



CGNA is a chapter of the Embroiderers' Association of Canada.
 We meet twice a month at Edith Rankin Memorial United Church.
 Please visit our website: <http://quiltkingston.org/cgna/>

President's Message

The very early arrival of a blanket of pristine white snow may have caught us off guard, but it certainly can put us in the festive spirit. Even those who dislike winter would have to admit it gives us more stitching time!

I am pleased to see such a good turnout for our Guild meetings. We have been very active this past fall. We showcased our talents at the Kingston Fair with our table offering Guild information and a revolving display of our members' work. Lots of interest, and we answered loads of stitching questions. A successful Needle Arts Fair gave us another opportunity to display our talents and empty our pockets. Our vendors offered wonderful threads, fabrics and trinkets to add to our stash. Our visitors said they were so impressed with our handwork. Thanks to the members who worked on the display setup, demonstrations, raffle and as room docents. Many hands make light work! Extra special thanks to Theresa for once again heading up the Fair and for its continuing success.

Our learn-a-stitch projects are being completed in a timely manner, and the display at show-n-share is

Gilding the Needle

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inspiring. It is so heartening to see the more advanced stitchers helping out our newer members as they learn a new stitch or technique. Flowers are blooming everywhere! The afternoon projects are always interesting and are being better attended.

We are so excited about our next opportunity to present our work. "Old Traditions, New Innovations" will be our chance to exhibit at the Thousand Island Museum for the winter months. Every member is encouraged to select one of her 'best' works from over the years to include in the display.

Lastly, our December Pot-luck is coming up...yumm...and with it, our Town Hall meeting. This is your chance to bring up ideas, suggestions, questions or concerns about the Guild. Any and all comments welcome. This is YOUR Guild.

Best wishes for the Holiday Season!

Lorna

CGNA Administrative Committee 2019 – 2020

Executive

President: Lorna

Vice-President: ????

Past President: Eva

Secretary: Leola

Treasurer: Kim

Standing Committee Chairs

Program: Ros

Communications: Donna / Beth M.

Library: Gabrielle

Hospitality: Mary Anne

Membership: Marg H.

Special Events: Theresa

Member News

Kingston Fair



Congratulations to the CGNA members who had the courage and took the trouble to enter pieces in the Kingston Agricultural Fair, Sept. 12 - 15.

Donna and Janet took first and second place respectively for their bobbin lace bookmarks and second and first place respectively for their bobbin lace coasters. Eileen's wallet won first for a structured wallet and

her tote bag not only won first in the tote bag category but also took the Best in Show ribbon. Diane won a first for her Hardanger piece.



Our newest members introduce themselves:

Linda S.: My mother taught me some embroidery as a child and my favourite was cross-stitch. Life gets busy and so embroidery always came last, but I always enjoyed samplers and pictures of other peoples' work. While shopping one day, I saw a beautiful picture of flowers and fruit in a vase and loved all the colours, so I bought the kit. That kit took me 35 years to complete. The only time I had to work on it was in the summer. I found it very relaxing. After retirement, and seeing the work that members of the guild were doing, I decided to join and learn as many stitches as I could. I love being part of the embroidery guild. I find the members so friendly and helpful. I am in my happy place when I am with them.



Karynne: I started to cross-stitch at the age of 17 and fell in love with stitching. I wanted to learn other stitching but had no-one to teach me and was not confident enough to just get a book. Gabrielle saw me stitching and encouraged me to come and try guild. I am glad I have finally found a place where I can learn and enjoy the company of like-minded people. I have enjoyed a welcome that is rare. This is a beautiful group of women!

Elizabeth L: Hello everyone! I joined the guild this fall as I had attended the fall exhibit and went to one of the workshops last year. I was amazed by the creativity and beauty of the work. Now that I'm retired, I have time. I have only done a few simple needlepoint pieces – the easy ones on painted canvas.



Historically, fiber arts have been how women expressed their creativity, making mundane objects beautiful. I've travelled widely and have enjoyed seeing and sometimes buying handwoven fabric or pieces of old clothing that had beautiful handwork.

Thanks for being so welcoming and for all the help I've already received. I'm lefthanded, which makes it a challenge, so I'll be asking lots more questions!

Featured Artist

Congratulations to our member Beth Abbott, who was the featured artist at *The Harvest of Quilts* at Trinity United Church in Verona on Sat. Oct. 26. Beth's display, entitled "Not Your Grandmother's Quilts", exemplified the modern approach to quilting. Her display included quilting instruments, past and present (pictured below right). Instead of repetitive squares, Beth's quilts paint pictures or comprise abstract combinations of colour and form. And, for a personal, somewhat whimsical touch, her quilts often have "fancy backs", put there especially to surprise and delight the viewers.



1000 Islands Heritage Museum, Gananoque

We have been invited to "strut our stuff", as it were, at the museum in Gananoque from February until April.

They were looking for a textile display. We are a group of multi-talented ladies; not only do we do incredible embroidery work, but we are also great quilters, hookers, weavers and lacemakers. We decided that our guild could fit their bill without going to other groups or organizations to help mount the show. Our hope is that each guild member will contribute at least one piece of embroidery work for this show, plus some of your other talented work.

Deadline for entries is December 2nd. Sorry if the entry form sounded too formal. What we really need is a picture of the pieces you want to show and your entry form with description and size. (You could email it to Theresa or Lorna). This will help us coordinate things to make the show look and feel professional. The pieces won't be required until the end of January, and, unlike the case for our Needle Arts Fair, this can be a piece of embroidery or other textile piece that has been shown before.

Our sister site, http://www.quiltskingston.org/khq/quilt_care.html, gives the following recipe for removing pencil marks from fabric:
Apply a solution of 1 part cool water, 3 parts rubbing alcohol, and a few drops of non-bleach dishwashing liquid. Rub with a clean, soft toothbrush and rinse.

Fabric Embellishment

Katherine



Karynne's fabric, with just a few stitches

pieces with different complex patterns and colour schemes and discussed, with the group, ways in which they could be embellished. This was a very helpful exercise, as it asked us to analyze different stitches and their effects for the same piece of fabric. Sometimes heightened texture was the strategy. Sometimes outlining prominent shapes. Sometimes heavily stitching one area of the fabric. Sometimes using colours to either accent or contrast with the fabric's scheme. Embellishing fabric with an existing pattern can be harder than it may seem,



Ros's crazy carryall: She finished it in time for the fair!

Last spring, Beth Abbott began an afternoon class on fabric embellishment. The focus was not on learning a particular technique, which is the usual aim of classes, but rather on using our existing stitching experiences and vocabularies in surface embroidery to enhance a piece of fabric which could then be sewn into a bag or other item. Learning was still involved, but in a different way. For example, during the first session, we all drew sample fabric



Kim's fabric suggested a wetland to her. The duck is done mainly in fly-stitch, the cattail in turkey stitch.

as the embroidery must complement the pattern, but also stand apart.

Beth had fabrics available for us to purchase, but many people brought a piece of fabric that they really liked but had never been able to incorporate into a project. Everyone's different tastes resulted in a nice range of different stitching approaches. And Beth was always there to offer advice. Her lifetime of experience in needle arts of many kinds made her an ideal teacher. She would throw a different colour thread into your plans and open up possibilities. Or she would toss a bit of silk into your cotton repertoire and reveal other potential paths. The class was an excellent learning experience, allowing us to be creative with our stores of stitching knowledge.

Needle Arts Fair 2019



It was a beautiful, warm, sunny day on the day of our Needle Arts Fair. Maybe that was why the numbers were down a bit – everyone wanted to be outside. However, we had a successful day—our rent is covered for the coming year. There were still lots of people who came to see our beautiful embroidery work. They had the opportunity to purchase goods from our 19 vendors. (Unfortunately two dropped out at the last minute, due to unforeseen circumstances.) The stage display was stunning, as always. The workshops were a great hit, particularly Lianne’s talk and the display of her collection of samplers. It was a time to visit and get caught up with people you may only see once a year.

Thanks to the committee who worked on all the back room “stuff” to make the show come off without a hitch—designing the poster, searching out new table coverings, distributing the posters, laying out the stage display, setting up our embroidery display, getting the money boxes sorted, preparing and doing the workshops. It wouldn’t have happened without you.

Time to get stitching! It won’t be long before October rolls around again.

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This Year's Featured Artist: Elizabeth Vandenberg



Elizabeth's journey in needle arts began in the late 1940's in east-end Toronto. She remembers, as a young girl, Christmas gifts of finely sewn dolls clothes made from scraps of fabric – including such items as a miniature felt hat adorned with a cherry cluster and a fur coat. Family members inspired her, passing on skills in crocheting, knitting, smocking and embroidery. Elizabeth relished those early opportunities to use her imagination and resourcefulness for creative sewing projects.

Elizabeth has spent many years producing works in petit point, macramé, knitting and quilting as well as wood-working and folk-art painting. She has always enjoyed the challenge of taking on new specialties, all which have helped hone her perspectives on form, design and colour.

The enthusiasm for embroidery crystalized for Elizabeth when she became a charter member of the Cataraqui Guild of Needle Arts. She credits her embroidery achievements to fellow Guild members who shared their expertise and from whom she learned so much of this truly global art form. Two of her works were selected for *Threadworks*, the Ontario Network of Needleworkers' juried shows, in 2010 and 2013. Whenever the opportunity arises, Elizabeth enters the Embroiderers' Association of Canada's challenges and her submissions have been displayed in the *Embroidery Canada* magazine.

Elizabeth hopes her appreciation of needle art and the samples of her work on display at the Needle Arts Fair will be an inspiration to others. She plans to continue to participate in the mentorship tradition of the Cataraqui Guild of Needle Arts, motivating and guiding new members to share her enthusiasm for this traditional art form.



EAC Feathered Friend Challenge



Needlework Handed Down

Beth M.



The theme of our Needlearts Fair, *Needlework Handed Down*, is surely dear to the hearts of our members.

We live in a fast-paced, materialistic society, where furniture is built to last 1000 days, disposable plastic cups replace fine china, and no-one really wants the family silver because polishing it is too much work. Fashionable people are happy to discard what's old in favour of what's slick and trendy. We even have gurus who dispense decluttering advice for the die-hards who would cling to objects that are past their prime and out of fashion.

Yet, not everyone subscribes to the current craze for throw-away goods. Part of the need to keep the earth habitable for our progeny is the desire to avoid waste. Our grandmothers knew that worn-out garments always had enough good cloth to be salvaged and re-born, appliquéd onto quilts. Theresa spoke of the quilt that her grandmother made using scraps of flannel purchased to make pyjamas for her grandchildren. I remember my mother examining a Dresden plate quilt and identifying the source of the fabrics: Uncle George's shirt, my grandmother's apron, a nightgown, a party dress. Such quilts evoke memories – not just of the quilter but also of the clothing and of the people who wore it.

Oscar Wilde quipped that a cynic was one who knew “the price of everything and the value of nothing”. And so it is with needlework handed down. It is not hard to find people who think that needlework is worth what it would fetch on eBay and cavalierly donate their grandmother's unfinished projects to Value Village (where, with luck, they might be rescued by Tricia). We stitchers take a different view. Donna treasures her daughters' party dresses, not because they

have a market value but because they were smocked by her mother. The tapestry on my footstool was needlepointed by my mother and grandmother – most untidily! – and the woodwork refinished – quite expertly – by my father. Such objects, however imperfect, are the product of the hands and minds and hearts of our forebears and we value them as tangible reminders of our ancestry.

Of course, some pieces of needlework handed down, like Mary Anne’s christening dress, are true heirlooms – valuable pieces that are passed down from generation to generation along with the stories of how they were made and who used them.

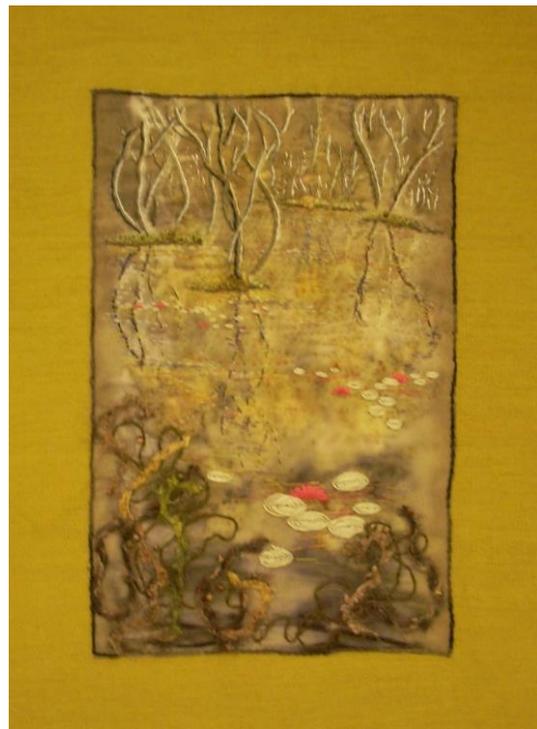
Sometimes, when I stitch, I worry about what will happen to my work when I am gone. Fortunately, I have a daughter who values needlework not only for its beauty but also as a link to her heritage. CGNA’s motto is “One stitch today, an heirloom tomorrow”. How warming it is to know that some of our work will have a life beyond our own.

When I handle my cross-stitched “Garden of Delight”, its weight surprises me. So many isolated stitches result in a heavy mat of thread ends woven into the back of the work. But, of course! Historically, tapestries were not just decorative; they were hung on walls to keep out the cold and damp. I’d never thought about stitching as insulation before!

Viewers’ Choice Awards

First Place: Ros, Free Style on Eco-Printed Fabric

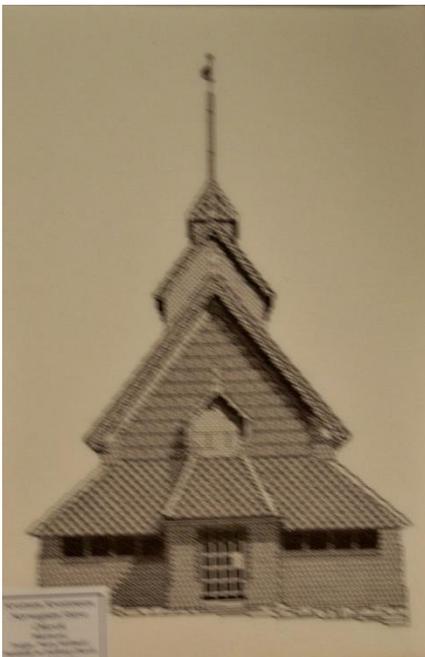
Beth A brought in lots of lovely pieces of eco-printed fabrics to show us what could be done with this type of dyeing. When I saw all sorts of potential in this particular piece of wool, Beth very kindly gave it to me. This meant I now had to do something with it! Actually that was not a problem at all and the wool was a pleasure to stitch through. I saw lots of reflections of trees and bushes in what looked like water. I thought the curves were very like sumac bushes and the fact that sumacs don't grow in water doesn't matter - a bit of artistic licence there. This was very enjoyable to stitch from start to finish although it was hard to stop. Now my problem is the beautiful piece of dyed silk that Beth has bestowed on me ... what to do with it ... ? ... I think I can see ... ?





Second Place: Gabrielle, Christmas Gazebo Sampler

The Christmas Gazebo Sampler kit was appropriately a Christmas present – an intricate sampler pattern depicting a graceful, wrought-iron gazebo with sparkling snow and icicles, brilliant poinsettias, and cheerful cardinals – given to me through the efforts of my family and the staff at Gitta's. It has proven to be one of my favourites. This pattern is one in a series of seasonal samplers featuring gazebos created by Thea Dueck for *The Victoria Sampler*. The overall scene and story of the piece makes learning new stitches in each band simple and pleasurable. Each line of the pattern is described with text and references well-executed line diagrams of specialty stitches. This ensures success at learning many new stitches and counted-thread techniques. I'm hoping to stitch a companion piece, *Gazebo Roses* – a summer gazebo complete with white columns decked with delicate silk roses and soft foliage -- to show at another Needle Arts Fair in the future.



Third Place: Kristeen, Norwegian Stave Church

While leafing through Irene's copies of Mary Hickmott's *New Stitches* looking for her series of three blackwork churches, I saw this blackwork pattern. It was so beautiful that I decided to put my search on hold and start stitching the pattern immediately. I did change the recommended colour since when I saw a stave church in Norway years ago it was a dark brown colour. On that visit, we were told that, "A stave church is a wooden medieval Christian church loosely based in some cases on previous pagan places of worship. The name is derived from the staves used in building the churches." Stave churches were built by Viking mariners using boat building techniques and to a certain extent also boat building shapes. Although once common in north-western Europe, few remain, mainly in Norway. The other blackwork church patterns are still on my "some time" list, but I am very glad I did this first.

Honourable Mention: Lorna, Diane, Kristeen, Jane

Photo Gallery: Favourites from the Fair



Cook's Corner

Mary Anne's Easy Pineapple Angel Food Cake

1 box angel food cake mix (Make sure the cake mix has only one package of mix in the box. Usually a "name brand" is one package, and a store or generic brand has two packages.)
1 19 – 20 ounce can crushed pineapple, in its own juice

Use a **large** bowl. Mix the cake mix and the pineapple and its juice together just until the cake mix is mixed in. Pour into an angel food pan. (You need that hole in the middle or the cake won't be done in the middle without being overdone around the sides. Also, you the need the height of the pan, because the cake will foam up even as you are pouring it into the pan.)

Bake on the lower rack at 350° for about 50 minutes, until the top is toasty brown and has cracks in it. You do not want to underbake this cake. Directions on the box say 45 minutes, but you add about 5 minutes more because of the pineapple. Cool upside down.

I asked Gabrielle how she dealt with the problem of the isolated beads (the snowflakes) in her sampler. My experience has been that each bead has to be painstakingly attached separately, because the line of a thread that runs between the beads (or stitches) will be visible from the front. Her solution was to attach the beads with fine sewing thread.

NEW!!! Stitchers can purchase supplies at X's and Oh's. Please call or e-mail to book a time.

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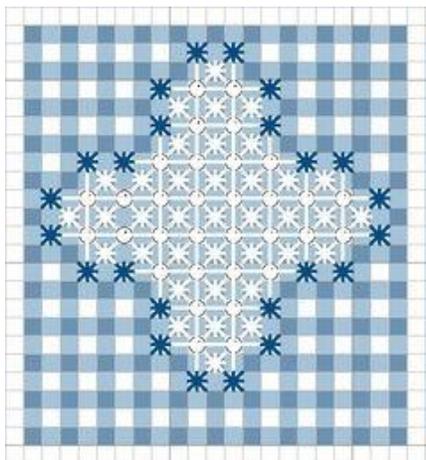
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Winter Program

Date	Show & Share	Learn-a-Stitch	Afternoon Activities
Dec. 2	Your choice	Blackwork (Beth M)	Blackwork Study Group Finishing Techniques Open Stitching
Dec. 9	Christmas Party!!!! Town Hall Meeting PotLuck Lunch Guest Speaker: Linda Hetherington Her career of painting, quilting, embroidery and rug hooking		
Jan. 6	Your choice	Carnation Stitch (Kim)	Chicken Scratch (Theresa) An Extra Head of Hair (Tricia) Open Stitching
Jan. 20	Stumpwork	Stumpwork (Lorna)	Chicken Scratch An Extra Head of Hair Open Stitching
Feb. 3	Your choice	Stumpwork (Lorna)	Chicken Scratch Open Stitching
Feb. 17	Mountmellick and Candlewick Embroidery	Mountmellick (Eileen)	Chicken Scratch Mini-Mystery (Donna) Open Stitching
Mar. 2	Your choice	Mountmellick (Eileen)	Chicken Scratch (Theresa) Open Stitching

What is Chicken Scratch? - *Theresa*



I don't much like the name. I prefer to call it one of the other names used when doing this type of embroidery—Depression Lace, Snowflake Embroidery, Amish Embroidery or Gingham Lace because of the lacy effect that is created.

Your pattern is worked on gingham material. You will also need some floss—white and a floss the same colour or a little darker than the colour of the gingham. There are many patterns on the internet, so if you want to choose one of them instead, I will help you master your pattern of choice.

Depending on what pattern you choose, you may need a third complementary colour.

I am proposing you make either a pillow or a tablecloth. This will determine the size of the squares in the gingham you will be working with, either 1/4 inch or 1/8 inch squares.

Other supplies you will need :

- crewel needle (sharp) size 6 or 7
- tapestry needle for weaving (blunt)
- hoop
- 3 skeins of white floss
- 1 skein of matching colour

Sign-up sheets will be available at your two December meetings. Fee is \$5.

An Extra Head of Hair - *Tricia*



A fun project using different stitches to create different hair styles. This project is great to practice your embroidery stitches and to use up your scraps. Bring your own head/face profile to trace or already traced onto your material. Sample profiles will also be provided for you to trace and use.

These can be worked into a profile of a grandchild, made into a wedding hoop, a child's favourite character or your own self-portrait! This project is sure to supply a few giggles and lots of fun.

Supplies needed:

- 5" embroidery hoop,
- Scrap of material to fit hoop,
- Scraps of floss to stitch hair and profile,
- Scrap of felt or cotton for backing,
- Thread to sew on backing when finished,
- Head/facial profile to fit 5" hoop,
- Disappearing pen/pencil for tracing profile,
- Ephemera: beads, ribbons, wire (as desired)

Fee: \$5. Sign up in December.



Upcoming Events

Oct. 2/19 – Mar. 15/20. Wild. “Five emerging Canadian artists ... render fabulous flora and fauna that are defiantly aberrant, untamed, and uncultivated.” Textile Museum of Canada, Toronto.

Oct. 26 – Dec. 14. Spirit Seeds: A Celebration of Indigenous Beadwork. Naomi Smith, Guest Curator/ Artist. “Historical and contemporary beadwork created by the indigenous people of the Great Lakes and Northeastern regions.” Mississippi Valley Textile Museum, 3 Rosamund St. E., Almonte.

Dec. 7 (10 a.m. – 9 p.m.) & 8 (10 a.m. – 5 p.m.) Artfest Kingston Christmas Art & Craft Show. St. Lawrence College Event Centre. Entry: \$10 (weekend pass). Free parking.
www.artfestontario.com/artfest-contests

Dec. 7. Gitta’s Christmas Open House. 271 Lakeshore Road East, Mississauga.

Dec. 14. MAKE-IT-TAKE-IT afternoon at **X’s and Oh’s**. Play with Kreinik’s Iron-on Braid, make an ornament, discuss ornament finishing. Kit fee: \$5. X’s and Oh’s in Tweed, ON.

Mar. 9 – 13, 9:30 - 4. Beth & Barb’s Odessa Retreat (Odessa Agricultural Hall). Bring your own lunch -- coffee, tea, & goodies supplied. Please contact Beth to book ahead as spaces are limited. \$15 per day.



'Tis better to have stitched and frogged than never to have stitched at all.