19 other weekly articles on needlework, is found in a new publication "Stitching with Sinbad I". It can be purchased from The Sinbad Series, Box 273, Ellington, Conn., 06028 for \$2.50 plus \$.50 postage.

"CROSS STITCH is one of the oldest forms of embroidery. it is a form of embroidery common to most countries, although the best examples are found in Greece and the Eastern European countries -- Romania, Bulgaria, Russia, Yugoslavia and Czechoslovakia.

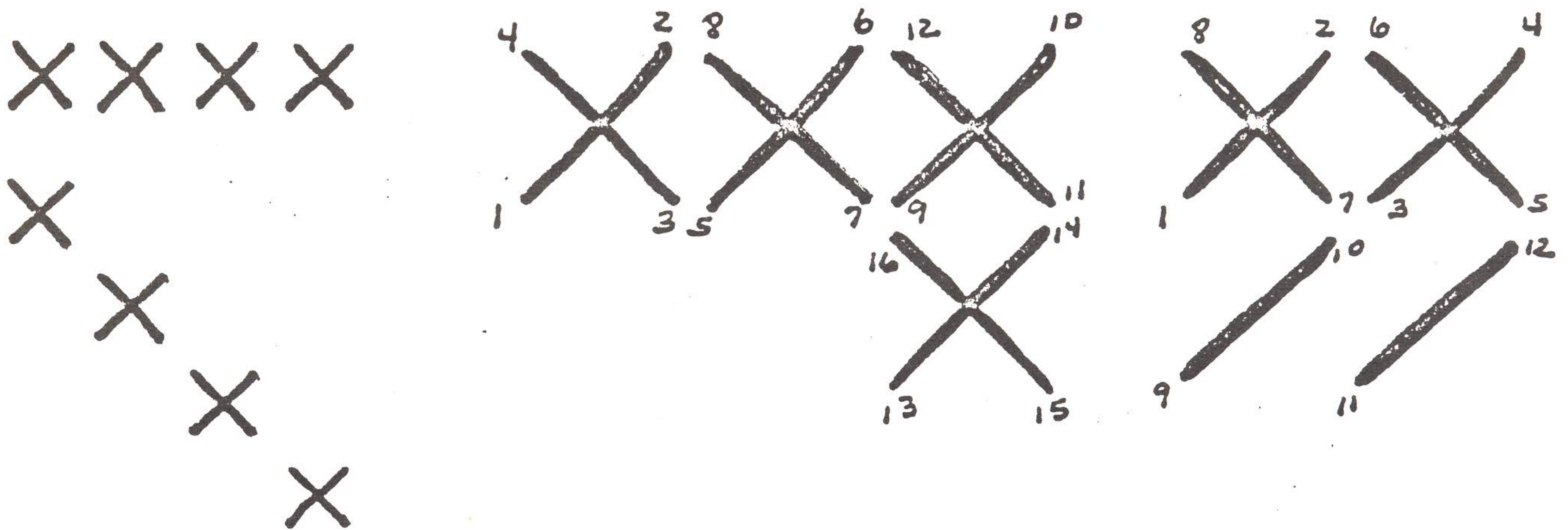
"In medieval times, nuns all over Europe practiced the art of cross stitch: from the 14th century the skill began to decline and peasants carried on the technique by embroidering household linen and clothing. The interpretation of the stitch, color treatment and design varies from country to country and region to region. In some wealthier areas of Italy, for example, cross stitch is worked on fine linen in silks and gold and silver threads, and in the Abruzzi region north of Rome, the embroiderers utilize rough linen and red cotton thread for trimming aprons, pillow cases, sheets, towels and altar cloths. It is said that even human hair has been worked on linen!

"In the Central European countries, peasant costumes are embroidered mainly with cross stitch patterns decorating the sleeves, belts, pockets and skirt hems. Often the poor quality of the materials used has been concealed by the high standard of excellence in the worked embroidery and choice of the designs.

"The designs are worked in one or several colors, such as a bright red used with deep blue, black with red, black with blue, and black with brown and yellow. Designs varied from geometric symbols to stylized flowers, birds or animals. Peasant women copied motifs on a strip of linen in much the same way embroiderers of the 16th and 17th centuries kept a record of patterns and stitches. Cross stitch was also on Victorian samplers, many of which were embroidered by children. One of the names by which cross stitch is known is Sample Stitch.

"The cross can be worked in any direction -- left to right, right to left, horizontally or diagonally. Each cross may be completed as the design is carried out or a row of half stitches may be made and completed on the return journey. To avoid making loops when moving from one area to another in the design, weave all the passing threads through the back of the stitches."

(The above is used with the kind permission of Rosemary Cornelius)



"ASSISI EMBROIDERY" - by Jane D. Zimmerman

The revival of interest around the country in counted thread embroidery has led me to investigate what other traditional forms of embroidery fall into this category. Assisi Embroidery is a very interesting counted thread technique which has its origins many hundreds of years ago in a small Italian town of the same name -- Assisi.

In this technique the background area only is covered with stitching while the design elements are left unworked except for their being outlined. This "negative" pattern creates quite a delicate appearance if worked on a fine count fabric.

The traditional designs used a predominance of stylized birds and animals plus geometric patterns which were adapted from mosaic and wrought-iron works. Small ornamental borders of filagree-type patterns were often used. A white or natural colored evenweave fabric was used. The outline was worked in a dark color while the background was worked in a lighter contrasting shade. The old embroideries used silk floss in green, brown, blue, red and yellow.

The outlining is worked in Double Running Stitch which is known as St. Chiara Stitch in Assisi. After the design elements have been outlined the background is worked in counted cross stitch. The cross stitch is worked in horizontal rows back and forth across the fabric. The crosses can be worked in one trip across the row. A faster method is to work half of the cross on the first trip across the row and then complete the cross on the return trip. Partial cross stitches are necessary at times around the design elements. Do not carry the embroidery thread behind areas which will be left unworked. It is necessary that the top arm of the cross stitches always slants in the same direction. The embroidery thread used should be about the same thickness as the threads of the fabric -- suggest use of cotton embroidery floss, perle cotton or cotton a broder.

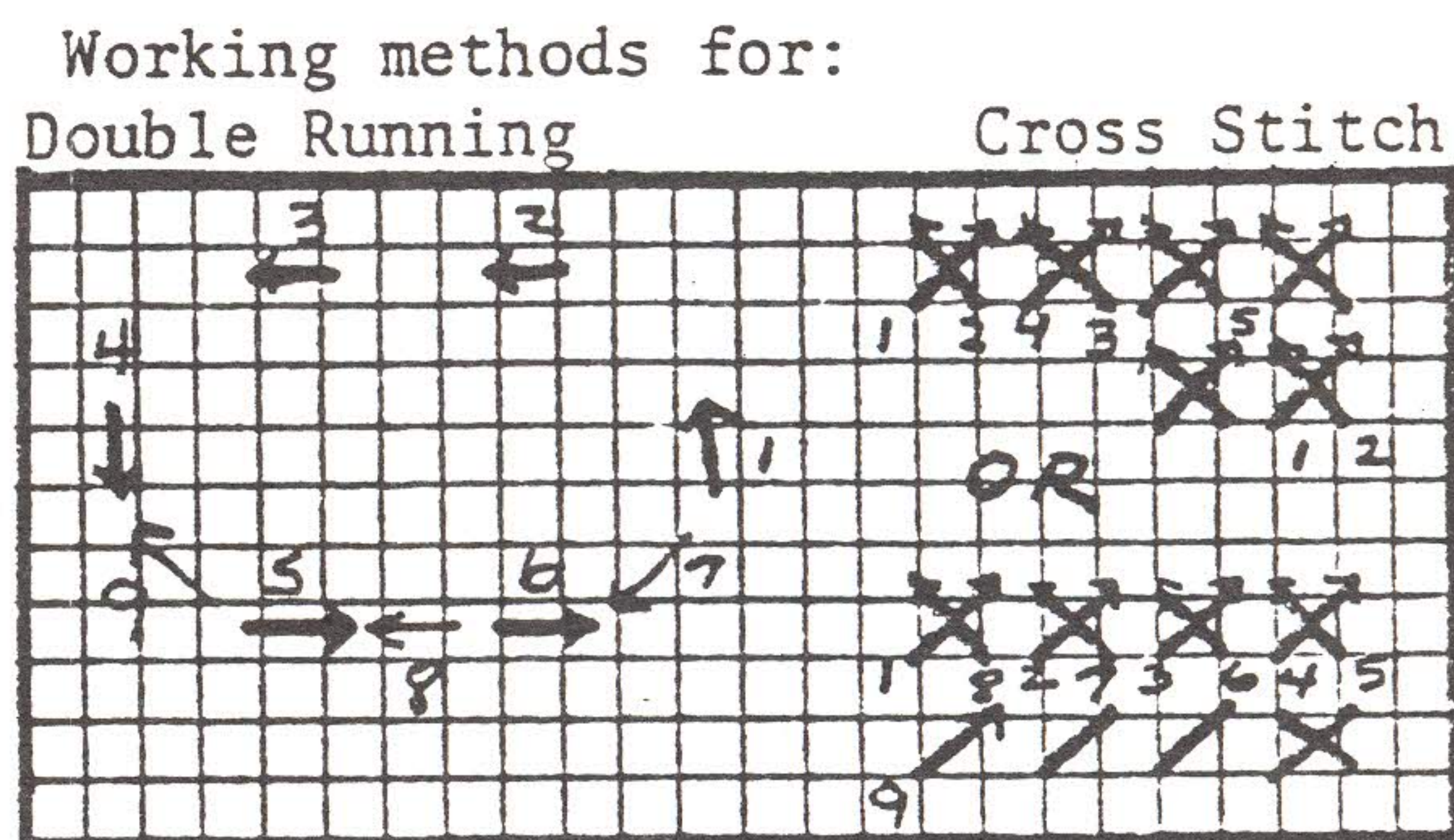
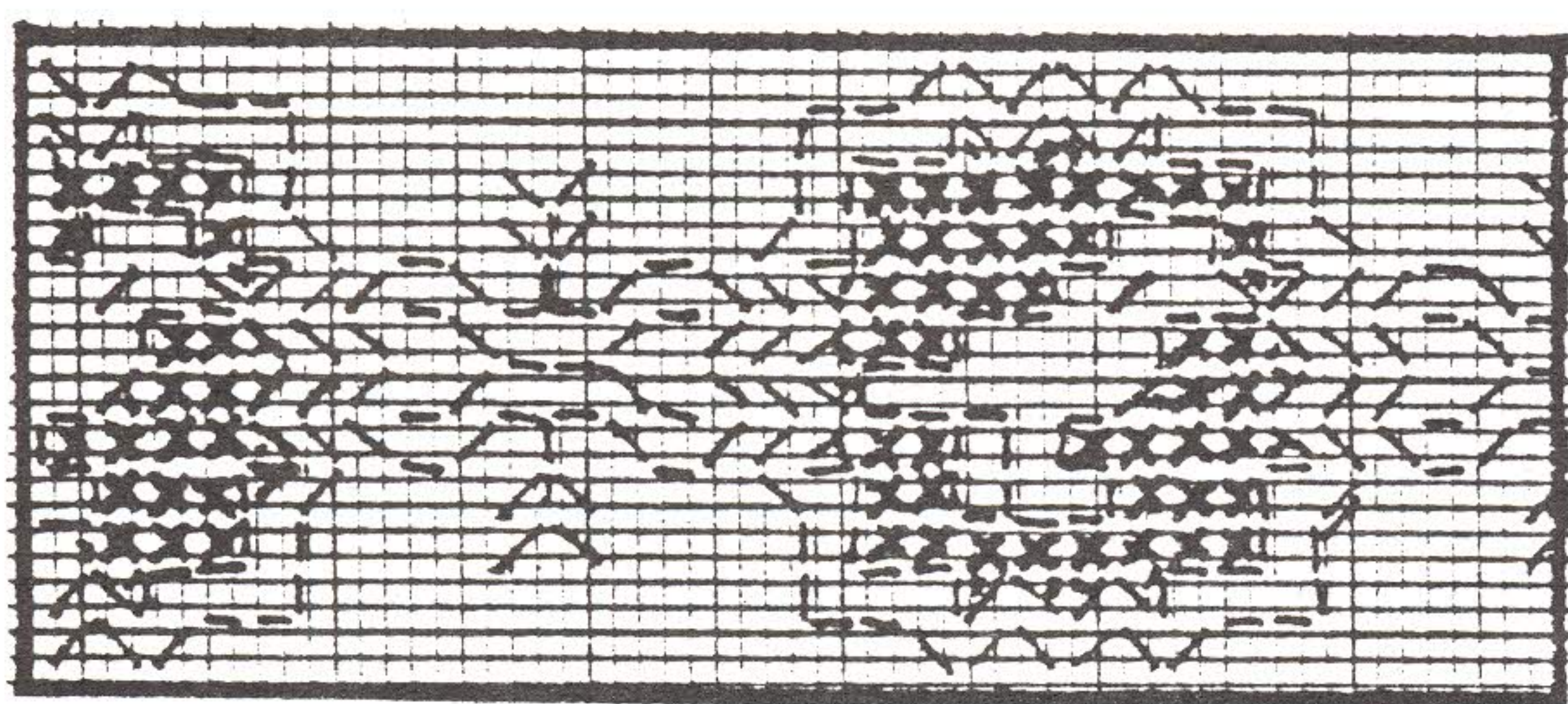
NOTE: Instead of the traditional basic cross stitch you could use Long-armed Cross or Two-sided Italian Cross for the background stitch.

REFERENCE BOOKS: For more information on working procedures, designing and materials to use I recommend this excellent workbook - "EXPLORING ASSISI" - by Rosemary Cornelius, Peg Doffek and Sue Hardy. Order from The Sinbad Series, Box 273, Ellington, Conn. 06029 for \$4.50 plus \$.50 for postage and handling.

For a booklet of marvelous traditional designs refer to D.M.C. Library, "ASSISI EMBROIDERIES" which can be ordered by your local Needlework shop for about \$8.00.


The small pattern diagrammed below is from the "Assisi Embroideries" booklet. Use a dark color to outline the bird and the inner line of the main motif and then use a medium color to work the cross stitches, the outer line of the main motif and the little pattern worked in between the motifs -- brown and red-orange are shown in the D. M. C. booklet.

Using #20 count evenweave linen and either Perle Cotton #8 or cotton a broder #16 you could use the pattern below to make a book marker. Width of pattern: 24 threads. (Note: "compensating" stitches, i.e. partial cross stitches -- are necessary in several places.) Work not only the outlining but also the small pattern in between the motifs in Double Running Stitch.



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..... Sam Levinson, Comedian



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Inquiries Invited

MIND YOUR P's (PROBLEMS) AND N's (NEWS) - by Dot From

Researchers, historians, teachers, students, designers, innovators -- they are all out there; they're E.A.C. members and best of all, we're gradually getting to know them. Because of a backlog just after the last QUARTERLY went to press, we didn't send any more inquiries but we didn't get any comments either!

Do remember that while it's my joy to search you out, it's a "hit and miss" game, often involving the process of elimination that could be speeded up considerably if you'd get the ball rolling. Do write and give us your news, ideas or hints to help others.

Under the heading of "industrious", MADELAINE DuQUEMIN has completed a petit point Brock Coat of Arms. It represents tremendous significance in the DuQuemin household as Madelaine writes, "my husband is a Guernseyman and Sir Isaac Brock was a Guernseyman -- a very loyal breed of islander".

The Coat of Arms, which Madelaine has given her husband, displays a shield with two soldiers on either side. One is a Grenadier, the other an Infantryman and both are members of the 49th Regiment of Foot -- Brock's Regiment. An Indian warrior sitting atop the castle, seemingly has an evergreen growing out of his pate, or shaven head. He has a sash around his shoulder which could have reference to the legendary sash that Brock bestowed on Tecumseh after the Battle of Detroit. It was a token of his allegiance to the British Sovereign. It is believed that Tecumseh gave the sash to one of the chiefs who played a major part in the battle.

The piece is worked on #3 silk gauze with stranded floss that was often split "to get the shading effects". At one point the canvas "appeared to be growing long strands of thread" as they were left to blend with others as the work progressed.

The Duquemin's first enlarged a photograph of the Coat of Arms and then "took an outline from the enlargement straight onto the gauze". Madelaine adds it was "a lot of fun painting the designs and colors with my needle".

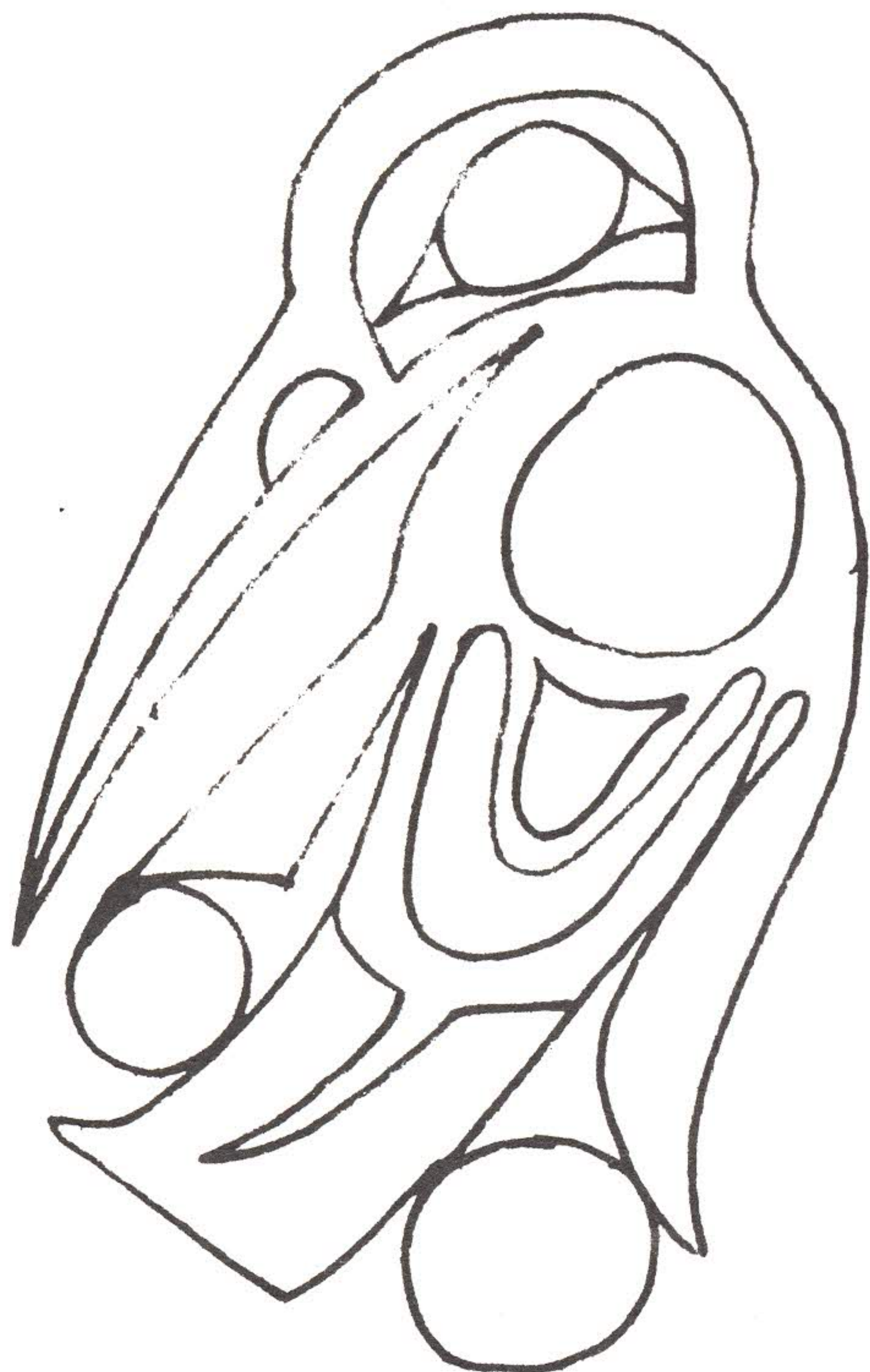
For those who might suggest such a project is super for the stitcher who doesn't meet with normal trials and tribulations there's a test of perseverance in Madelaine's unique canvas. At one point the shredding of her gold thread necessitated ripping out and starting again. And then the horrendous disaster happened -- "I CUT THE CANVAS - AND CRIED"! But, like any serious stitcher, she dried her tears, repaired the hole and finished the project in four months.

Other pieces prompted by the Coat of Arms research which Madelaine hopes to complete "within the next 1,000 years" are canvasses depicting the kings of Scotland, England and the Duke of Normandy.

'Where there's a will there's a way' might well sum up the stamina and ability of HELEN McCRINDLE, Prince Rupert, who enrolled in the National Standards Council of American Embroiderers Metal Thread correspondence course against what some would think were great odds. Not only was she without nearby teachers for consultation but totally isolated from knowledgeable embroiderers.

Yet as we explained in the last QUARTERLY her fifth and final lesson meant "to incorporate all the threads and techniques learned in the previous lessons", netted 100%. She was then invited to sit for a special merit award examination, whereupon Helen received the merit award!

Helen's winning design and project evolving out of that never-to-be-forgotten fifth lesson, was an interpretation of a Nishga Indian design of a Hummingbird, worked into an oval-shaped neck pendant. "The Nishgas are native to this area of British Columbia and I was influenced by a wonderful exhibit in our museum of their carvings and silver work" enthuses Helen.



HUMMINGBIRD DESIGN

Actual Size - 13 cm

She explains that enclosed with her first metal thread lesson (summer of '77) was her counselor's name (Virginia Ginger Carter), a list of books available from NSCAE library and the ruling that each lesson was to be completed in three weeks (five lessons all told) and that one year was allowed to complete all requirements of the course.

"Starting with an historical study of the use of gold and other metal threads in embroidery the course dealt with various types of metal threads and their particular uses in traditional and contemporary forms of embroidery. I had an opportunity to experiment with Japanese gold thread in varying thicknesses, passing thread, tambour, purl, pearl purl (wire purl), plate (flat strip of metal), twists, cords and braids."

Each of the demanding lessons included written work and a worked sampler of stitches demonstrating the embroiderer's ability and understanding of the lesson. It took all of the three weeks to get into the lesson, plan it, find appropriate fabric, gather threads, mount the work and do the stitching, says Helen.

One of the really rewarding aspects of the course was the friendship that developed between teacher and student and finally came into focus when they met at last year's E. A. C. Seminar.

What a treat to hear from MARY CONROY, Sudbury's renowned quilter, author of "300 YEARS OF CANADA'S QUILTS", teacher and, finally, an ambitious community worker. Sandwiched between major commitments, Mary chaired her church bazaar last fall that, "even in our strike-torn city", netted \$3,500.

One of her most informative and delightful events of the year that she shares with us is her holiday -- five days at the Continental Quilting Congress in Washington, D. C. Aside from looking up old friends "I looked at everything from cheery red, white and blue (sometimes green and yellow) of the calico style prints" characterizing bicentennial celebrations to the "more muted, grayed tones, somewhat larger floral (challis-type) prints and floral stripes" that are now luring quilters.

She suggests colors are richer; plum, dusty rose, deep French blue, maroon and copper with much gray, all of which are frequently set off by naturally colored unbleached cotton.

The styles in quilting are changing too; more quilts now start with a central medallion and, in a rich swirl of really lush color, move outwards in a series of borders, usually pieced and usually based on well-known traditional patterns. A rich, mosaic-like look

is achieved if your coordination is successful; otherwise, it looks like Madras cotton which has bled a little too much!"

One idea that has prompted the E.A.C. stitcher to experiment was shown in work done by MARCIA AAMUNDSTAD, Maryland. "She takes a very traditional block (such as the Pine Tree), enlarges it to about 18 inches and then surrounds it with a series of borders cleverly cut from floral and striped materials (and some floral stripes!). These are stretched over an art stretcher (made into a picture frame) and quilted all over.

The idea is that you use a pattern piece that has some meaning for you. Accordingly, Mary is making a "barrister's puzzle" for her husband's new office and a companion piece is likely to be the courthouse steps.

Mary teaches a beginner's quilting class at the local community Cambrian College and a 24-week boutique quilting course involving various techniques we're hoping to explore in due time. She also edits and publishes the news-packed "Canada Quilts" magazine that goes to press five times a year.

Write to: Dot From

Winnipeg, Manitoba,

* * * * *

BOOK REVIEW - WITH A DIFFERENCE! by Joyce Hunter

"A person who works with his hands is a labourer,
A person who works with his head is an intellectual,
A person who works with his head and his hands is a technician,
A person who works with his heart, head and hands is an artist."

..... Anonymous

Of the books I read in 1978 one of the most enjoyable was "Agatha Christie - An Autobiography", published by Dodd-Mead. In it are many references to embroidery, a pursuit she followed most of her life and, an interest she inherited from her grandmother. Her way of equating the creativity of embroidery with that of writing I found interesting and therefore I thought I would share it with you:

"I had formed a habit of writing stories by this time. It took the place, shall we say, of embroidering cushion covers or pictures taken from Dresden china-painting. If anyone thinks this is putting creative writing too low in the scale, I cannot agree. The creative urge can come out in any form: in embroidery, in the cooking of interesting dishes, in painting, drawing and sculpture, in composing music, as well as in writing books and stories. The only difference is that you can be a great deal more grand about some of these things than others. I would agree that the embroidering of Victorian cushion covers is not equal to participating in the Bayeux Tapestry, but the urge is the same in both cases. The ladies of the early William's court were producing a piece of original work requiring thought, inspiration and tireless application; some parts of it no doubt were dull to do, and some parts highly exciting. Though you may say that a square of brocade with two clematis and a butterfly on it is a ridiculous comparison, the artistic inner satisfaction was probably much the same.

"The waltz I composed was nothing to be proud of; one or two of my embroideries, however, were good of their kind and I was pleased with them. I don't think I went as far as being pleased with my stories -- but then there always has to be a lapse of time after the accomplishment of a piece of creative work before you can in any way evaluate it. You start into it, inflamed by an idea, full of hope, full indeed of confidence

(about the only time in my life when I have been full of confidence). If you are properly modest, you will never write at all, so there has to be one delicious moment when you have thought of something, know just how you are going to write it, rush for a pencil, and start in an exercise book buoyed up with exaltation. You then get into difficulties, don't see your way out and finally accomplish more or less what you first meant to accomplish, though losing confidence all the time. Having finished it, you know that it is absolutely rotten. A couple of months later you wonder whether it may not be all right after all."

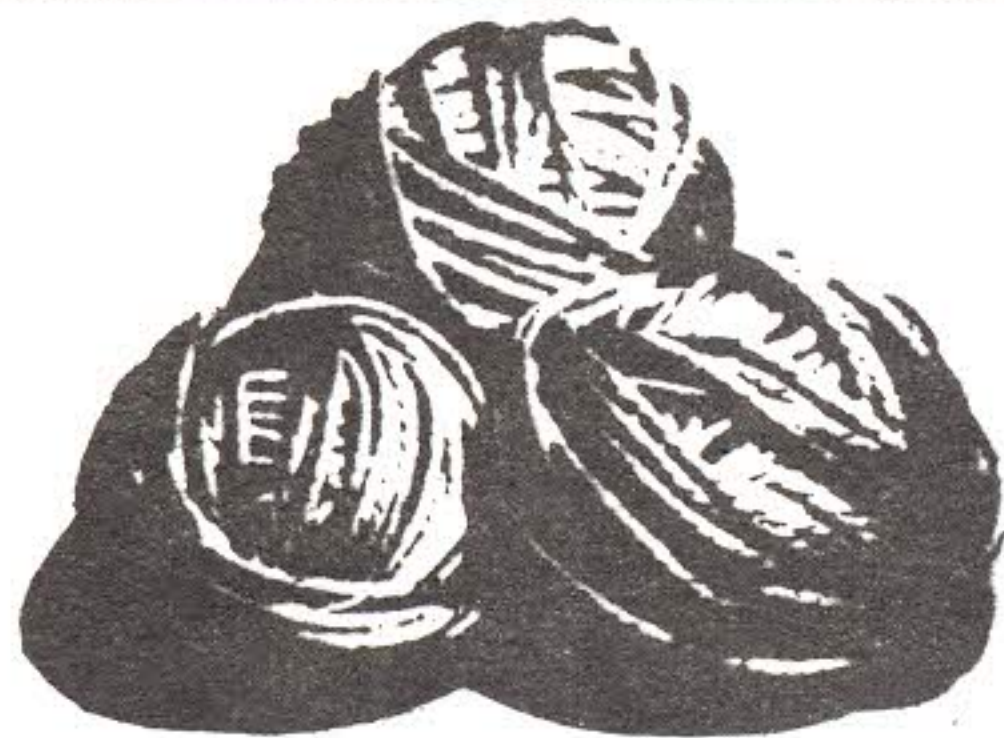
HOW MANY OF YOU HAVE FELT SOMETHING SIMILAR?

* * * * *

"An excellent plumber is infinitely more admirable than an incompetent philosopher. The society which scorns excellence in plumbing because plumbing is a humble activity and tolerates shoddiness in philosophy because it is an exalted activity will have neither good plumbing nor good philosophy. Neither its pipes nor its theories will hold water."

..... John W. Gardner

* * * * *



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REPORTS FROM CHAPTERS

LAKESHORE CREATIVE STITCHERY GUILD: A large and very active new addition to our National Organization -- offer a busy program in their Newsletters. Pertinent information will be shared with you when space permits.

NIAGARA PENINSULA NEEDLE ARTS GUILD: Have had two workshops in Fall with six more planned. Niagara Heritage Collection is progressing well. November 18th noted lecturer and authoress Margaret Swain from Edinburgh, Scotland spoke on "Two Royal Needlewomen", Mary, Queen of Scots, and Elizabeth I. Seminar plans for 1980 progressing well.

REGINA STITCHERY GUILD: A very busy and active Guild supporting Wintergreen Craft Sale; doing Workshops, Stitch programs; offering a "Hint Exchange"; and Stitches and variations in their regular Newsletter. Exerpts from these will be offered in our E.A.C. "QUARTERLY" when space permits.

SCARBOROUGH: Were guests of the Oakville Guild of Stitchery in November. In December had a pot-luck luncheon with a boutique of handmade articles for sale along with handmade Christmas articles.

ST. JOHN'S GUILD OF EMBROIDERERS: Responded to a request from Newfoundland Craft Development Association to demonstrate and exhibit in a local shopping mall during week of Oct. 10 - 14, 1978. Response was gratifying and much interest in Guild was aroused. Guild Representatives appeared on local TV to discuss Chapter activities and demonstrate Blackwork. Plans in making to produce articles for future craft fair to raise funds to be used for future projects.

TORONTO GUILD OF STITCHERY: Fall programs for meetings included Stitching Carousel; Guest speaker, Charlotte Zuppinger who is an authority on textile preservation and restorations at Royal Ontario Museum. Workshop in October with Eleanor Van de Water; Workshop with Joyce Taylor Dawson on Crewelwork and Jane Dams on Embroidered Boxes. A Stitchery display is planned for February meeting.

WINNIPEG NEEDLE ARTS: Are working individually on an on-going Sampler at their regular monthly meetings and this is a sharing experience. Christmas meeting offered many designs for the Season in Christmas ornaments.

* * * * *

"FAITH IS A NECESSITY IN EVERY GREAT ENDEAVOR A MAN DECIDES TO UNDERTAKE.

HE MUST BELIEVE HE WILL SUCCEED, OR HE WILL LACK THE COURAGE TO BEGIN AND THE DETERMINATION TO KEEP GOING".

..... Fern Hughes Hunt

Do You Have These?

"CUT YOUR OWN"

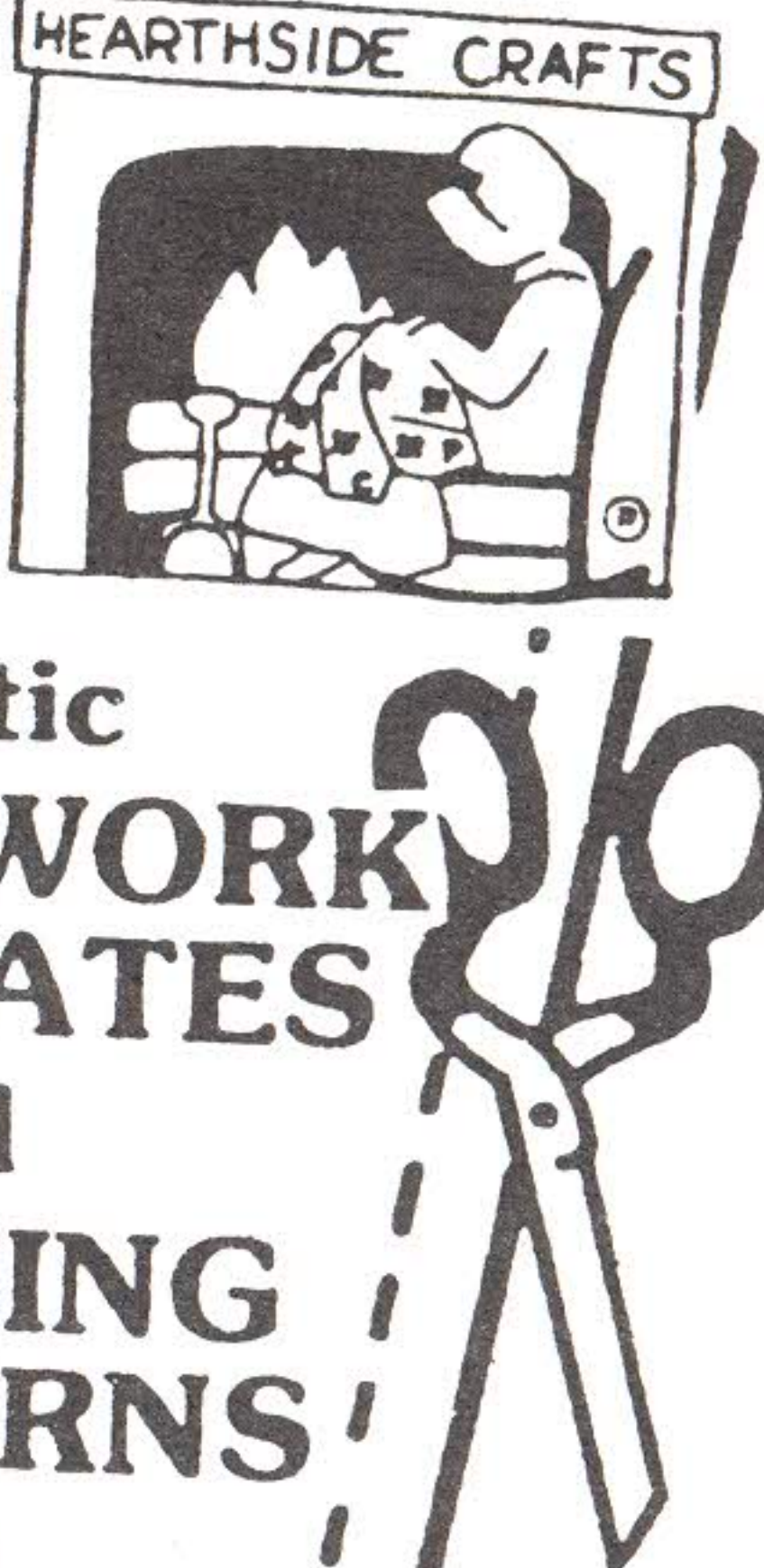
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SURFACING IN ONTARIO! & QUEBEC!

As one looks around, the evidence of surface design is everywhere. Our everyday life is filled with pattern illusions of space on two-dimensional surface.

Almost since the beginning of time when people started wearing clothes, they have been interested in applying designs and colour to the fabric. Inscribed tablets from Mesopotamia and Greek and Roman writings show that coloration was already well developed. Egyptian tomb paintings exhibit fabric of various colours, and the dyes that were in use 2,000 years ago have remained in use up to the present century. The dyeing and printing of designs on fabric is a very ancient art, and all over patterns continue to be abundant throughout the world as a clear response to a universal urge toward such decoration. Today, with considerable help from science and technology, it has become a multi-million dollar industry, and is evident in such fields as fashion, furnishings, household textiles, etc.

Yet, "surface design" has suffered a great identity crisis during the past several decades. Is the medium to be hand-made or machine-made? Is it an art of industry? Perhaps the major and obvious factor is modern technology. Big machinery has threatened the extinction of hand-printed textiles.

Textiles have tended to be looked at as furnishing fabrics, patterns presented as something to do something with. But they can be entities in themselves, aesthetically challenging and satisfying. Yet, despite the fact that the medium in Canada has generally been forgotten, "undiscovered", there has at the same time been a tremendous burst of creativity in the media. Creations in batik, tie-dye, screen and block printing, photo embellishment, painted fabric, applique, quilting, trapunto, and soft sculptural forms have become increasingly evident within the art scene in Canada today.

The reasons for this resurgence of interest are many. The revival of all the crafts in recent years, in opposition to machine-made objects is certainly one factor. The expansion of curricula in art education has fostered an atmosphere of excellence in design and drawing coupled with the knowledge of dyeing and printing techniques. Another factor has been the development of new products which have allowed printers and dyers to produce works of greater brilliance, variety and colour fastness. And finally perhaps, the rediscovery of the Canadian tradition, quilting and the related arts, has had a strong influence upon the direction of fabric design.

*** Following a series of meetings held at the Ontario Crafts Council over the last few months, it has been decided to form a 'surface design' organization in Ontario to be called "SURFACING: TEXTILE DYERS AND PRINTERS ASSOCIATION".

The unifying element is the process of printing and/or dyeing on preconstructed surfaces. It includes silk-screen printing, block printing, batik, painted fabric, tie-dye, photo embellishment, ikat, quilting, applique, trapunto, etc.

The purpose of "Surfacing" will be: "to promote the appreciation and artistic development of printed and dyed fabric in Ontario through such activities as the organization of juried shows, the development of material resources, workshops and other vehicles for information exchange for artists, educators, industry, etc. "

For further information contact any of the artists listed as follows:

Gunnel Hag

Dorothy Caldwell

Pat Norman

Khadejha McCall

Marta Dal Farra

Joan Brennan-Vickovic

A QUEBEC REGINAL ORGANIZATION is in the process of being organized. For further information contact: KHADEJHA McCALL.

* * * * *

** " A needle is sharp only at one end!"

Robbie Fanning, editor/publisher of OPEN CHAIN, THE NEWSLETTER FOR THREAD-BENDERS, announces that in response to her disappointed readers, she is not discontinuing the three-year-old newsletter, as previously planned.

Instead, the newsletter will become a three-page monthly review of all books of interest to needle artisans, including color and design, history of textiles, gallery and museum work, as well as technique books.

Publishers, both large commercial and small press, are invited to submit review copies of appropriate books to OPEN CHAIN, 632 Bay Road, Menlo Park, CA 94025.

Subscription to the new OPEN CHAIN, which begins monthly publication Jan. 2, 1979, is \$6/year + 12 pre-addressed stamped business envelopes (or a flat \$10/year for the lazy) from Fibar Designs, P. O. Box 2634, Menlo Park, CA 94025 U.S.A.

* * * * *

ANCIENT & MODERN - An Historical Look at Colour (Part III) by Madeleine Duquemin

Rubia Tinctoria sounding as if it should belong to a Hard Rock group is nevertheless the genetic name for Madder, a plant native to Asia Minor. The dye dates back to the early Egyptians and Hebrews and is mentioned in the writings of such ancient historians as Herodotus the Greek and Pliny the Elder. As time progressed the plant was cultivated in Italy, France and Holland and shipped to world-wide markets. The dye was extracted from the roots of the plant and was very popular and in great demand until the nineteenth century when its main chemical constituent, Alizarin, was synthesized. Madder was responsible for the production of Turkey red dyeing, a process of dyeing cotton that originated in India. It was carried to Europe by the French and became a most popular, but not inexpensive, dye. According to Rita J. Adrosko in "Natural Dyes and Home Dyeing", the dye process was complicated.

The whole process was, according to one dyer, the most complicated application of mordant in the whole art of dyeing, requiring, in addition to madder, an oil, galls, alum, dung and -- in one recipe -- the intestinal liquor of a ruminating animal and the blood of oxen and sheep.

Madder was never cultivated in America in any great quantity. An attempt was made to cultivate it in Carolina where there were ideal growing conditions of climate and soil compatible to its cultivation. Like Indigo, it never achieved any popularity as a viable crop.

Memories of cookery classes come to mind with the name of Cochineal, but it was a far more versatile dye than that of using it in pink icing. Cochineal has had the honour of being one of the most valued and valuable dyes in its time.

When the Spaniards landed in Mexico in 1518 they found the natives dyeing their bodies with a dye extracted from the bodies of a dried insect Dactylopius Coccus. The insect was indigenous to Mexico and Guatamala and fed on a specific species of cactus Opunta cochinillifera. This cactus also grew in Georgia and Carolina and again it was hoped that, like Indigo and Madder, it could be produced as an important trade commodity but like its companions it never achieved that great a market. Nevertheless it was a very popular dye and fetched a high price in the market place. The red was a carmine and in great demand for the finest of garments and fabrics, whereas its poorer sister Madder was in demand for the cheaper cotton cloths. When synthetic dyes stole the market, the azo-scarlet dyes copied the shades for which cochineal was noted.

Scarlet evolved as a result of mordanting, a technique believed to have been developed in India about 2000 B.C. This technique advanced the development of natural dyes and eased the chemical bonding with the fibres of yarn and fabric. There are many Biblical references to scarlet, a colour associated with Kermes -- no! not the Muppet -- but a dye extracted from the Oak tree louse. It was replaced by cochineal and very little information is available as to the historical background of this particular species.

* * * * *

ANCIENT & MODERN - An Historical Look at Colour (Part IV) by Madeleine Duquemin

The native habitat of LICHEN ROCELLA is the rocky Mediterranean coast of Greece. Rocella is the prime source of Archil (sometimes spelt Orchil), a dye that produces beautiful but light sensitive hues ranging from red to blue, but principally those of the purple range.

Tyrian Purple of Biblical fame was a shade developed by the Phoenicians in the city of Tyre. It was the result of mixing Archil with crushed Murex, a species of sea snail. Archil fell into disuse following the fall of the Roman Empire and it was not discovered again until the fourteenth century.

Other sources of Rocella were found in West Africa, but the prime suppliers were those of the Canary and Cape Verde Islands, supplying all the needs of Europe and America until the nineteenth century. India and Ceylon gradually took over the market as the supplies from the islands dwindled.

A Scottish scientist perfected and patented an Archil based dye called Cudbear in the eighteenth century. The name Cudbear evolved from the name given it by its discoverer, Dr. Cuthbert Gordon, who named it for his mother, who was a Cuthbert. Cudbear was popular because of its convenience in storage as a powder. It tended to be a fugitive dye and did not gain great popularity in the American market. Cudbear was used initially in the manufacture of Litmus as an acid/alkaline indicator, but it was later replaced by Rocella.

(To be continued)

* * * * *

"The best way to keep from getting a guilt complex is to avoid doing anything you really enjoy"

"It's better to look where you're going than where you've been!"

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.

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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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LIFE: are welcomed at any time and can also be a convenience to members, not having to worry about renewals. If you choose to belong to a Chapter, you will be required to pay the Chapter dues.

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

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

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

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