

# Gilding the Needle

“A few stitches today—an heirloom tomorrow”

Volume 14 Issue 3



March 2016

A chapter of the Embroiderer's Association of Canada (EAC) eac.ca  
A member of the Ontario Network of Needle Workers (ONN) onguilds.ca



When I think of winter, I think dark, dismal, icy cold, and just plain nasty. It makes one just want to stay inside. However, I am so fortunate to belong to a group that makes this all melt away on Monday.

This season we have had wonderful volunteers teach me all kinds of new stitches that I didn't even know existed. I have been taught how to do a padded mushroom, a dainty stumpwork pansy, and a beautiful stumpwork dragonfly. Thank you everyone for volunteering to teach these. I look forward to learning to do a thistle - though this real flower is not welcome in my garden.

As well, volunteers have been helping us stay healthy through warmup exercises. If I could only lose five pounds while doing these exercises!

Volunteers are creating all types of little people. Our Izzy doll numbers are growing in leaps and bounds ready to fly off to the hands of some small child who I am certain will adore them.

Stay tune - more to come - as the opportunity to learn bobbin lace, complete a beautiful bird, focus on your blackwork projects, or get caught up on your UFO is right around the corner.

It is not just our members who are so thoughtful. Our group has also been the recipient of many generous gifts. A gentleman donated his sister's embroidery stand to our group. It still held the last piece of her work. He wanted it to go to someone who loved embroidery as much as she. Thank you Larry!

Also, our group was generously donated boxes of pre-loved books. These will make wonderful additions to our Library. Thank you Betty!

So remember—come on Monday. Though cold outside, there is a wonderful warm welcome inside waiting there just for you.

*Diane*

## *Cataraqui Guild of Needle Arts*

meets

1st & 3rd Mondays

9:30 am - 3:30 pm

at

### **Edith Rankin Memorial Church Hall**

4080 Bath Road

Kingston, ON

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# Needle Arts Fair 2016

October 1<sup>st</sup>, 2016 is the date set to host our Needle Arts Fair for this year. We have been fortunate enough to secure the **Bags and Purses Collection** from *Embroiders Association of Canada* for our fair. This collection numbers approximately 45 items— beaded evening bags, crocheted bags, bags from India, and also beautifully beaded bags from our own native communities. There are bags for everyday use and evening bags. It will make a wonderful addition to our fair this year.

To date we have 21 vendors who have committed to our fair for this year and there a couple of other vendors who are interested.

The guild exhibit is always very popular and in the past I've heard a great many compliments on the calibre of our work, so we need to keep up the good work.



## Check this Out

Everything you wanted to know about cross stitch. A great source of information and videos from Jane Greenoff [www.thecrossstitchguild.com](http://www.thecrossstitchguild.com)

Looking for a great stitch dictionary check out [www.inaminuteago.com/stitch\\_index](http://www.inaminuteago.com/stitch_index)

Stumpwork got you stumped ? [www.windflowerembroidery.com](http://www.windflowerembroidery.com) has great information and free downloadable booklets.

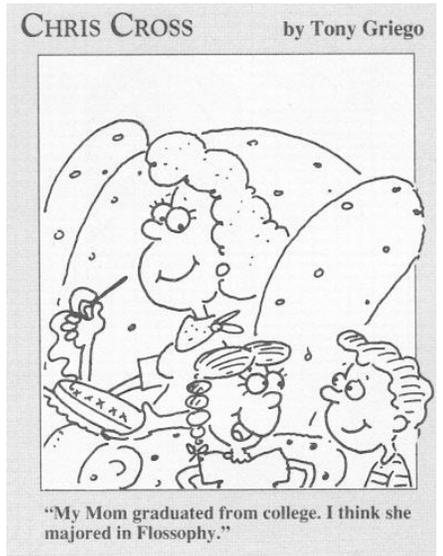
## Round Robin Doll in a Bag

We have 7 dolls that come to all of our meetings. But they are a secret. You only get to see what they look like if you take one home with you and add something to the doll in between meetings. It is great fun! You never know what you're going to see until you open the bag and what you see gives you an idea on how or what you will add to the doll. All the dolls will be completed for our June 20<sup>th</sup> meeting, when they will be presented to the guild. People have come up with some very creative ideas for dressing the dolls—boys, girls and even a baby. We will be auctioning them off at our Needle Arts Fair. So... get in on the action.

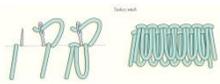
## 2015-2016 Executive Cataraqui Guild of Needle Arts

[www.kingstonquilts.org/cgna/](http://www.kingstonquilts.org/cgna/)  
[kingston.cgna@gmail.com](mailto:kingston.cgna@gmail.com)

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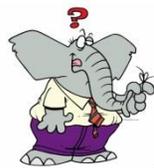


## Spring Programme

Date	Fantasy Garden Learn-a-Stitch	Sharing	Afternoon Projects
Mar 7	Turkey work—Eileen 	Show & Share	Focus Group--Blackwork UFO's
Mar 21	Silk Ribbon-- Sally 	Show & Share	Fancy Bird—Stumpwork—Mary Lou Bobbin Lace—Dorothy Focus Group--Blackwork UFO's
April 4	Crewel work--Donna	Show & Share	Fancy Bird—Stumpwork—Mary Lou Bobbin Lace—Dorothy Focus Group--Blackwork UFO's
<b>April 18</b>	<b>All Day workshop with Carol Arsenault--Stumpwork</b>		
May 2	Lupins—Anjali 	Show & Share	Fancy Bird—Stumpwork—Mary Lou Bobbin Lace—Dorothy Focus Group--Blackwork UFO's
May 16	Sunflowers—Bethany 	Show & Share	Fancy Bird—Stumpwork—Mary Lou Bobbin Lace—Dorothy Focus Group--Blackwork UFO's
June 6	Hollyhocks-- Elizabeth 	Show & Share	Fancy Bird—Stumpwork—Mary Lou Bobbin Lace—Dorothy Focus Group--Blackwork UFO's
June 20	AGM, Town Hall Meeting, Stash Sale		Guest Speaker—Dorothy Forrester

**9:30 Business Meeting, 10:00 Tea, coffee & treats, 10:30 Learn-a-Stitch, 11:30 Sharing, 12:00 Lunch 12:30 Afternoon Programme**

**Please remember to use the double doors at the east end of the building. They come in at the cloak room and you are not tracking wet feet across the meeting room floor.**



**Deadline for articles for the June 1<sup>st</sup> newsletter is May 15<sup>th</sup>.**





**Textile Museum of Canada—Lyn Carter: 11<sup>th</sup> Line** Oct 21, 2015- Mar 20, 2016

**Johnnene Maddison Show** Member of CEG London

*"Losing Dave"*, an artist's journey through loss.

Mixed media paintings, textiles, and a book written and illustrated by Johnnene Maddison. Opening reception March 5, 2:00-4:00 pm, artist present. Mississippi Valley Textile Museum, Almonte, Ontario March 5 – April 16, 2016

**Think Spring and It Will Come**—Join Beth & Barb at Odessa Fairgrounds March 15-18 for a Spring Retreat. \$12 per day, Brown Bag lunch (tea, coffee and goodies provided)

**EMBROIDERERS' GUILD OF PETERBOROUGH "Fibre Fest"** at Peterborough Sport and Wellness Centre, 775 Brealey Drive, Peterborough, March 19, 2016

**Kingston Fibre Artists—A Stitch in Time**, Annual Show and Sale at Tette Centre for Creative Learning, April 2-30<sup>th</sup>. Opening reception April 2<sup>nd</sup> 2:00-4:00 PM.

**OUT-OF-THE-BOX FIBRE ARTISTS "Fibre Fling 5"** at Kitchissippi United Church, 630 Island Park Drive, Ottawa April 8-9, 2016

**Threadworks Juried Show—Flashback**—Wellington County Museum & Archives April 16, 2015 – May 29, 2016

**Carolyn's Alaskan Adventure**—August 28- September 4, 2016 Join Carolyn on a seven-day round-trip cruise from Vancouver, BC to Icy Strait, Ketchikan, Juneau, the capital of Alaska, the Hubbard Glacier and the Inside Passage. Carolyn's project may be previewed and pricing will be available on her website.

**FIBREWORKS Kingston Spring 2016 workshops are listed below** (with all of the details at [www.fibreworkskingston.com](http://www.fibreworkskingston.com). Spring 2016 Workshops Series... (registration is open and a \$50 deposit for each workshop holds your seat - visit [www.fibreworkskingston.blogspot.ca](http://www.fibreworkskingston.blogspot.ca) for details)

**March 11-13th - SAYWARD JOHNSON - "Knitting and Weaving with Wire"**

**April 22-24th - LORRAINE ROY - "TREE SERIES"**

**May 13-15th- KAREN GOETZINGER - "Recipe and Ingredients for Great Design"**

**Royal Society of Needlework**—for the first time they will be holding RSN Certificate & Diploma Intensive Programme and Day Classes in Toronto from 12-22 May. RSN Tutors Helen McCook and Sara Meanwell will teach the C&D Intensives and Helen Richman a series of Day Classes in a variety of techniques. Classes will be held at the Toronto Botanical Garden. Booking will open on Monday 1 February at 3pm GMT. For more information please click on the links below: Certificate & Diploma: <http://www.royal-needlework.org.uk/content/1180/>  
Day Classes: <http://www.royal-needlework.org.uk/content/1183/>

**"Learn the rules like a pro, so you can break them like an artist." ~Pablo Picasso**



# *Care of Your Eyesight*

**By Dr Christine Hamilton**

The thing that stitchers dread most is having to give up their hobby because of failing eyesight. Most eye conditions these days however are either treatable or preventable and we owe it to ourselves to look after our eyes while stitching, to ensure that we can continue to use them for as long as possible.

The commonest eye problem for stitchers is eye strain, which can easily be minimised. The main symptom of eye strain is aching eyes, but headaches over the eyes, particularly if they come on after sessions of close work such as stitching or reading, can be another symptom. If you suffer from either of these symptoms, you should get your eyes tested by a qualified optician without delay, whether or not you already wear glasses. It is also important for anyone who uses their eyesight a lot, particularly for close work, to have regular eye tests to ensure that minor changes in vision are corrected before they begin to cause problems.

There are a couple of things you can do to minimise eye strain caused by stitching. The first is to make sure you always work in a good light. Sitting by a window in good daylight is probably the best, but failing that, use a proper lamp close to your work. Daylight lamps are good but they tend to get very hot which is a disadvantage when you need them close. They also have a slight blue cast, which can distort some colours, though they are still better for distinguishing colours than an ordinary light bulb. Halogen lamps are probably better as they give a pure white light and do not get so hot. They are also much smaller, which is an advantage when you need to have them close, but they are quite expensive.

Secondly, make sure you hold your work at the correct distance from your eyes. To find this position, hold your work at arm's length then gradually bring it towards you until you can see it clearly. If you then continue to bring it nearer, you will find another point where it starts to become indistinct again. You need to make sure you hold your work at a distance between these two points where you can naturally see it most clearly. Most people, when they reach their forties, start to find that this position gets further and further away from their eyes. If this is happening to you, you probably need reading glasses, so, again, consult an optician. When using a floor or lap frame, make sure that it is adjusted to the correct position.

If your vision is really deteriorating and cannot be improved by spectacles, there are still ways of getting round the problem to keep you stitching as long as possible. The obvious option is to try a magnifier. There are various magnifiers on the market, ranging from the simple 'hang round the neck' type to sophisticated ones on stands, some of which even incorporate a light. Magnifying spectacles are also readily available now. Having to adjust your eyes from the magnifier to the chart and back again can itself put a strain on your eyes. This can be overcome by looking at your chart through the magnifier.

Using different materials can also help. Obviously you don't want to be working on 18-count fabric if your vision is not too good, but you might manage, say, 11-count. You can do perfectly good cross-stitch on 7-count fabric with tapestry wool (because it is a firmer fabric than aida, your needle is less likely to go through the blocks by mistake). For a similar reason, canvas is easier to work on than a blockweave, as the stiff threads of the canvas help to guide your needle into the right place. (Any cross-stitch chart without backstitch can be worked equally well in tent stitch on canvas.) On the other hand, a blockweave such as aida is easier to see than an

evenweave. (Even though 14-count aida uses the same-sized stitches as when working over two threads of 28-count evenweave, the latter has finer threads.) Enlarging your chart on a photocopier can also make life a lot easier.

Finally, even if you are really having problems with your eyes, it might provide some comfort to know that my mother-in-law is still doing intricate embroidery at 91 years of age, after two cataract and two glaucoma operations.

(This article is reprinted with permission from The Cross Stitch Guild.)

The Cross Stitch Guild, Pinks Barn, London Road, Fairford, Gloucestershire, GL7 4AR, UK



*Stitchers never have blank canvas, they just cross it out.*

## Izzy Dolls



Over the winter some of the guild members have been busy, not with needle and thread but with needles and wool. They have been creating Izzy Dolls. These cute little creatures are headed for one of our guild member's church group *Shoe Box Program* in the northern part of Canada while others are headed to Rwanda. I'm sure that anyone who receives an Izzy Doll will have a smile on their face.

**A "Sewciopath" is a person with an anti-social stitching disorder. They think mainly of their next project and seldom feel guilty about buying threads—they can never seem to get enough of them.**



*Anyone who stops learning is old... whether at 20 or 80! Henry Ford*

## *The Quilt of Belonging*

On June 9, 10, 11, 12, 2016 the Royal Kingston Curling Club on 130 Days Road will become a place where all Canadians belong. On display will be the “Quilt of Belonging”. This quilt is a stunning, collaborative textile art project that shows there is a place for all in the fabric of society. This rich tapestry is 120 feet (36 metres) long and 10.5 feet (3.5 metres) high. Its 263 blocks portray the rich cultural legacies of all the First Peoples in Canada and every nation of the world.



Several **Kingston Heirloom Quilters** sewed the border blocks to the huge panels, and hexagon blocks to the black background. The needle workmanship in this quilt is incredible. We know, we've seen it up close and personal. And now we hope to share this experience with everyone in Kingston.

You can read the story of the Kingston Heirloom Quilters and this quilt at our web page: <http://quiltskingston.org/khq/SpecialProjectsQuiltofBelonging.htm>

You can read how others in our great country also contributed, and see the blocks they made at this web page: <http://www.quiltofbelonging.ca>

We'll need your help as white glove ladies, at the admission table, and selling Quilt of Belonging books, DVDs and other merchandise. Watch for the sign-up sheets coming soon. The Cataraqui Guild of Needle Arts, Kingston Heirloom Quilters, and Limestone Quilters will be helping make this happen.



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## *On the Book Shelf—Dorothy Forrester*



EAC is currently offering a special service for borrowing books from their library. Instead of paying postage only one way, the EAC will pay the shipping fees both ways until May 30, 2016.

Chapters and guilds may borrow up to 20 books for a two month period. Individual EAC members may also borrow up to 4 books for a one month period.

The CGNA has chosen a list of books to support our current and future programs and workshops in 2016. CGNA members were also given the opportunity to submit requests to our librarian. After consultation with the executive and individual members, the following list was put together and has been ordered from the EAC.

Please note that CGNA members may still contact the EAC and order their own books, should they choose to. A PDF copy of the EAC library list is accessible from the EAC home page under Library. It is not necessary to log into the Members Only screen to view this list.

The EAC Librarian, Isla March, is very pleased that our guild is taking advantage of this offer. The list below are the books that we have requested.

- Blackwork** Skinner, Linn - *Blackwork for the Bewildered* – Self Published – 1999  
Geddes, Elizabeth – *Blackwork Embroidery* – Dover – 1976/2013  
Langford, Pat – *Embroidery Ideas From Blackwork* – Kangaroo – 1999
- Canvas Work** Arthur, Sandra – *Shapes of Needlepoint Series 1* – Duo Designs – 2010  
Ditts, Ruth – *Needlepoint 202* – Rainbow Gallery – 2007  
Phelan, Dorothy – *Traditional Bargello* – St Martin’s Griffin – 1991  
Huggins, Mabel – *Stitches on Canvas* – BT Batsford – 1991  
Jones, Diana – *Patterns for Canvas Embroidery* – BT Batsford – 1977  
Micheli, Vima de Marchi – *Contemporary Needlelace on Coloured Canvas* – Ricamo Press – 1975  
Zimmerman, Jane D – *The Canvas Work Encyclopedia* – Self Published – 1989
- Stumpwork** Dennis, Kay – *Beginner’s Guide to Stumpwork* – Search Press Ltd – 2001  
Diehl, Liz Turner – *Stumpwork Seasons* – Search Press Ltd – 2007  
Harding, Valerie – *Faces and Figures in Embroidery* – Charles T Branford
- General** Eaton, Gay – *Wessex Stitchery* – Georgeson – 2000  
Edmonds, Janet – *Beginner’s Guide to Embroidered Boxes* – Search Press  
Frew, Hannah – *3 Dimensional Embroidery* – Van Nostrand Reinhold  
Moody, Heather – *Embroidered Bags and Purses* – Krause – 2004  
Jakuszczyńska, Joanna – *La Broderie Richelieu* – Les Editions de Saxe – 2004
- Lace** Collier, Ann – *The Art of Lacemaking* – Bracken – 1986  
Nottingham, Pamela – *The Technique of Torchon Lace* – Batsford Ltd

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*Outside of a dog, a book is a man's best friend. Inside of a dog it's too dark to read! Groucho Marx*

## Alabama Chanin T-shirts



Lorna Rae did a wonderful job with a new, maybe old by now, concept of reinventing the T-Shirt. This technique was discovered by Lorna and is called The Alabama Chanin Technique.



We were told to buy 2 different coloured t-shirts or we could use old t-shirts. We then drew a design on the major t-shirt using fabric paint. After 24 hours of drying we then cut up the second t-shirt and placed it under the front of the major t-shirt with the design and basted the two layers together. After we did the basting we then stitched around the design. Once the stitching was finished we then cut out the fabric around the stitching. Lorna also showed us how to finish the neck line and sleeves.

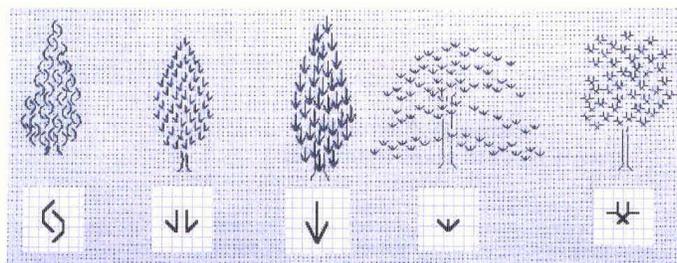
If Lorna does the class again I certainly take the class. The possibilities are endless. You could do a skirt, a full length dress, with or without sleeves, jackets, and so on and so on. It was a lot of fun.

Want to see more designs or ideas about this technique? Goggle *Images of Alabama Chanin*

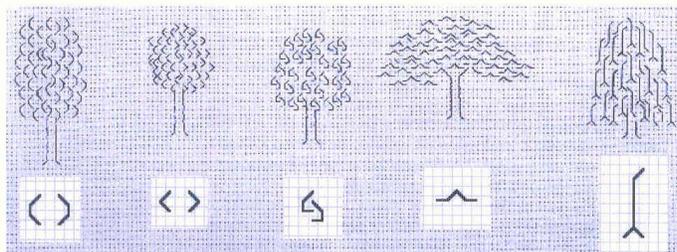
*Mickie*



## Stitch This!



*These blackwork patterns make an interesting border. They could be used on a table runner or in a garden scene. There are lots of places these trees could be incorporated into a design.*



**Coming in May—**

***Project Canada 150***

# *The Eyes of Jesus*

design by Joy Egan at Keenah's Cross Stitch

This was a piece that I was commissioned to do for a friend of mine which was very meaningful to both of us. We found it at Etsy.com and is a computer generated pattern that could



be downloaded for a small fee. What was really interesting was that this so-called black and white (blue) was actually comprised of 38 colours mostly in the violet, blue, green, shell greys, brown greys, navy blues and black. This was probably the most challenging cross-stitch I've done to date. I love doing full canvas cross-stitch usually on 16 or 18 count. This one was on 18 count. It was challenging for two reasons.

First was the chart for the piece. When you buy a kit or download a pattern, you are normally only looking at the end product picture. You don't see how the chart is done before you buy. When I downloaded this one, I discovered an unexpected surprise. The chart was completely done in greyscale ranging from white to black with variations of about 5 or 6 symbols placed on

the different greyscale backgrounds. Most cross-stitchers are used to charts with black symbols on white backgrounds, and with more expensive kits some charts are done with maybe 3 or more colours for the symbols on white background. But for this one, the entire chart was a greyscale representation of the picture using similar symbols on different shades of background. I found it very busy to my eye. I like to colour my charts with markers or coloured pencils to keep track of where I'm at with more detailed pictures, but this was impossible to do because of the greyscale.

Second, as we learned from our Colour Theory course with Carolyn Mitchell, colours change depending on what other colours they are beside. It is very interesting to see what happens when you place a small dot of violet, blue, seafoam green, and grey beside each other and see them transform into a completely different shade of grey. There were very few patches of colour in this piece. Most of it was worked on a diagonal going from darkest shades to lightest. I found the only way to keep track of where I was, was to do half stitches in an area and then go back and finish them later.

When it was finished, I went to Michaels and found they had just exactly the right shade of seafoam green matting. I opted for a shiny silver frame since there was already a lot of black in the picture and white would have been too washed out. I couldn't find an appropriate silver frame, so I bought a white one and painted it with metallic chrome spray paint which gave a good affect. I did my own framing.

I believe I started this piece in August and finished it in December. The overall effect is amazing, especially the eyes and the bit of glint in the eyes. I must say I enjoyed the challenge and learned a lot about greyscale and colour in the process. My friend was also very pleased with the end result and has agreed for me to show it in the fair next fall.

Happy stitching to all, *Karen Weagle*

## *Wessex Stitchery by Beth Mewhort*

I wonder how many of us had even heard of Wessex Stitchery before last fall? Luckily, Theresa realized its potential for our group and volunteered to lead an afternoon class where we could try it out.

Wessex Stitchery is an embroidery style developed by Margaret Foster, of Bath, England, in the late 1800's and early 1900's. Disenchanted with the stamped embroidery popular in her day, she "went her own way". She used standard stitches -- cross-stitch, straight stitch, chain stitch, fly-stitch, and so on -- but combined them to make her own designs, sometimes overlapping and layering stitches to create interesting textures. She favoured bright colours in bold combinations.

Our learning project was taken from the pages of Mary Hickmott's *New Stitches* magazine, No. 243 and 244. Each part of the pattern began as a symmetrical square, 10 stitches by 10 stitches. The squares were then combined into blocks, four squares by four squares, with adjacent squares overlapping their borders. Twenty-five such blocks, each outlined with a separate border, made up a piece suitable for a cushion cover. It sounds way too simple and mechanical to be at all interesting.



Yet, even before we started stitching, the choices began. Each stitcher selected her own colours, as many and as varied as desired. Initially, we all followed the printed patterns, yet each piece looked unique. The trick was that the blocks were ambiguous figures, like the picture of a vase that can be seen as two faces looking at each other. Sometimes one saw a pattern in the squares, sometimes a pattern between the squares. It depended on how one placed dark and light colours, related and unrelated hues, heavy stitches and delicate ones. Escher would have loved this.

We each made changes to the printed patterns. Early on, the changes were modest -- use one strand instead of two for the circle made of chain stitch, layer a light tint over a shade of the same colour instead of using separate hues. A certain amount of frog-stitch was necessary, but frogging because one wants to make a change is quite different from frogging because one must correct an error. With experience came confidence -- the changes became more dramatic. I eventually chose to replace three patterns with designs of my own devising, and my favourite of these was not drawn first on paper. I just decided to chain-stitch a cross with my favourite turquoise and let the pattern grow from there.

Wessex Stitchery lets one balance the lovely calming experience of stitching a defined pattern with the heady fun of creating something new, and each stitcher can elect a balance she is comfortable with. For sure, it's a style that encourages each of us to "go our own way". I think Margaret Foster would be pleased.

# Photo Gallery



Santa's Helpers



Eva's *Hummingbird and Morning Glories* with blackwork frame.



Canvas Sampler



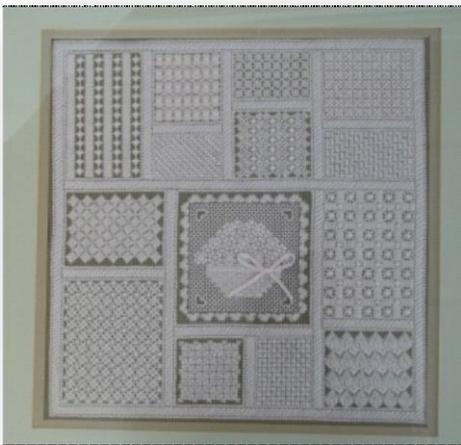
Mickie's Canvas Sampler Needle Case



Bethany's funky beaded purse



Diane's Celtic pillow



Debbie's wool and perle cotton sampler



Diane's Izzy Minions



Debbie's canvas work



Donna's Needle Cleaner

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*\*Ann will be back in the shop at the end of April.*

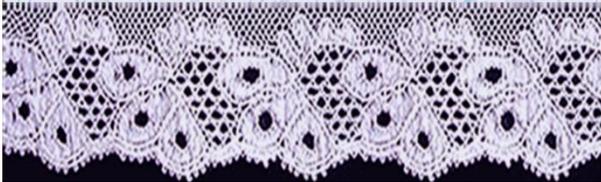
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