

Gilding the Needle

the newsletter of

The Cataraqui Guild of Needle Arts

a chapter of the Embroiderers' Association of Canada, Inc.

Come join us!

We meet on the 1st and 3rd Mondays of each month, from 9:30 a.m. to 3:00 p.m.,
at Edith Rankin Memorial Church Hall, 4080 Bath Road, Kingston, Ontario.

Website: www.quiltskingston.org/cgna Contact: cgna@quiltskingston.org

"A few stitches today – an heirloom tomorrow"

President's Message



An exciting new season of stitching is just around the corner. **FIRST** meeting is Monday **September 12th**. After this meeting, we will be back to our regular 1st and 3rd Mondays of the month. I know it has been a very hot summer, so hope you've had lots of opportunities to sit in the shade, keep cool and do lots of beautiful stitching. Don't forget to bring

in your summer work for our first *Show and Share* of the year. Everyone's work is inspiring, so please inspire us.

We've listened to your comments and hope that we have been able to adapt the program and the format to accommodate your wishes. As this is your guild, it is only with your input that the guild will be interesting to you. So if you have any suggestions, ideas, comments, or concerns, please let a member of the executive know so that we can address them.

Gilding the Needle

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As a teaching guild we have an obligation to teach new stitchers how to stitch, and for some of you the *Learn-a-Stitch* program will look like old hat, but there are always new things to learn, so stay tuned. The afternoon programs for the fall are two very different projects that have been requested and will be challenging for all who participate. As we rent the space for the day, we hope you will stay and stitch your afternoon away whether it is the offered projects or one of your own. The *Round Robin Doll* project was a great success this past year and we will have another Round Robin project again this year.

Our *Needle Arts Fair* is fast approaching, October 1st, and as this is our big fundraiser for the year (pays the rent), we need everyone's help to make the day a success. This year, we have more vendors than ever and a bigger variety as well.

October 17th will be our first workshop of the year with Carolynn Barnett. With Carolynn, we will learn how to make both useful and decorative buttons. They can be used for your latest knitted or sewn creation as well as wonderful embellishments for your embroidery. It looks like a fun day and all guild members are encouraged to take advantage of this workshop.

I'd also like to encourage you to bring a friend to visit with us and see what we are all about. All guests are welcome to attend two meetings before deciding whether or not we meet their needs.

I'm looking forward to seeing you all soon. Happy Stitching *Theresa*

Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep. ~Scott Adams

Editor's Message

When my offer to serve as newsletter editor was accepted, I was ecstatic – for about two hours. Then, I started to wonder what I had gotten myself into. True, I'm accustomed to typing manuscripts using a word processor, but I had never learned how to insert pictures, or text boxes, or create a footer, or format, or make a pdf or...or...or. So – I'm learning. Please forgive my mistakes, but do not be shy about telling me if your copy looks wonky. Thus far, I'm finding word processing to be less logical and less fun than blackwork.

I was even more intimidated by the notion that the newsletter is "the published face of the guild". It seems presumptuous for someone who has attended guild for only two years to take on such a responsibility. I often find Guild to be overwhelming, and I know I am not abreast of everything that's going on. But – and it is a huge "but" – I edit the newsletter, I do not write it. I depend on all the members to suggest and write articles,

Cataraqui Guild of Needle Arts

Executive 2016 – 2017

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Workshops	Mary Lou W. Debbie K.
Communications	Mickie B.
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submit pictures, identify upcoming events, and so on. I was thrilled when Theresa and Donna volunteered full-length articles – thank you! Thanks also to Maureen, Lorna, Theresa, Eileen, Kristeen, Beth A., Donna, Ros, and Anjali for text and pictures in this issue, and to many others for suggestions and proofreading. Everyone whom I approached for a contribution was gracious and helpful and punctual. No wonder we are known to be a friendly guild!

Both Elizabeth and Theresa produced excellent newsletters, and I have tried to follow their format. I am trying one new feature – “Tips and Snippets”. At every guild meeting, I learn something new. Often the learning is incidental, snippets that I pick up from watching and talking to other members. I hope the newsletter will be a place where we share such tips, not just with the people sitting near us, but with all guild members. Check out the green boxes.

So, please!!! If you learn a new tip – pass it on to everyone by submitting it to the newsletter. If you enjoy a snack or a potluck dish that a member has brought, ask that the recipe be printed. If you find a new gadget, a new shop, a new technique, a new exhibit – use the newsletter to spread the word. If you see an issue that needs discussion – send an opinion-piece to the newsletter.

This first issue has been a challenge, but here it is! I hope you enjoy it. - *Beth M*



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The Final Meeting of the 2015-16 Guild Year

June 20th was the longest day of 2016, the summer solstice. So, it was fitting and proper that on June 20th, we held what was probably our longest meeting of the year. There were so many accomplishments to celebrate, and so many people to acknowledge!



Two special guests, both former guild members, came to visit. The first was Simone L., representing the Kingston Heritage Quilters. Last winter, CGNA contributed seed money for the Quilt of Belonging (see page 11). With the quilt finally out of the red, Simone appeared with a cheque to reimburse our seed money, plus interest. A wonderful surprise for most of us!



Earlier in the year, our second visitor, Betty G., had gifted us her valuable collection of needlecraft books. On June 20th, she appeared with even more stash – kits, books, and patterns – some of which were commandeered by the library, others incorporated into our stash sale. We are so grateful that Betty chose to give us these treasures, when she might easily have sold them on eBay. Betty was made the guild's third honorary member – we do hope to see her at guild functions over the next year.



Diane made a presentation to Mickie to thank her for her contribution to Project 150. The tapestry was set up in Mickie's dining-room and Mickie opened her home to the stitchers who came to contribute their handiwork (see page 8). Thank you, Mickie, for being such an attentive and generous hostess!

Although most of the executive are continuing in their current positions for another year, a few important changes were announced. After three years of serving as our dedicated and enthusiastic president, Diane is stepping down. Irene presented Diane with her pin. With Diane assuming the role of past-





president, Irene is off the executive for the first time in years. Irene has served in so many roles – membership, VP, hospitality, president, past-president – she has surely earned some time to sit and stitch without us clamouring for her time and attention. Diane presented Irene with a bouquet of garden flowers. Our new president (albeit an experienced president!) is Theresa, who is ceding responsibility for the newsletter to Beth M. Gabrielle will be taking charge of the library.

The day continued with our traditional end-of-year activities. Thanks to Janet, Jean, and Mary for setting out the pot-luck

lunch – how do they manage so that the hot things are hot and the cold things cold? Our stash sale netted almost \$200 for the library, with Marg M. the happy new owner of the McQuaid stitching stand. The afternoon concluded with a talk from Dorothy about living and lace-making in Malta.



Mary Lou explained how hoops can damage linen. The fibres of linen are tiny, hollow tubes. A sharp-edged hoop can crush the fibres, and no amount of pressing, steaming, or freezing will bring them back. That's why instructors often insist that linen be stitched in hand. If you must use a hoop, pad it.

Beth's Law: Finishing a piece entitles you to start seven new ones. Hence, the number of your WIPS should equal $6 \times (\text{the number of your finished pieces, lifetime}) + 1$.

Last Year's Program in Pictures



EAC and Us

Turning Doodles into Stitched Art

The summer issue of *Embroidery Canada* included two wonderful articles by our own Beth A., in which she reports and expands on the material in the workshop she offered us a year ago. She even includes some pictures of guild members' pieces. As one reads the articles, one appreciates that Beth's creative flair goes hand-in-hand with her natural talent as a teacher. It is a privilege to have her as a member of our guild – congratulations, Beth!

Member Accounts

The EAC website has been revamped. To access the “Members Only” portion, each member must create a personal account. Just follow their directions. One hint: they will e-mail you, listing your name and password, fully spelled out, very public. Therefore, do not use a password that you already use for banking or other business websites. It may take a few days after your application before your account is validated and you can log in.

Library Promotion (until Dec. 31, 2016)

EAC have extended their offer of free postage both ways until December 31, 2016! **Individuals may borrow up to four books for one month** (that's a month that you actually have them in your hands, excluding time in transit.) If needed longer (e.g., for a course), an arrangement can be made. Send Isla (library@eac.ca or phone, or snail-mail) your list of titles (with authors) and the books will be mailed to you. If possible, save the packaging to use when you return them. Submit your postage receipt to the EAC treasurer (Diane Scott) to be reimbursed (there will be a form for this).

Provincial Flowers Pattern

“The Tree of Life Jacobean crewel design of Canada's provincial flowers was originally created by Fran Oakley, and donated as a fundraiser for the first EAC Seminar in 1975.” (from the website of the Winnipeg Embroiderers Guild). The pattern has been revised and both the original and revised versions, along with thread colour suggestions, are available for download at:

[http:// www.winnipegembroiderersguild.ca /Tree of Life.html](http://www.winnipegembroiderersguild.ca/Tree_of_Life.html)



Project 150



Two panels were designed to celebrate our Nation's 150th Anniversary in 2017. Each panel measures 2' X 3'. They depict the Eastern and Western regions of our Great Country.

Our Guild agreed that it would be an honour to work on this historic piece of embroidery. The panel was picked up after seminar by Eileen and Mickie, then set up in Mickie's home for our members to stitch on. Thank you to the following members who stitched on the panel: Elizabeth, Lorna, Anjali, Donna, Mickie, Eileen, Diane, Margaret, Jane and Tricia.



The Western panel continues on its way to Norfolk, Ontario for the month of July for their guild to stitch. - Eileen

Correspondence Course on Beginners Blackwork

Last May our Guild was asked if we would participate as a test group for an EAC Group Correspondence Course on Beginners Blackwork. The EAC correspondence courses are developed so that guilds can use them to help students learn new techniques and expand their stitching abilities. The test group helps the EAC by checking the grammar and charts for errors and also for clarity so that the EAC can produce a better product. Our Guild executive agreed and although we really did not know what we were getting involved in, Dorothy, Mary Anne, Robin and Kristeen volunteered to participate in the trial. We have four months from the receipt of the course on June 20 to complete the course. Throughout the summer we have been working

on the five blackwork projects for the beginners' course. As usual, we did not enjoy all the preparation stitching as much as we are enjoying the blackwork stitching. The five finished projects with our comments are due to EAC by October 20 but some of our preliminary comments have already been implemented. At the end of the process, we will have learned more about blackwork and will have completed five beautiful projects.

The course we are currently testing will be available in the spring issue of Embroidery Canada. We encourage members to look at the EAC correspondence courses offered on the EAC website. Some of the EAC correspondence courses are now available electronically or hard copy. By doing them electronically you cut the cost of postage, plus some counsellors are willing to do the review electronically as well as issue you your certificate. This eliminates the chances of delays, loss or damage through the postal system. Ask if the course is offered electronically when you sign up.

Have some fun and learn a new technique! - *Kristeen*

Miscellaneous

Don't forget to check www.eac.ca and your *Embroidery Canada* magazine for more opportunities, including:

www.eac.ca/eng/contests for info on the Winter Ornament Exchange and stitched accessories competition. There will also be a scissor-fob exchange in Spring, 2017.

www.eac.ca/eng/seminar for info on Seminar 2017 (Rock, Needle, Scissors) next May in St. John's, Nfld.

Help Wanted!!

Whenever the guild sends out a greeting card, we like it to be a stitched card. Last year, about 15 cards were sent, most of them stitched by Kristeen. We need to replenish our supply! Please consider stitching a small (about 2" in diameter) motif on a card-sized piece of fabric (i.e., about 5" x 7"). Give stitched pieces to Maureen, who is our resident card-maker. Thanks!



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You can avoid wrinkles in a work-in-progress by following Irene's advice. Do not fold your work! Rather, roll it around a roll of paper towels.

Mystery Dolls

Since January, seven lumpy, bumpy cloth bags have been circulating around at our CGNA meetings with a big “SSHHH....keep me a secret” tag on each one.

The contents of the bags began their life with the idea that we make and decorate some dolls in a round-robin style that any member could join in. It was decided that all stitching would be kept secret. No one could peak, other than the stitchers, and we would have a special unveiling at the end of June.



So in January, seven primitive, folk-art style, cloth doll bodies arrived, naked as the day they were born. They were tucked away into their bags, tagged, and offered out to the members to take home and embellish. The instructions were to do whatever you want!

By the next meeting, the doll buzz was starting. Curious members were lining up for the opportunity to take a bag home. Hair, eyes, clothing, adornments and other accessories were being added, one meeting interval at a time. Each doll was taking on a personality. A personality that changed often...based on the creativity and sense of humour of the member stitching each week! You never knew what you would find. I would often hear some chuckles and muffled laughter if a member peeked into their new bag prior to leaving the meeting....including a few “what was she thinking, ha ha!” and “oh my....what will I do with that?” comments.

We had some members stitch just once or twice, and some dedicated members who insisted they get a chance at adding something to each and every doll. Sometimes it was easy to see what would be the perfect addition to the doll...and other weeks some members were stumped right up to the last day trying to figure out what to do. But everyone came through by each meeting, and the dolls blossomed (or morphed!).



The much anticipated unveiling in June certainly did not disappoint. Each doll was wildly wonderful, in their own unique way. They ranged from delicate skater, a Funky Fairy, to a Hippy, a Goth, and a Tomboy. I think the members who worked on the dolls had an enjoyable time creating them. The dolls will be displayed at our annual Needle Art Fair, and if all goes well, auctioned off. After having so many foster parents involved in their upbringing, they certainly deserve to go to a good home :) - Lorna

Quilt of Belonging

From June 9th to 12th, the Royal Kingston Curling Club was the proud host of the Quilt of Belonging. The quilt was conceived by Esther Bryan to demonstrate the ethnic diversity of Canada in a piece of textile art. Amazingly, Canada is home to at least one person from every country in the world! Seventy blocks along the bottom and sides of the quilts represent Canada's indigenous peoples; these blocks form a "canoe". Inside the canoe sit the 192 blocks created by representatives of other nationalities, with a beaded maple leaf riding top and centre above them.

Many of the blocks proclaim their nationality quite clearly. It's not hard to guess who created the block with a central thistle surrounded by swatches of tartans. Some blocks, like the one



representing Japan, were created by professional artists and could stand on their own as pieces of art. Others concentrate on telling a story. For example, the block from the tiny South American country of Suriname features a doll garbed in a *koto*, a bulky costume worn by female workers on sugar plantations. It was designed, perhaps by the plantation owners' wives, perhaps by the native women themselves, to discourage the eyes and hands of the plantation owners.



The quilt is a paradise for stitchers' eyes. Many of the European styles are known and loved by Canadian needlecrafters: bobbin lace (Belgium), cutwork (Portugal), petit point (France), hardanger (Norway). These familiar styles co-exist with less familiar techniques and a range of materials. Blocks from Canada's First Nations include plenty of beadwork and use shells, sealskin, rabbit fur, porcupine quills, and caribou hide. Perhaps the most startling is the butterfly art from the Central African Republic, where the gossamer wings of butterflies are incorporated into the design.

For many local stitchers, the exhibit was a home-coming. The work of assembling the stitched blocks, the border, and embroidering the name of the relevant country along the edge of each block was accomplished by volunteers from our sister guild, the Kingston Heirloom Quilters, including CGNA members Donna, Marg H., and Ros, and former CGNA members Joan B. and Marilyn V. For the quilters, the Kingston show was a proud and exciting opportunity -- the chance to view the quilt in its entirety and also to share its message with friends and neighbours throughout our community.



**White-Glove Ladies,
Ros, Anjali, Joan, Mary Anne**

Like all true works of art, the Quilt of Belonging can be appreciated at many levels. For Esther Bryan, the motivation was to show that people from all the countries of the world belong within Canada. For a stitcher, though, there is another message. Every culture, every people, create fibre-art in their own style, and all these styles exist harmoniously within the quilt. As a stitcher, I have often mused that my thread connects me to my grandmother, my great-grandmother, and generations of stitchers before her. The Quilt of Belonging assures me that my stitching also binds me to fibre-artists across Canada and throughout the world. - *Beth M*

Cook's Corner

Maureen's Asian Noodle Salad

Dressing:

1 tsp. grated ginger root
1 fresh hot chili pepper, seeded and diced
2 garlic cloves, crushed
2 tsp. sugar
salt & pepper
1/4 cup (rice) vinegar
2 tbsp. sesame oil
1/2 cup soya sauce
1/4 cup vegetable oil

Combine ginger, salt & pepper, sugar and vinegar. Add sesame oil and soy sauce. Blend in the vegetable oil.

Salad:

1/2 pound oriental (thin) rice or egg noodles, broken up a bit to make them easier to handle
6 ounces snow peas
4 green onions, cut in diagonal slices
1/2 cup roasted unsalted peanuts, coarsely chopped
chopped cilantro to taste
3/4 pound cooked small shrimp

Prepare the noodles according to package directions. Rinse and drain.

Toss noodles with dressing.

Trim snow peas and cook in boiling water for 2 minutes. Blanch under cold water and drain.

Cut in half diagonally.

Toss peas, onions, peanuts, cilantro and shrimp with the noodles.

FALL PROGRAMME, 2016

DATE	LEARN A STITCH	SHARING	AFTERNOON PROJECTS
Sept 12	Canvas Work 101 Debbie	Show and Share Summer Projects	Registration: Portrait Stitching---Theresa Spirit Dolls---Beth A. Focus Groups: TBA
Sept 19	Canvas Work	Projects for Needle Arts Fair	Portrait Stitching, Spirit Dolls, Focus Groups
Oct 3	Canvas Work	Trunk Show Shisha/Richelieu	Portrait Stitching, Spirit Dolls, Focus Groups
Oct 17	ALL DAY WORK SHOP-----BUTTONS		
Nov 7	Canvas Work	Show and Share	Portrait Stitching, Spirit Dolls, Focus Groups
Nov 21	Canvas Work	Drawn Thread	Portrait Stitching, Spirit Dolls, Focus Groups
Dec 5	Canvas Work	Show and Share	Portrait Stitching, Spirit Dolls, Focus Groups
Dec 12	TOWN HALL MEETING	POT LUCK LUNCH	SPEAKER TBA

Anjali showed me a trick she learned from Maureen for two-handed stitching. Instead of buying an expensive stitching frame, invest in a simple hardware-store clamp and stretcher bars. Mount the work on the stretcher bars. Clamp one corner of the frame to the table, keeping it securely in one place while letting the work extend beyond the table edge. Especially useful for French and bullion knots!

DMC offers tips on how to handle skeins of pearl cotton. They advise us not to unravel the skein but rather to cut through the looped threads and pull out one length at a time:

<http://commonthread.us/discover/tutorials/how-to-work-with-dmc-pearl-cotton-thread/>

Afternoon Classes

Sign-Up for afternoon classes on September 12th.

1. Embroidering Portraits

I was asked to do an afternoon project on portraits. This was based on the picture I did of my Dad. If you are interested in learning how to develop this technique, I will be happy to help you. The program is laid out over five Mondays. We will be discussing set-up, transferring picture to cloth, colour and threads, shading and blending, eyes and facial expression. You don't have to do a portrait of a person; it could be your cat or dog or another animal; or it could be a hand or a carrot. The same techniques apply. Start combing your picture albums. Size is important. If you have a small picture, you can enlarge it but remember we will be working at most with two strands of floss and it would take a lot of time and thread to cover a very large area. - *Theresa*



2. Spirit Dolls

A Spirit doll can be something you keep for yourself to remind you of someone, something, or just to make you smile. A spirit doll can be something you create for someone else - to bring them health, happiness, or some other special wish. A spirit doll is usually an art doll, simple in structure and heavily embellished with stitching, beads, flowers, just about anything you want in order to create a "spirit" or mood or image. In this afternoon class, everyone will create a simple spirit doll with fabric and stitching and embellishments. If you have a special piece of fabric, maybe already stitched, but not as successful as you'd hoped, or a lovely hand-dyed piece that you have been saving for a special item, or any fabric you just love, that is what you should use. It doesn't take much and then you let your imagination play in creating the embellishing to tell a story or create a "personality". Perhaps they could become a small part of our display area at the Needle Arts fair. - *Beth A.*

Spaces still available. See Mary Lou to sign up.

Workshop with Carolynn Barnett

October 17th, 2016

We will be working with polymer clay to make buttons. Buttons can be the final creative finishing touch on fibre art pieces, or on sewn, knit, or woven garments.

Guild members only. The kit fee is \$25.

Bobbin Lace is Appearing Everywhere!

There is a saying, alternately attributed to Buddha Siddhartha Guatama Shakyamuni and the Theosophists, that goes: **When the student is ready, the teacher will appear.** Regardless of who came up with it, it has been happening to me recently.

Since I started taking lessons in bobbin lace in March, bobbin lace has been appearing in the least likely places. For instance, last night the closing ceremonies of the 2016 Olympics was on television. (Hope you saw it!) I was channel surfing and found out that northeast Brazil is known for their lacemaking. And there she was. Right in the middle of my TV screen, the "rendeira", the lace maker. She was making bobbin lace. And during the Olympic closing ceremonies! Who would have thought!

Through the magic of video, bobbin lace patterns appeared around the lacemaker and changed as ladies in white lace dresses moved around the edges of the "lace".

I've included two pictures, taken from my TV, to show you. The first time I saw it, I was surprised and didn't have my camera ready. So I switched from CBC to the American channel which was a good half hour behind and I was ready when it came on again.

A quick google, and I found out that Portuguese colonizers brought lacemaking to Brazil. They also make different kinds of needle lace: Filet Lace, Renaissance, Irish, Labirinto, Frivolite, Crochet, Rendinde, and Richelieu. If you want to find out more, you can check out



<http://www.slideshare.net/Elizabethb/the-art-of-lace-in-northeast-brazil-41772330> or just google.

A second appearance happened in early August on a bus trip from Toronto to Kingston (and on to Montreal). I noticed a woman reading a book, who had a special bookmark. I didn't want to bother her, so I waited for the right opportunity to ask her if she had made her bobbin lace bookmark. She hadn't. Her daughter gave it to her as a souvenir from Bruges, Belgium! She didn't know anything about her bookmark, about bobbin lace, how it was made or that Belgium was famous for its lace. I filled her in and by the end of my trip (she was going on to Montreal to a place close to my old stomping grounds), we had exchanged emails and she was going to send me a picture of the second bookmark that her daughter had given her sister. This lady, also named Donna, did not do crafts but appreciated them. The picture to the right is the bookmark.

You never know when stitching will appear and what you will learn and whom you will meet as a result. Be watchful! It's fun!

- Donna



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Events Calendar

(See our website for times, details and contact information)

80! How Did This Happen? (Sept 8-25; Window Art Gallery, Kingston).
Retrospective of textured fibre artist Robin Laws Fields.

FIBREFEST 2016 (Sept 10, 11: Almonte, \$5 per day).
Demonstrations, vendors, and exhibits - a full two-day festival of fibre arts

Colour, the Quilt Artist's Way (Sept 15 – Dec 1; St. Lawrence College; course offered by Bethany Garner). Explore the aesthetic value of colour as you gain a strong understanding of colour principles, tonal gradations, colour mixing with dyes and paints, contrast and illusion.

Scottish Diaspora (Sept. 19 – Oct. 1; St. Andrew's Presbyterian Church, Scarborough; free).
305 beautifully hand-stitched panels tell the story of Scots living around the world.

A Pairing (Sept 20-28; Tett Centre, basement level; free).
Linda Coulter and Janine Gates invite you to their Show and Sale of new works.

FIBREWORKS Fall Retreat Weekend (Sept 23-25: Odessa). Do your own thing!
Hand Stitching, Weaving, Spinning, Dye Play, Fabric Painting, Machine Quilting,
Making Quilts, bags, gifts, mending...or...sharing skills and just enjoying the chats!!!

All Things Bright and Beautiful (Sept 29 - Oct 1; Westport).
Workshops, challenges, guest speakers, vendors market and sewing time set against the beautiful stained glass of our local *Westport* churches.

Needle Arts Fair (Oct 1, Kingston Seniors Centre, \$5).
Merchants' Mall with more than 20 vendors, members' exhibit (featured artist: Linda Burke), display of felted sculptures, demonstrations, silent auction, door prizes.

Garden of Dreams (Oct 22 & 23; Orangeville).
"The Magic of Cloth - Act VI Quilt Show" presented by Dufferin Piecemakers Quilting Guild. Featuring 300 + Quilted items, Members' Boutique, Merchant Mall, Tea Room, Mini Draws, Northcott Challenge, Quilt Appraiser, Raffle Quilt.

Creativfestival (Oct 27 – 29; Toronto).

Silver Extravaganza Quilt Show (Oct 28 & 29; Oshawa, \$5). Presented by the Durham Trillium Quilters' Guild. Show features Member Boutique, Tea Room, Vendor Marketplace, Show Challenge, Youth Challenge.

6Squared 2016 (Nov. 17 – 19, Kingston Seniors' Centre).
Exhibit and Sale. Fund raiser for the Seniors Association Kingston Region. Now accepting submissions (www.6Squared.ca).

BAGS AND PURSES

- Theresa

According to Wikipedia the term "purse" originally referred to a small bag for holding coins. In British English, it is still used to refer to a small coin bag. A "handbag" is a larger accessory that holds objects beyond currency, such as a woman's personal items. American English typically uses the terms purse and handbag interchangeably. The term handbag began appearing in the early 1900s. Initially, it was most often used to refer to men's hand-luggage. Women's bags grew larger and more complex during this period, and the term was attached to the women's accessory. Handbags are valued for their stylishness as visual accessories as well as for their function.



EAC-2014-25 Cree Moosehide and Beaded Bag

From the earliest stages of civilization, bags and purses were practical everyday articles used by men as well as women. They were necessary for carrying money and other personal items. Purses were made of soft fabric or leather and were worn by men as often as ladies; the Scottish [sporran](#) is a survival of this custom. In the 17th century, young girls were taught embroidery as a necessary skill for marriage; this also helped them make

very beautiful handbags. It wasn't until the invention of pockets in men's trousers that men gradually stopped using purses. From then on, bags belonged almost exclusively to the women's domain.



Pictures from EAC Heritage Collection

Women often wore their purses on a chatelaine; a hook with chains to which small utensils could be attached, such as keys, knife cases, scissors and sewing tools. Since chatelaines were often crafted from precious metals they were also considered as jewellery and status symbols. The design and accessories of the chatelaine evolved in the course of the centuries, but it wasn't until the beginning of the 20th century that the handbag finally replaced it.

In the 17th and 18th centuries and most of the 19th century, women's clothing was so voluminous that one or two bags or "pockets" could easily be hidden underneath the skirt. Such pockets were usually worn in pairs: one hanging from each hip – hence the name thigh pockets. Thigh pockets remained in vogue for most of the 19th century.

When the fashion of women's clothing changed to more fitted garments there was no room to wear their "pockets" under their clothing, and we began to see a handbag called a reticule carried on a chain or a cord. Such bags were in fashion until the first decades of the 19th century. Reticules were handmade from all kinds of fabrics, often by the women who used them.

With the coming of the Industrial Revolution, many new manufacturing methods and techniques were invented. New materials such as papier-mâché, iron and polished steel emerged and were used for the production of bags which resulted in new models and designs. New bags were developed for the modern traveller, who could then journey more easily by boat and railway. Hand luggage for railway travel were the precursors of today's handbags; carrier bags which were practical for travel but could also be used when shopping or visiting.

As more and more women were employed during the 20th century and as they became more mobile, their handbags had to meet a growing variety of practical needs. This resulted in all sorts of bags for specific purposes such as leather document cases for going to the office, practical leather and plastic daytime bags for walking and visiting, elegant, sparkling bags and minaudières (metal clutches) for evening use. In contrast with the past centuries, in which design could remain unchanged for many decades, the handbag has now developed into a fashion accessory, changing with every season.

Men's purses were revived by designers in the 1970s in Europe. Since the 1990s, designers have marketed a more diverse range of accessory bags for men. The names **man-purse** and **purse** have been used. The designs are typically variations on backpacks or messenger bags, and have either a masculine or a more unisex appearance, although they are often more streamlined than a backpack and less bulky than a briefcase. These bags are often called [messenger bags](#) or organizer bags. The leather [satchel](#) is also common. Demand is strong after several years of popularity, possibly supported by the growing range of modern electronic devices men carry with them.

References: *The Sackrider Museum of Handbags*; *Tassen Museum Hendrikje Museum of Bags and Purses, Netherlands*; *Wikipedia*; *Henrietta's Handbags*

As a fashion accessory, handbags can be categorized according to the silhouette of the bag, as well as the type of handle.

- [Baguette](#): a small, narrow, rectangular shape purse, resembling a French loaf of bread (baguette)
- Barrel: shaped like a barrel or closed tube, usually with shoulder-length straps
- Bowling bag purse: a popular 1990s "retro" style for younger women, modelled after American bags used to carry bowling balls
- Bucket bag: shaped like a bucket, medium-size or large, with shoulder straps and a drawstring closure
- Clutch: a handbag without handles with detachable chain strap, rectangular in shape, often an evening bag but used during the day as well
- Doctor's bag: modelled after a Victorian era doctor's bag for making housecalls
- Drawstring: a purse that closes with a drawstring at the top, may have wrist- or shoulder-length straps, popular as an evening bag style
- Hobo: medium-size crescent-shaped bag with a top zipper and often a slouch or dip in the centre; a modern, casual silhouette
- [Kiondo](#): a handwoven handbag made from sisal with leather trimmings. It is indigenous to Kenya

- [Messenger bag](#): one long strap worn across the body, inspired by bags worn by urban messengers to deliver business mail, a modern silhouette
- [Muff](#): a winter bag made of real or faux fur, wool or velvet that has zippered compartments and a slip opening for hands
- Pocketbook: small purse, rectangular shape
- Pouch: small bag such as a pocket, teabag, money bag, sporran, etc.
- Saddle purse: shaped like a horse saddle, may have equestrian motifs and hardware to emphasize the design
- [Satchel](#): a soft-sided case usually of leather
- [Tote](#): medium to large bag with two straps and an open top
- Wristlet: a small handbag with a short carrying strap resembling a bracelet

Needle Arts Fair

October 1 – CGNA Needlearts Fair



The crush is on now to get the word out. If you haven't distributed any posters or post cards yet, please, please, lend a hand and get the word out. We will also be looking for volunteers to help with set-up on Friday September 30th and of course all day on Saturday the 1st. We will need docents;

people to help with set-up and break down; admissions desks; demonstrations table; and general dogs bodies. Thanks. I will have sign-up sheets at our first meeting September 12th.

We are looking for purses and bags that you have made and embroidered to go along with the EAC Heritage Collection for our display. Also any hats, shawls, or gloves that will enhance the display. I've asked for the EAC Collection to arrive by mid-September so we can have a good look at them ahead of time.

Remember that if there is something special you want to purchase, get in touch with the merchant before-hand to ensure they can bring it along for you. The list of merchants, their merchandise and contact information is on our website under Needle Arts Fair.

- Theresa

It's fair-time! So keep the day clear.
 All our neighbours and friends will appear.
 Much to see, much to do,
 And we're counting on you
 To make it a triumph this year!



Canada 150 Challenge

Are you up for the challenge? We invite you to design and create a new work that tells a story about *YOUR* Canada ... the experience of growing up or immigrating to Canada; what being a part of this beautiful, diverse country means to your life and family. It can be a serious design work or a play on the joy that Canada brings to you! Please stretch your skills and use any textile medium - just have fun with the project.

Everyone is welcome to enter - this is a non-juried show. Your work must be an original design.

All entry forms and fees must be received by **August 15th, 2017**. Details of project delivery to follow. Submitted entries will be displayed at our *Cataraqui Guild Needle Arts Fair 2017*. Prizes will be awarded.

Mail entry forms to:

Theresa Lawrence, 1309 Sunbury Rd. Inverary, ON K0H 1X0

For more information: needleartsfair@gmail.com

Entry Form

Artist's Name:

Email address:

Mailing address:

Name of Piece:

Size of Piece:

Medium used:

Artists Statement:

Please enclose Entry Fee of \$5.00 (waived for members of CGNA)