



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: www.quiltskingston.org/CGNA

Note from the President

The summer really whizzed by quickly. I hope that everyone had a good summer. There was certainly lots of time for stitching during all the rain showers.

It is with pleasure that I welcome our new members -- Fran Vidal, Vicki van Lune, and Linda Grimson who are joining us from the Quinte Guild, Corrie MacKenzie from Kingston and, returning after several years' absence, Shirley White. I know you will make them all feel at home in short order.

I am sorry to hear that Linda Burke will not be returning as a guild member due to health reasons. You will be missed. You know that our door is always open and you are always welcome to visit.

Material for our Learn-a-Stitch program is on order. Hopefully, it will arrive in time for the start of our year. This year's Learn-a-Stitch is a drawn thread sampler. The afternoon programs that we are looking at are varied and for the most part are as requested. Look for other information about the coming year included elsewhere in this newsletter.

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As you know there are a couple of vacancies on our executive. Please consider stepping up to fill the gap. It will lighten the load for the rest of us.

Looking forward to seeing you at our first meeting September 11th, 9:30 a.m.

Theresa

Help Wanted!!

Can you help us?

Cataraqui Guild of Needle Arts Executive 2016 – 2017

President	Theresa L.
Vice President	-----
Past President	Diane D.
Treasurer	Lorna R.
Secretary	Tricia V.
Librarian	Gabrielle M.
Membership	Jacque B. (Beth A.)
.Newsletter	Beth M.
Hospitality	Mary Anne K. (Mary S., Jean C.)
Program	-----
Workshops	Mary Lou W. (Debbie K.)
Website	Donna H.
Archives	Susanne G.

The guild needs some **program committee members** to do the grunt work of running the program. Someone has to cut the fabric for the Learn-a-Stitch into pieces for individual members. Someone has to schedule the Learn-a-Stitch teachers and their stitches. Someone has to deliver and pick up hand-outs from the UPS store. Someone has to negotiate a speaker or an activity for our Christmas party...etc.. Please consider whether you could do some of these tasks.

We also need a **chair for the program committee**. According to the constitution (posted on our website, under *Guild Info for Members*), her responsibility is to:

- *co-ordinate the program to be offered to the members that has been set by the full executive after surveying the membership.*

Importantly, the program chair does **not** devise the program, she implements it. She does not need to be expert in the types of needlework offered.

Finally, we are seeking a new **vice-president**. The VP is not an onerous job. Her responsibilities are to:

- *assume the responsibilities of the President in the absence of the President*
- *co-ordinate the Fundraising and Special Events Committees*
- *assume the responsibilities of Publicity*

Because most of the work for the Needlearts Fair is in hand, the main task for the new VP will be to learn the president's job. Theresa is in the second year of a 2-year term and we need a VP who can assume the role of President in June, 2018. Filling this position is urgent!

CGNA needs the talents of all its members, both experienced and junior! If you can identify a job that you would like to "train" for, please tell us. Your contribution may release someone for a different position. The question is not "Will you stand for president?" but "What responsibilities can you see yourself taking on?"

Member News

Although **Mickie** said her farewell in the last issue of *Gilding the Needle*, we aren't ready to let her go just yet. At our first June meeting, Mickie became our newest honorary member. It took her by surprise, but she did seem delighted with the honour – complete with a framed certificate, flowers from Donna's garden, and a gift of chain-mail jewellery crafted by Gabrielle. Now you have to believe it when we entreat you to visit us often, Mickie!



A note of thanks to **Kristeen**: A woman passed away with a needlepoint piece in progress, and her widower was looking for someone to finish it. Kristeen rearranged her summer stitching to make it a priority – an act of quiet kindness that we know is deeply appreciated

Two of our newest members introduce themselves....

Fran V. I live in the rural Quinte West area and have been happily married for 28 years. For 50 plus years, I have been trying different needlework techniques. My mother showed me how to cross-stitch and from there it was on to surface embroidery. Reading your newsletters for a couple of years and attending some of the shows was my inspiration to join your guild. Your group was most welcoming and made me feel like I belonged here.



I love learning new techniques and types of embroidery. Recently, I had the opportunity to try Punto Antico in Toronto; this past May in Newfoundland a class in Hedebo; and currently I am taking an EAC advanced class in Canvaswork.

I look forward to meeting all the members in September and exchanging ideas and techniques.

Vickie v. I learned to sew, embroider, crochet and tat at my grandmother's knee as a young child. In fact, Grandma gave me my first sewing machine (which I still have) when I graduated 8th grade so she "could use her sewing machine again". I remember making Barbie doll clothes for my sisters for Christmas. Eventually, I added knitting, hardanger, pulled thread, counted cross-stitch and finally counted canvas in the 70's and 80's. My first counted canvas was a Susan Portra design, *Country Breeze*, that I have hanging on my wall. Life got very busy in the 80's - both sons were born and we bought a store (seamstress shop, yarn and sewing machine sales and repairs) so there was very little time for crafts. Recently, it was recommended that I get back into crafts to help lower my blood pressure, so I started with an inventory (not finished) of what I had in my stash which I've since doubled. I've joined a number of f2f guilds as well as virtual guilds and signed up for numerous classes to learn the "proper" methods. I'm looking forward to meeting everyone and sharing my interest in needle crafts.



Wasn't that a Party?—15th Anniversary

Theresa

On June 19th, we celebrated our Guild's 15th Anniversary. There were 75 people in attendance. It was nice to see some of our former guild members, people from the church's stitching group, some of our NAF vendors (who never get the opportunity to see our work), members from the Quinte Guild, and, of course, interested friends.



15 years of guild = 15 Learn-A-Stitch programs
+ 29 Workshops
+ 82 afternoon projects
That's a lot to celebrate!!!

Who knew that we had learned so much over the past 15 years? It was a great display and one that we will repeat at this year's Needle Arts Fair.



Lunch was purchased from Costco. A big shout out and THANK YOU to Janet, Mary and Jean for putting it all together.



The afternoon was rounded off with a presentation of *Underwear Through the Ages* by the **Kingston Historical Costume Club**. They came dressed in their



finery and did a wonderful presentation on underwear from Egyptian times through to Victoria's Secret. The presentation was clear and delivered with a touch of humour. We learned such invaluable information as how to tie a loincloth and how to relieve oneself whilst wearing a hoop skirt. It was interesting to see how underwear has been used to shape the body according to changing notions of what is attractive. We had the opportunity to try on hooped underskirts and learned how to sit properly without showing off one's knickers. Thanks to Eileen for arranging for the Costume Club to come out and to inform and entertain us.



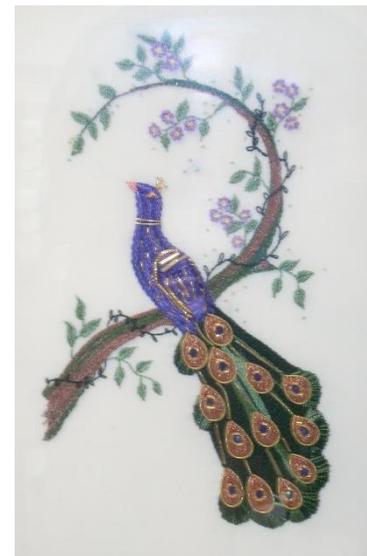
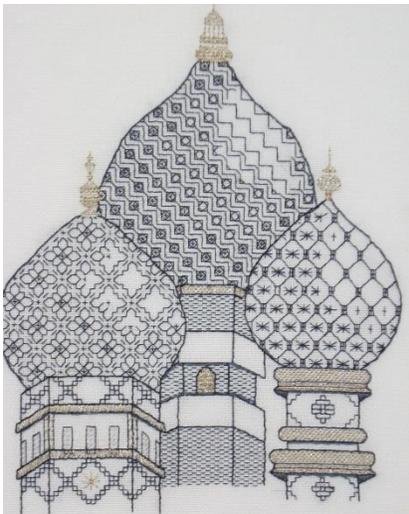
Asking a lady to show you the back of her embroidery is like asking a well-dressed woman to show you her panties.

I can't stop without thanking all the guild members who brought out pieces of their work to display and arranged them so beautifully. You all made the day!

Another positive result of our celebrations is that we have gained four new guild members and one former member. It is great to have you as part of our enthusiastic guild.



Photo Gallery: From the Retrospective . . . a Few of my Favourite Things





Cook`s Corner: *Daphne`s* Black Forest Trifle

- 1 chocolate jelly roll cake
- 1 large package chocolate pudding mix – cooked, not instant. Prepare and cool.
- 1 can cherry pie filling
- 1 large tub Cool Whip or a pint of whipping cream.

Layer as follows:

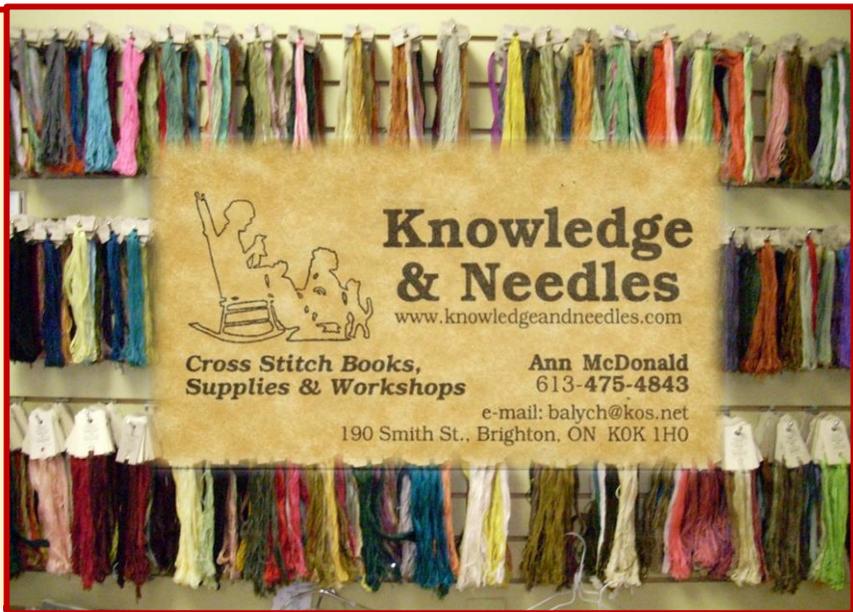
- 1/2 jelly roll cut in slices
- 1/2 pudding
- 1/2 cherry pie filling
- 1/2 whipped topping.

Repeat layers.

Decorate with maraschino cherries and/or chocolate curls.

ENJOY!!!!

A huge thank-you to Ann McDonald, proprietress of *Knowledge & Needles*, and a loyal supporter of our guild. Ann arrived at our June fling with a donation of goodies for our Hungry Heron table. There are charts for counted-thread work, some small kits, even some Hardanger fabric – over 30 items in all! Check them out at our September meetings, and be sure to visit Ann’s tables at the Needlearts Fair.



ANSWERS to Stitches' Crossword, Page 15

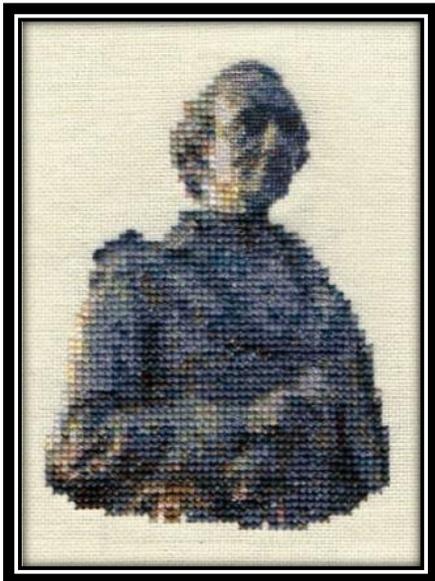
ACROSS 1 artists 5 cares 8 turquoise 9 cut 10 rows 12 scarlets 14 Basque 15 entity
 17 overlaid 18 hues 21 gun 22 embroider 24 tutus 25 nametag **DOWN** 1 alter 2 tar 3 slub
 4 stitch 5 chevrons 6 Richelleu 7 satisfy 11 waste knot 13 quilters 14 brought 16 ribbon
 19 shrug 20 loom 23 dot

Making the Images of Kingston

Beth M.

Kingston is both picturesque and historic – there ought to be stitching charts available that represent its attractions. Accordingly, a group of guild members met one fall afternoon to plan such a project. We generated a long list of sites that we might try to chart up, agreed that we would make patterns for counted-thread work and that the individual patterns would cover approximately 16 sq. in. on 14-count fabric. Now what? None of us was experienced in design, so we learned as we went along.

I learned about the skills and interests of my fellow guild members: Contrary to my assumption, not everyone owns a complete set of DMC floss! I learned about myself: I can obsess as thoroughly on making a design as I can at stitching or programming. But, mostly, we all learned about the design and production of patterns. Each pattern had unique challenges, and each one taught us something worthwhile.



Any collection that portrays Kingston must include an image of **Sir John A. Macdonald**. Enchanted by Donna's exquisite photographs, I decided to chart up the statue in City Park.

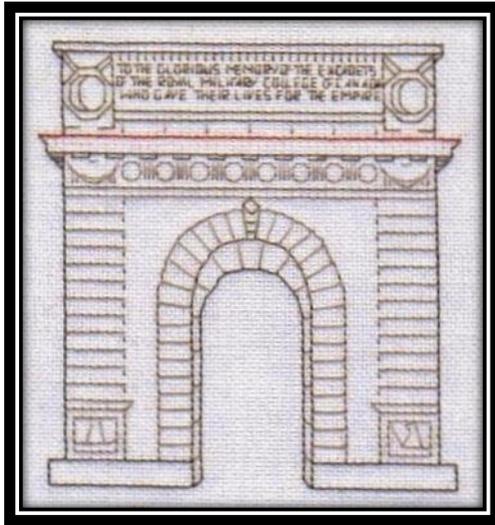
The statue involves shades of just a few colours. If you recall my article about software last winter, software is well-suited to defining an image by shading instead of by contour. Early attempts were encouraging – from a distance, the charted image on the computer screen was clearly Sir John! But, the early images were immense and involved close to a hundred DMC

colours. Re-sized, the software produced grainy, barely recognizable images. Could I have my cake and eat it too? I adopted the grainy image of the body, but spliced in a detailed image for the face (in itself, an interesting task).

Experienced stitchers often stitch details “over-one” – four stitches per grid square, resulting in four times the resolution. Even so, the chart of Sir John is not for the faint-hearted. At the distance at which one holds the work to stitch, one sees crosses in various colours, not the features of a face. The ability to follow a pattern religiously is paramount. Naturally, our model stitcher was Kristeen.

We were all somewhat astonished at how good the model looked. At this point, we knew that the Kingston project was doable. **Sir John taught us the power of the software.** Perhaps it was a spot of beginners' luck: No other image came out acceptably on the first try.

When stitching “over-one”, cross each stitch before proceeding to the next. To prevent the stitch from vanishing under the ground fabric, support each stitch by making the stitch in the back parallel to the ground fabric stitch. For example, if the first leg of your cross runs from the bottom left to the top right and it crosses a *horizontal* fabric thread, you must then take the thread *horizontally* across the back of the work. Hence, the second leg of your cross will run from the top left to the bottom right.



guild members. Grey? Taupe? Sand? Marg insisted that the stonework required blended threads and worked out an example.

Kingston is identified by many as the home of the Royal Military College of Canada, and everyone supported. Gabrielle's proposal that the **Memorial Arch** be included in our series. It was not difficult to create the shape of the

arch for a chart, but shading it was a different matter. The huge array of photos on the internet varied broadly in colour, as did the opinions of

In a misguided moment of bravado, I attempted stitching the design on black, producing very attractive stonework that did not in any way resemble the arch. Stitchers love the dramatic look of embroidery on black fabric. But, be careful if the pattern involves details defined by backstitch. The backstitch is lighter than the ground fabric that peeks through, destroying the intended effect.

Realizing the importance of the inscription, I set out to define the backstitch. Fitting it into the available space was a challenge, but some words are so predictable that they can be deciphered even when the letters are scrunched together. Nevertheless, the lettering is so fine that I doubt that it could be stitched on top of a cross-stitched area. So, how about a "pencil sketch" of the arch – one that shows the carved inscriptions without the underlying stonework?

After the fact, it's obviously a good option. The important aspect of the Memorial Arch is not its shape nor its stonework – both pleasant, but not unique. The important aspect of the Memorial Arch is why it stands there – and that message is given in the inscription. **Be mindful of the reason for making the design.**

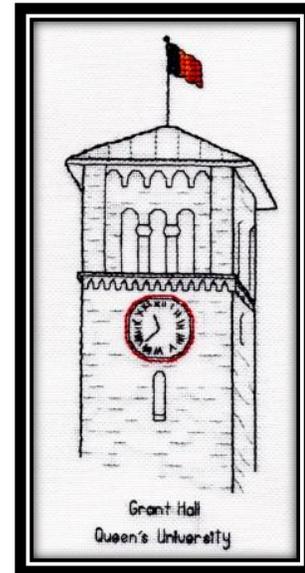


The **Grant Hall Clock Tower**, an image that says "Queen's" to many of us, is defined by straight lines that convert readily to cross-stitch. The software produced a straight-forward chart, but, with less than a square inch stitched, I knew what needed revision. Because my source photos were taken on an overcast day, the colours the software chose were dingy greys – not appealing, and not like my impression of Grant Hall.

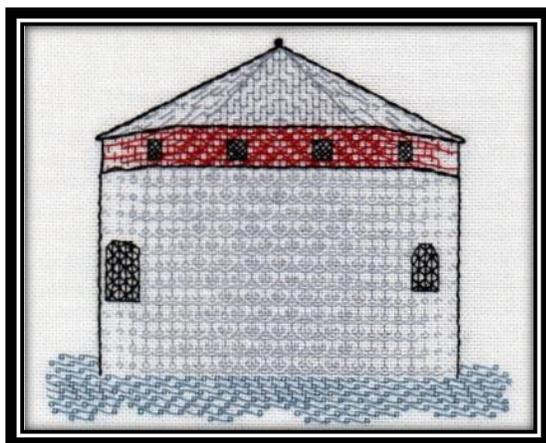
With the help of the DMC colour card, I arrayed the chosen floss by family and value, then pulled the comparable range of floss from other families. These skeins sat on my dining-room table for over 48 hours, with me scrutinizing and shuffling them in different lights and alongside different photos. Eventually, I decided to replace the original shades of taupe with a family of soft blue-green colours whilst preserving the pure greys. These choices stitched up nicely, although the roof required experimenting with eight little patches of colours, some blended, before I identified the

dark shades needed for Grant Hall on an overcast day. **Grant Hall taught me about choosing colours.**

The resulting design involves considerable back-stitch over one thread, especially for the crenellations under the ledge – not suitable for novice stitchers. An outline sketch, like the one of the arch, seemed worthwhile. Without the bulk of the cross-stitches in the clock area, it was possible to put in the Roman numerals, sparking a discussion about the use of IIII to represent four. On the Internet, I found no fewer than seven theories for why IIII is customary on timepieces.



Mary Anne found it difficult to stitch the diagonals on the roof – because they were charted inappropriately! My software will let me draw a straight line that crosses any number of squares, but a line that rises 5 squares and runs across 18 squares does not cross enough holes to anchor the stitches. Sometimes, you need to cheat – the line has been revised to rise 6 squares. The outline sketch of Grant Hall reminded me that, **making the image attractive on the computer screen is useless unless it is suitable for stitching.**



Shoal Tower is the Martello Tower that sits in Confederation Basin. Because it comprises just four areas -- roof, woodwork, stonework, and water – it was a good candidate for a blackwork design. Impressed with Mary Lou’s “Domes and Minarets” (included in our Photo Gallery, page 6), I modified my blackwork patterns to look three-dimensional. The trick was to add lines to the central parts of the patterns and remove lines from the peripheral areas; the change in pattern density mimicked changing light. Moreover, by removing horizontal lines but keeping diagonals on the sides, the perspective of lines fading in the distance was represented.

The roof pattern took two tries – overly long stitches had to be changed to a more structured design. I wondered if the stonework pattern was sufficiently stone-like, so developed an alternate pattern that was denser and less regular. In the end, I preferred my first try, although both patterns are given in the chart. The message: sometimes, **aesthetics trump accuracy!**

Because pieces rarely fit in “standard” frames, framing them can be awkward and expensive. Kristeen showed me an alternative technique, learned from Mary Lou. Mount the piece on foamboard, then stick it to a stretched canvas with double-sided tape. (Stretched canvases in black and white are sold at Michael’s and at dollar stores. Just be sure that the staples are on the back, as the sides will show.) Many pieces in the Fibre Arts exhibit at the Tett were mounted this way, and Mary Anne and I noted how nicely it brings the needlework forward.



The **Town Crier** was included in our set of charts to counter all that grey stone with some colour and all those buildings with a human form.

My first attempt was a simple chart with limited colours; it showed the “costume” but not the man. I’m embarrassed to remember how pleased I was with it! The next try captured more of Chris Whyman, but seemed cartoonish. Try 3 ameliorated the cartoon quality by substituting colours for the black back-stitch and by adding some shading to the coat. By Try 5, Theresa and Ros had contributed several ideas and my simple pattern had evolved into the most



Try #2, partially stitched. Too cartoonish.

One can use a blended thread even in an over-one area. Stitch the bottom leg in one thread, the top leg in the other. One trick: when stitching the bottom leg, use continental or basketweave, not half-cross stitch, else the stitch can slide under the ground fabric and vanish.

challenging pattern of our set: lots of fractional stitches, lots of back-stitch, couching for the black and yellow trim, over-one face and hands, French knot buttons, a blended thread in the beard, etc., etc. Stitching it identified some necessary changes: that shadow under the right arm did look distressingly like pit-stain. I still see details that could be improved (he needs spectacles!),

yet am reluctant to further complicate a design which is probably already too complicated. I suspect that professional designers develop a particular knack for representing the human form within the cross-stitch medium, something I have not yet achieved! **Sometimes, you need other people to tell you when you should stop.**

In order to create more and better ideas, you must separate creation from evaluation, coming up with lots of ideas first, then judging their worth later. - *Dean Rieck*

We met our goal of producing six patterns. They will be on sale at the fair, priced at \$4 each, or 3 for \$10.

For each design, there are changes I would make if we were starting fresh. Should I go back and revise the patterns we’ve made? Should I apply what we’ve learned and make some new images? Should I go back to stitching the excellent designs produced by professionals instead of spending hundreds of hours on charts that are, inevitably, amateur? No doubt the members of guild will help me decide which way to go.

Lansdowne Textile Festival *Theresa*

June 24th found us at the 2nd Annual Textile Festival in Lansdowne. The event was held in their community centre and every nook and cranny had a vendor, a display (like ours) or a demonstration going on. Our spot happened to be in the library. The event was well-attended and we were kept busy all day talking to people about our display. Everyone we talked to, whether they were from Lansdowne or Holland, was interested in what we do. They loved our banner.



Donna and Theresa brought along their bobbin lace pillows and that attracted attention as well.

Some of the vendors who participate in our Needle Arts Fair were there. We were also able to pick up another vendor for the Needle Arts Fair and to pass on information about our fair in September. So a win, win day for CGNA!

Thanks to Donna, Joan, Gabrielle and Tricia for coming out and helping with the display.

Lorna explained why stitching is the ultimate stress reliever. Where else can you stab something hundreds of times (and get compliments for the finished product)?



MacPherson House, Napanee

Theresa

The Museum and Archives of Lennox and Addington invited our guild to spend an afternoon with them at MacPherson House in Napanee. The MacPhersons were friends of Sir John A. and he visited at their home frequently. For those of you who have never been there, it is a beautiful example of houses from that period.



Anjali, Elizabeth, Joan, Katherine, Donna, Shirley, Vickie and Theresa spent a sunny July afternoon, sitting in the garden under the shade of beautiful old trees with a gentle breeze, stitching and visiting. We were served tea and coffee. Our only visitors were Nancy, from our guild, and her sister. The Museum has given the guild an honourarium of \$100 for participating in their program.

Mary Lou's advise on mounting needlework included basting straight lines along the edges of the piece. The basted lines are easier to see than threads in the ground fabric and help you keep the edges straight as you pin, stretch, and lace.

LES BELLES BOUCLETTES

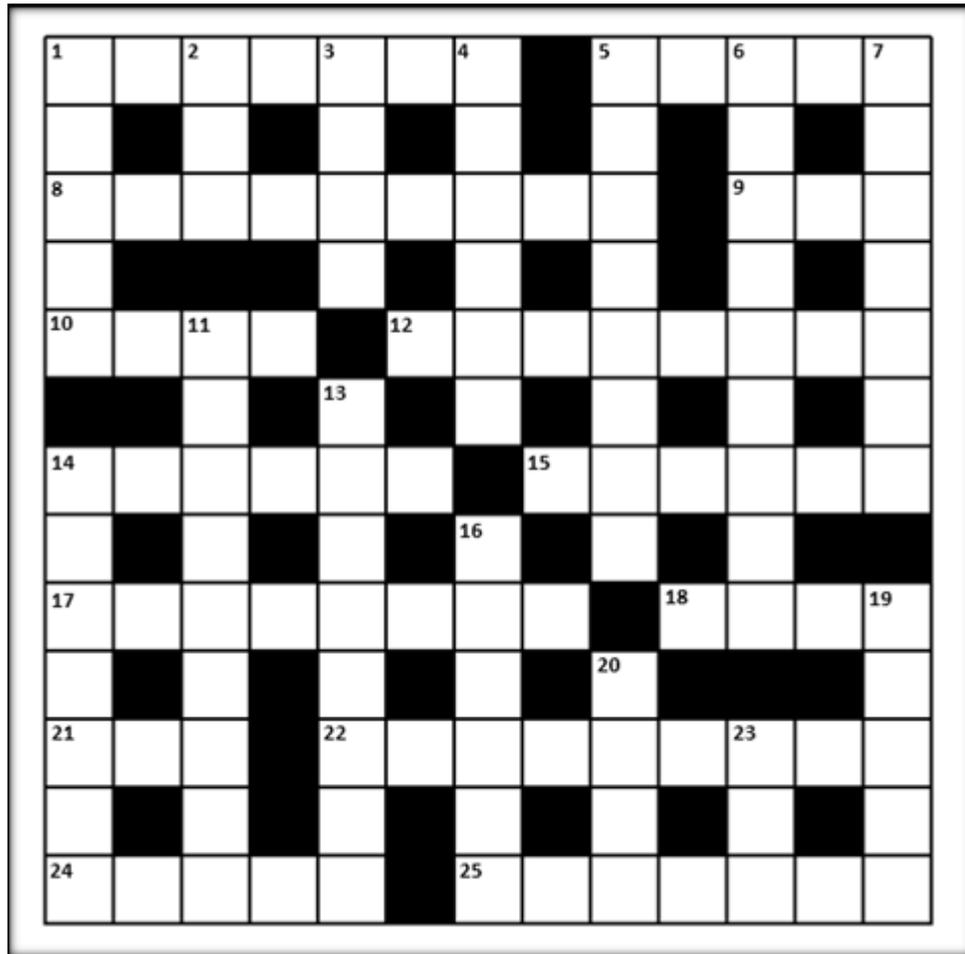
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Stitchers' Crossword



ACROSS

- 1 painters, designers, stitchers (7)
- 5 stitch your _____ away (5)
- 8 blue-green (9)
- 9 snip (3)
- 10 knitters progress by making these (4)
- 12 DMC 606 and Anchor 334 (8)
- 14 French linen, often used in tablecloths (6)
- 15 item (6)
- 17 stitches on top of stitches (8)
- 18 colours of the rainbow (4)
- 21 glue- or shot-____ (3)
- 22 what our guild members do (9)
- 24 dresses for ballerinas (5)
- 25 wear this to make new friends (7)

DOWN

- 1 change (5)
- 2 black as ____ (3)
- 3 a blemish in linen (4)
- 4 one, in time, saves nine (6)
- 5 V-shaped stripes (8)
- 6 a type of French lace (9)
- 7 make happy (7)
- 11 start with this, then rip it out (5,4)
- 13 these ladies like bees (8)
- 14 fetched
- 16 silk _____ for making flowers (6)
- 19 a lacy bit of indifference (5)
- 20 a device for weaving (4)
- 23 polka ____ (3)

ANSWERS ON PAGE 8

CGNA Lacemaker Ladies

Donna



In March 2016, seven CGNA ladies began a new journey into the world of bobbin lace. We were inspired by Dorothy Forrester, an avid lacemaker, who couldn't find any lacemakers in Kingston but did find CGNA. Many of us were keen to learn and so we began our six classes with Dorothy.

I was surprised by the focus needed to learn to lace. After about an hour of trying, I would look up and I could feel my eyes refocusing for a while – way too long. But if you looked up more often, you'd lose your spot. I am happy to report that isn't the case anymore. Oh yes, I can still lose my place, but I've learned to find it again! Bobbin lace is not for everyone, and some of the ladies figured hardanger or blackwork would be more fun and haven't continued. The rest of us are hooked. We were terribly disappointed when Dorothy left our guild. Before she disappeared, Dorothy came to a few get-togethers. With each meeting, we learned more – all of us at different places of course. It was impossible to keep us together! Dorothy was very patient with us all. Thanks, Dorothy!

The basics of bobbin lace are to use four bobbins at a time, two connected together with very fine thread; you keep moving along to the next two bobbins while dropping the first two. Sometimes you leave a pair to be taken up at a later time, and sometimes you pick up a pair and bring it into the group of bobbins you are using. While playing with the bobbins, you do one of two stitches and modify them by adding a "twist" or two. You have a pattern, or "pricking", where you insert pins as you go along. That doesn't sound so hard, does it? But when you're starting out, it is very confusing. And fun--especially when you're with likeminded CGNA members!



With Dorothy gone, we went looking for books. And we found them: the traditional books from the 1970s and earlier, and the more modern ones from today that had coloured pictures and new names for the same stitches. It was like going from the British to Metric systems when you barely knew the British system. A little confusing, but we are somehow managing. We work through the exercises making lace bookmarks or L-shaped lace. Theresa has graduated to making squares. I'm almost there but not quite.

We knew more CGNA ladies wanted to try bobbin lace so we looked for a new instructor and found her in Ottawa. The plan, we thought, would be to have her come for several days over several weeks and teach the beginners in the morning and the “confident” beginners in the afternoon. Francisca couldn't start till January 2017. And come January, we were still trying to get through her recommended Manual 1 (of 3) from Belgium. (The pages have one column in German (I think) and the other in English). I'm just finishing Chapter 1 while Theresa is finishing Chapter 2. We only have 10 more chapters. Not sure how the others are doing. Like many crafts, bobbin lace is something you need to keep doing, or you forget it. And it's been hard to juggle all the CGNA balls, quilting balls, and all the other things that we love including family and life in general.

Are we still having fun? You bet!

Are we as far along as we would like? No, not at all.

But we're all still keen and are working our way through the books.

Mary, Theresa, and I met at Macpherson House in August. We've been trying to figure out the best way to keep us lacing a little bit every week. We're thinking about meeting once a month to encourage each other to do more and to share our experiences.

We found a “National Lacemaker Gazette” out of Winnipeg which started in the spring of 1984. There are only 38 Canadian lacemaking groups in their directory. However, they have subscribers in Canada, USA, England, France, Australia and they send to other countries all over the world and to lots of people like us, who haven't formed a guild. Visit: <https://lacegazette.com/> No wonder Dorothy was traveling here and there to meet with lace experts.

We discovered there is an Ottawa Guild of Lacemakers (<http://www.ogl-gdo.ca/>) and they've invited us to come to their classes and events. We just may take them up on their offer sometime in the future. The CGNA lacemakers are here to stay!

Fall Program

Learn-A-Stitch

Last June, the membership voted overwhelmingly in favour of keeping the morning LAS program. In response to members' requests, this year's LAS will focus on drawn thread. Each member will receive a piece of neutral-coloured evenweave, sufficient for a doodle-cloth and a sampler. At each fall meeting, a stitch will be taught and practiced, working on the doodle-cloth. Theresa will be teaching the first stitch – techniques for finishing the edges (Hem stitch). Thereafter, we depend on members to take turns teaching stitches with which they are, or can become, familiar. A sign-up sheet will be circulated Sept. 11th. After Christmas, a session on design will be offered, and members can start putting together their samplers.

Afternoon Activities

Open Stitching (All meetings). (a) We all have projects on the go – please bring them along, show them off to other members, and maybe even make some progress on them! (b) If you are involved in an EAC course, we would appreciate you publicizing it by bringing your work along and explaining the process to prospective class-takers. (c) Last year, we started a Round Robin project of voided stitching. All four of our letters (C, G, N, and A, of course) need further work. Unlike other RR projects, these are not secrets – have a look at them, and take a turn stitching on them. (d) Have you contributed a 4 x 4 square for the banner? Every member is encouraged to stitch a square in the style of their choice – a way to be remembered forever as a guild member. (See Theresa for details). (e) We always need stitched inserts for cards: thank you, get well, thinking-of-you, and condolences. All you need is a piece of fabric the size of a greeting-card, and a small pattern of a motif such as a flower or butterfly. A good way to use up leftovers, or try out a new thread or technique! See Maureen, our resident card-maker, for further details.

Hardanger (Sept. & Oct.). The Hardanger class continues from last spring. Sept. 11th will be a work period, a chance to catch up, supervised by Jacquie. Mary Lou will be giving three more classes (Sept. 18, Oct. 2, Oct. 16) with instructions to complete the project.

Name Tag (Sept.) Some of the Needle Arts Fair vendors specifically asked that CGNA members be identified by nametags. For new members and members wanting to stitch an “official” tag, Theresa will be offering assistance (Sept. 11th & 18th).

Tapestry Weaving (October 2nd & 16th). Roxanne Kellett is offering a Beginner's Tapestry Weaving Workshop. The cost, including kit fee, is \$65. The deadline for registration and payment is September 11th. We will have samples for you to view that day.

From Roxanne: In this Beginner's Tapestry Weaving Workshop, you will learn how to create a circular loom using an 8-inch ring. I will discuss and show you alternative types of frames that you can also use to make looms. You will learn how to create your cartoon or template, in order to design your '2D landscape tapestry.'



I'll discuss how to create perspective using textures, and colour in your weft yarns and fibers. You'll learn some basic weaving techniques and how to finish your weaving. Tapestry weaving is a fantastic way to use up bits and pieces of yarn and fibers you may have in your stash piles as well as a great creative outlet that is very artistic, fun and can be very soothing /relaxing.

Blackwork (beginning Nov. 20) Sadly, last year's scheduled workshop with **Liz Almond** was cancelled, but, happily, Ms. Almond gave us the project design that she had designed for the workshop. The guild's blackwork enthusiasts will work together, with each member choosing her own fabric and threads. As is characteristic of such designs, the piece is divided into smaller areas with different patterns in each area. Hopefully, the group members will be able to take turns creating stitch diagrams for the various patterns.

Full-Day Workshop (Nov. 6)

Carolyn Barnett returns with the sequel to last year's popular "Buttons" workshop. You will learn various techniques to create your own work of art of polymer clay. Fee for those who bought a kit last year is \$10. See Mary Lou for details and to sign up.

Gabrielle holidayed in France, the home of DMC. She brought home some stitch-y souvenirs, but eschewed floss: In Europe, DMC floss markets at 1.7 euros per skein. That's \$2.53 in Canadian dollars. North American online stores are prohibited from selling DMC floss to Europe. Glad to be a Canadian, eh?

Kristeen noted a press release by Agence France-Presses announcing that the assets of DMC were to be sold to BlueGem Capital Partners, a British investment fund, in July. The current DMC president Dominique Poile is to remain as president, and the mission will be to modernize and promote DMC products. We have no information on what effect, if any, the change will have in North America.

One can buy a DMC colour card (at Michael's, for example), showing all the DMC colours organized by colour family. The colour swatches are printed. But, Kristeen found that the card with actual samples of the threads is available for \$24.99 U.S. at the DMC site: https://dmc-usa.com/dmc-threads-yarn/color-cards.html?gclid=Clu8_q6UgtYCFQ-2wAodxckl2Q

Guild Activities This Fall

September 16 & 17: Tables at Kingston Fair *(Donna)*

On Saturday and Sunday, Sept 16 and 17, from 10am to 4pm each day, the Kingston Fall Fair is doing something different. They are having demonstrations of crafts in the Bennett Barn where the flowers and veggies are shown. The barn is clean, has electricity and was renovated recently. The Cataraqui Guild of Needle Arts has been asked to participate. We will have two tables to display our work and we can bring our banner.

There will be two quilting guilds there, both the Kingston Heirloom Quilters and the Limestone Quilters Guild, as well as some knitters, spinners, and rug hookers. This is an opportunity to tell people about our Needle Arts Fair on September 30th.

I would like to set up 2-hour shifts, each with people from the Guild. That would be from 10am - 12noon, 12noon - 2pm, and 2pm - 4pm. You will be able to get into the Fair for free and if you have anything to sell, you can at no charge. I will put out a sign-up sheet at our Sept 11th meeting as there is no other meeting before the Fair. If you can make it, please phone or contact me via email. (If you think you can do two shifts, let me know.)

I am counting on you to help me set this up. It should be fun.

September 30: Needle Art Fair, 2017 *(Theresa)*

This year we celebrate our Guild's 15th Anniversary. One way of doing that is to show our work over the past 15 years. So we will have one room devoted to a Retrospective Show. You were WOWED by what you saw at our last meeting in June. We want to do that again for the fair so the public can be wowed too.



We have several new vendors that I want to introduce to you:

- **Cannaweave Weaving and Fibre Arts Tools**—Laurie has a collection of handmade wooden tools for weaving, fibre arts, Kumihimo (Japanese braiding) basketry and jewelry tools
- **Dragon's Lair Beading**—Vicki brings beads, beading needles & tools, ultra-suede, cabochons, pearls & crystals, earrings kumihimo
- **Inspired Getaways**—Karine is here to promote her retreat facilities
- **H'ewe Phoria**—Rhonda has beautiful indy hand-dyed fibres and yarns
- **Rox's Woven Dreamzzz**—Roxanne has tapestry and boho abstract weavings
- **Wendy Austen, Textile Fibre Artist**—Wendy has Eco dyed fabrics, scarves, silk scarves, wall hangings, drop spindles

Remember that if you want something specific, you should e-mail the vendor in advance to ensure that they bring what you want. Check out our website for a full listing of our vendors and their products.

We have asked Maureen to be our Featured Stitcher this year. It will be a beautiful exhibit all on its own. Maureen has done some splendid work over the years and we are happy that she is willing to share it with all of us.

The Kingston Historical Costume Club is going to grace our stage this year with a collection of their gowns and hats. It should be a stunning display.

Now all we have to do is get the word out and prepare for a fun day!



Yes, it is that time of the year again. We need volunteers to help with the Needle Arts Fair and I can't do it all on my own. Over the last few years, the monies raised at the fair have paid our rent and a little bit more for the year. So we need each and every one of you to do your part. If everyone does a little, then we ALL have time to enjoy the fair and spend money!

What do we need?

- A team to work with Anjali to set up and take down the Exhibit Room of our work.
- A team to act as docents in the Exhibit Room.
- A team to set up and take down the 15 year Retrospective Exhibit
- A team to act as docents in the 15 year Room
- Someone to put up and take down signs directing traffic to the Fair
- A team of people to come in Friday afternoon to help set up tables, signs etc.
- A team of people to come in Saturday morning at 8:00 to continue helping with set-up and to assist vendors.
- A team of people to stay on Saturday afternoon to take down.
- Assist vendors.
- A team of people at both entry areas to collect admission
- Demonstrators

Sign-up sheets will be available at our September meetings.

MISSING !!

Would the member who borrowed *The A-Z of Bullions* published by Country Bumpkins from our library kindly return it.

Oct. 11 : Road Trip to Gananoque (*Theresa*)

- Visit the Costume Department of the 1000 Island Playhouse Theatre with the wardrobe mistress Jayne Christopher.
- View the final Threadworks Show—*Flashback*, at the Arthur Childs Museum.
- Lunch in a pub.
- View a fabulous national portrait competition at the Firehall Theatre (free)
- Attend a matinee of the final show of the season at the Springer Theatre--*The Birds and the Bees*. Tickets \$28 if ten or more members go.



Also of Interest....

Sept. 9 & 10. Fibrefest. Demos, vendors and exhibits. Mississippi Valley Textile Museum, Almonte. (\$5 per day).

Sept. 12 – Oct. 31. Threadworks Flashback: “a juried exhibition of creative needlework” Arthur Child Heritage Museum of the 1000 Islands, 125 Water St., Gananoque.

Sept. 16 – 17. Lakeshore Creative Stitchery Guild EXHIBITION & SALE 2017. Local vendors. Sale of hand-crafted cards and works of embroidery. Stewart Hall, 176 Lakeshore Rd., Pointe Claire, QC. Sat.:10 am - 5 pm. Sun.: 1 - 4 pm. Free.

Sept 16 – 17. 2017 Harvest of Quilts, Show & Sale. Bobcaygeon Curling Club, 49 Mansfield Street, Bobcaygeon. New & heritage quilts, Merchants Mall, Toonie Draw, Demonstrations, Members Boutique, Raffle Quilt. Refreshments on site. Sat 10am - 5pm, Sun 10am - 4pm Admission \$5 <http://www.settlersvillagequilters.ca/>

Sept 16. Celebrate Canada 150 Quilt Show. The Kanata Quilt Guild’s FIRST quilt show Glen Cairn United Church, 140 Abbeyhill Drive, Kanata, 9:30am - 3:30pm. Vendors on site, Members Boutique, Tea Room. Free parking. Admission \$5. <http://www.kanataquiltguild.com/>

Oct 13 – 14. Waterloo County Quilters' Exhibit. Forbes Family Hall at RIM Park, 2001 University Ave E, Waterloo. Hours:10am - 5pm. Held every two years. Over 300 beautiful quilts on display. Vendors, small quilt draw, charity raffle quilt, members' boutique, door prizes, tea room. Admission \$8. Accessible. <http://wcquiltersguild.on.ca/>

Nov 10 - 11, 2017: The York Heritage Quilters' Guild: A Celebration of Quilts XIII Toronto Botanical Gardens, 777 Lawrence Avenue West, Toronto. Fri: 10am - 7pm, Sat: 10am - 5pm. Guild Gift Shop, Vendors. <https://yhqg.org/quiltshow2017>