



## President's Message

It is hard to tell these days whether it is an early spring or a winter that just won't give up. With all the ups and downs in the thermometer, it's not only the birds that are confused. The weather has affected all of us in different ways—snowed in, sickness, too cold to go outside and on and on. As a result we are a little behind in where we'd hoped to be with our various projects. Hopefully, there has been lots of time for you to stitch and maybe finish off a project or two.

I look forward to seeing all the different versions of the Elizabeth Almond blackwork piece. There are many members working diligently on the hardanger piece they started last spring with Mary Lou. It appears to have been a real challenge for a number of the guild members.

Beth's silk fusion is also proving most interesting. They will all look great in this year's Needle Arts Fair.

Looking ahead, Lorna is keen to present a different project starting in April. She has been planning and working on this one for almost two years now and I'm definitely looking forward to where this project goes.

### Gilding the Needle

VOLUME 16, Issue3

March, 2018

Advertising	2,5,11,15
Bookmarks	6
Christian Dior	7
Cook's Corner	8
Drawn Thread Work	3
Events Calendar	14
Long-Term Finishes	10
Member News	2
Murphy's Wife	8
President's Message	1
S&S: Cross-Stitch	9
The Quiz	12
Tips & Snippets	5,11,15
Spring Program	13
Afternoon Class	13
Workshop	14

The CGNA Newsletter is not responsible for any infringement of copyright law by contributing authors.

Over the winter, EAC offered to sell to the guilds copies of correspondence courses that they were retiring from active use. Our executive decided that we would purchase copies of these courses. They will be used as part of our morning Learn-a-Stitch programs and for some afternoon classes, and will also be available to individual members. A listing will go out once they have arrived.

Following your instructions, Jacquie has been working with Dragon’s Lair to come up with a one-day workshop for us in April that will enhance our embroidery skills.

Happy stitching.

*Theresa*

**Cataraqui Guild of Needle Arts  
Executive  
2017 – 2018**

<b>President</b>	Theresa L
<b>Vice President</b>	-----
<b>Past President</b>	Diane D.
<b>Treasurer</b>	Lorna R.
<b>Secretary</b>	Tricia V.
<b>Librarian</b>	Gabrielle M.
<b>Membership</b>	Jacquie B. (Beth A.)
<b>Newsletter</b>	Beth M.
<b>Hospitality</b>	Mary Anne K. (Mary S., Jean C.)
<b>Program</b>	Ros H.
<b>Website</b>	Donna H.
<b>Archives</b>	Susanne G.

**Member News**

Katherine Romba published her article *Embroidery—The New Knitting (Or, Whither Embroidery in a Culture of Speed)* in the winter 2018 issue of *Embroidery Canada*. Katherine argues that embroidery is, by nature, a slow process in which “one aims for ...mastery, fluency and depth”; the process “provides a valuable counterpoint” to the emphasis society places on speed. Thank you, Katherine, for your thoughtful and provocative article!

Congratulations to Kristeen on completing the EAC intermediate correspondence course on blackwork – or would that be pinkwork? Although Kristeen had some reservations about the piece, it looks exquisite to the rest of us!



**LES BELLES BOUCLETTES**

ISABELLE PERDIGAL & JACQUES MORIN

HIGH QUALITY MOHAIR  
Direct from our family farm  
Vankleek Hill, ON

(613) 678-5690  
bellesbouclettes.com  
bbouclettes@gmail.com

FLEECES, LOCKS, YARN, CRAFTING KITS,  
READY-MADE ACCESSORIES, BODY CARE  
PRODUCTS AND MANY MORE

## Learn-a-Stitch: Drawn Thread Embroidery

*Diane*

The Learn-a-Stitch for this year is Drawn Thread work. In Learn-a-Stitch, guild members take turns teaching a stitch or concept at each meeting. Thank you to everyone who has volunteered to teach stitches this year. Individual styles and teaching methods really help to make these lessons so interesting. Drawn Thread design has so much variability and I know all the instructors reflect their personal preferences as they present their lessons. I really find this part of the day on Monday my favourite—apart, of course, from sampling the chocolate snacks during coffee break.



According to Wikipedia, *“Drawn thread work is a form of counted-thread embroidery based on removing threads from the warp and/or the weft of a piece of even-weave fabric. The remaining threads are grouped or bundled together into a variety of patterns.”* Drawn Thread work is frequently incorporated with other whitework techniques (Hardanger, pulled-thread, MountMellick, and the like) on table linens and specialty garments such as christening gowns.

In our CGNA 2017-2018 Learn-a-Stitch, the aim is to enable each member to complete a sampler. A piece of 28 ct. white evenweave cloth was provided to each member of the guild in the Fall. Various stitches and techniques are being taught in the morning over the ten-month period. Using the examples taught, each member decides on the overall design of her sampler, chooses the stitches she wants to use, and selects the colours and type of threads she will use on her fabric.

The initial description of the Learn-a-Stitch program noted that stitches would be taught so that a sampler could be completed, but there are many different ways to complete a sampler. The finished product may be primarily drawn thread stitches, or primarily other types of embroidered threads. Individuals may complete this piece using other whitework or counted stitches, with only a row or two of drawn threads worked in the body of the work, or around the edge of the work for interest.

The first step on all cloth to be embroidered is to ensure that the outside edge does not unravel. Usually a center line is then basted in. Most of us have been doing this routinely over the years.

The next step is to establish the overall design. Draw the plan first on paper. The basic design should define what will go where. For example, the sampler could be comprised primarily of drawn thread stitch rows with only a top and bottom design in satin stitch or pulled-thread stitches or some other type of counted-thread embroidery (e.g., blackwork, counted cross-stitch). Or, one might decide to alternate drawn thread rows with another type of stitch; for example, 5 or 7 embroidered rows could alternate with 4 or 6 drawn thread rows. The outside borders of the piece might have a vertical drawn thread row or an embroidered design -- perhaps cross stitch, or 4 square or blackwork. Then,

one must decide whether the piece will be framed or the edge finished – that is, the edge of the piece could be hidden under a frame, or it may be hemstitched, or an alternative edging stitch might be used. So much to choose!

Picking a design can be involved -- or very simple if you chose to use an available pattern. There are lots of ideas on the internet and in books, some of which are available in the CGNA library. A variety of websites share design ideas, such as the Antique Pattern Library on the internet (where Therese Dillmont's Drawn Thread Work book is available).

Once the design has been determined, outline the areas where patterns will appear with basting. For Drawn Thread work, stitchers often baste the center, sides, top and bottom of the whole pattern area as well. It may also be helpful to baste within the pattern areas to define the positions of the different stitches. Basting helps to ensure that, when the threads are drawn, mistakes are minimized. Usually basting is done over an even number of stitches: groups of 2 or 4, or 6 threads. Basting can be adjusted before or while working on the piece and is easily changed. It is a bit harder to repair threads after they have been drawn (although not impossible). Basting was discussed in one of the winter Learn-a-Stitch sessions.

Now, it is time to draw (i.e., *withdraw*) the threads. (This is where the basting can prevent a serious error, unless you never have difficulty counting on 28 ct cloth!) Always withdraw an even number of threads. One can withdraw an entire thread, then snip the adjacent thread in half, withdraw it to the edges of the pattern area, and use the tails to fill the gap between the pattern and the edge of the fabric made by withdrawing the first thread: the **reweaving** technique. Alternately, one can withdraw both threads as far as the edge of the pattern area and use a **satin stitch** or **buttonhole stitch** to bind the edges, as in Hardanger. Both methods have been taught in Learn-a-Stitch. They will also be reviewed as new stitches and design ideas are taught this year. Both methods have pros and cons and they give the piece a different look.

Then you can hemstitch the edges of these drawn threads, or wait and add the hemstitches after you put your design in the area where you have drawn the threads. There are advantages and disadvantages to both methods. These will be discussed in the Learn-a-Stitch classes on Design.



*Theresa's sampler was stitched hastily. In her session on design, we discussed what choices might have been made differently if there had been more time for planning the overall design..*



**Far Left:** Mary Lou's version of a Theresa Wentzler sampler incorporates a variety of stitches, colours, and beads.

**Near Left:** Leola stitched the Rosebud Trellis sampler from Patricia Bage's *Beginner's Guide to Drawn Thread Embroidery* with only minor changes.

The stitches available for the pattern areas vary. They include coral knots, interlace stitches, and woven or wrapped stitches. Herringbone, chevron stitches, pulled-thread stitches, or a variety of hemstitches are also good options. Beads can be used to embellish the stitches. As well, the threads chosen -- pearl cotton, embroidery floss, metallic threads, etc. -- determine the overall appearance of the piece.

Everyone's piece at the end of this Learn-a-Stitch will reflect individual tastes. Even if you and your friend share the same choices of drawn thread stitches, your choices of placement and colour will make your piece unique.

It should be really interesting to see all the finished work later this year.

**X's & Oh's**  
**Jo Gatenby, Designer**  
 R. R. 3  
 Tweed, ON  
 K0K 3J0  
 x-stitch@xs-and-ohs.com  
 (613) 478-5599  
 www.xs-and-ohs.com

A tip from Diane:  
 When you withdraw a thread, do not discard it! That thread could be a lifesaver if you make a mistake. For example, if you withdraw so much of a thread that the remaining end can't be threaded in a needle for reweaving, the spare thread can be re-woven into the piece, solving the problem.

## Bookmarks for Kingston Literacy



When I talk with quilters and knitters, I am always impressed with how much they do for our community – hats for chemotherapy patients, quilts for the women’s shelter, mittens for the homeless, and so on. In comparison, embroiderers seem a self-indulgent lot! But, hardanger table runners and cross-stitched “Welcome” plaques are not much use to street people. What might we do to reach out to our community?

One practical idea came from Nordic Needle’s “Stitching for Literacy: Bookmark Challenge”. They invited stitchers to donate bookmarks, which they then distributed to libraries and schools. Tricia made the call to the Kingston Literacy Association, who were, indeed, interested in a donation of hand-stitched bookmarks for their pupils. And so, our project was born.

November 6 was declared to be our bookmark-making day. Most of us came to the meeting with ideas and materials, and several of our generous members arrived with stacks of patterns, stitchband, and backing materials for anyone who didn’t. Members worked on bookmarks in a whole range of styles, with most people choosing a stitch technique with which they were comfortable and expert, but some taking advantage of the small size of the stitched item to try out some new ideas. The result was almost 50 bookmarks that range from whimsical to elegant and illustrate cross-stitch, blackwork, bobbin lace, whitework, hardanger, surface embroidery and even machine embroidery.

Leola explained the project to a needlework shop owner, who disparaged it as, “That’s really stupid. Those immigrants stitch better than you do.” It is quite likely that some recipients *do* stitch better than we do – but that does not make the enterprise stupid. Our purpose was not to dazzle Kingston Literacy with our superb embroidery, but rather to make contact with our community and acknowledge the efforts that students make in local literacy programs. And, if they do stitch better than we do, perhaps these students will visit our guild and turn teacher, sharing their skills with us.

## Christian Dior Exhibit at the ROM

*Two of our members who visited the exhibit offer some information and opinions. Makes me want to make the trip!*

### *Daphne*

In December, I visited the Christian Dior Exhibit in Toronto at the Royal Ontario Museum.

The elaborate and intricate embroidery done in beads, pearls, sequins and metallic threads is most stunning. All these embellishments were done by hand using a "luneville" hook invented by embroiderers in Lorraine, France around 1810. It's a variation on the Tambour or Ari hook.

I experimented, with moderate success, using a small crochet hook on sheer fabric. A proper hook, a holder for the embroidery frame or hoop, and a bit of practice would improve the quality of the work.

For our purposes, this technique could be used on almost any fabric to create a personalized look on clothing or accessories.

Some of you may have noted that there is a workshop on Tambour beading at the 2018 seminar in P.E.I.



*Daphne's "Experiments"*

### *Leola*

I spent an hour in the Dior exhibit at ROM on Saturday afternoon, February 10. The place was packed with people of all ages and genders. One could hardly move to see the exhibits or read the signs. I would recommend going on a weekday, perhaps avoiding the week of March Break.

The suits, day dresses and evening dresses were interesting for their construction, fabrics, and embellishments. In addition, one wall had an extensive exhibit of embroidery and beading samples from the ateliers that Dior used to execute his designs. These alone were worth seeing.

I found the display of Bat Mitzvah dresses for a "Roebuck" mother and her two daughters interesting, as the designer had used complementary fabrics and silhouettes appropriate for each person's age. The interactive tablet included a picture of the beaming daughter on "her day"!

I am not a "Dior fan" but I think that ROM and Holt Renfrew did a good job preparing and exhibiting the works. They had prepared extensive interactive tablets with information on the fabrics and construction, as well as on the occasions when each dress was worn. It is perhaps the best-received exhibit that I have seen in the Textile and Costume gallery.

## Murphy's Wife

Most people know Murphy's Law: *If something can go wrong, it will.* Not everyone knows that Murphy's wife was a stitcher; as such, she is entitled to her own set of laws. For example,

1. If you settle into your stitching chair, with fabric in hoop, needle threaded and the first stitch started, the telephone will ring.
2. If your design requires 25 shades of DMC floss, your LNS will have 24 of them in stock. The missing colour will be the one you need to use first.
3. The chances of spilling coffee on a stitched piece increase with the number of threads used that are not colourfast.

I invite you to submit your own suggestions for Mrs. Murphy's Laws to me. I will collate them and print them in the next newsletter.

## Cook's Corner: *Beth M.'s* Sweet Marie Bars

Grease an 8" x 8" pan (or line with nonstick foil).

### **Base:**

- 1/2 cup brown sugar
- 1/2 cup peanut butter
- 1/2 cup corn syrup
- 2 cups rice krispies
- 1 cup chopped peanuts

In a saucepan over medium heat, melt the sugar, peanut butter and corn syrup. Bring to a boil, stirring constantly. (Or heat to boiling in microwave.) Take off heat and quickly add rice krispies and peanuts.

Press into pan and ice. Cut into squares.

### **Icing:**

- 3 tbsp. butter
- 3 tbsp. cocoa
- 2 tbsp. hot water
- 1/2 tsp. vanilla
- 1-1/2 cups icing sugar

Cream the butter and blend in the cocoa, hot water, and vanilla. Add the icing sugar slowly and beat until creamy.

## Show & Share: Cross-Stitch, Large and Small



A Fran's advice: *A Needle in the Hand is Worth Two in the Couch* B Jane with her games board C Gabrielle's *Cozy Sewing Room* (Sunset kit designed by Barbara L. Waters) D Linda G's blanket, the largest (and heaviest) item shown. Panels crocheted in afghan stitch were overlaid with bright cross-stitches. Wow!! E *Cornish Coast* (Cross-Stitch Gold) is as small as Beth M. stitches F Theresa stitched Marjolein Bastin's "Nature's Celebration" (Lanarte kit). Note her bobbin-lace scarf. G Daphne with her *Oriental Butterfly* (Dimensions kit)

## Long-Term Finishes

Our guild is an active one; we try always to have an array of interesting techniques and attractive projects ongoing for stitchers to choose from. The downside? Too often, pieces we once loved are abandoned when some new and dazzling project claims our attention. The result is a growing pile of brave beginnings and good intentions.

In the photos from recent show-and-share sessions, I found three examples that defy that trend, pieces that deserve more than a place in a photo collage.

*Kim: Felted Piece (started April, 2017, finished winter, 2018)*



**Kim writes:** Last spring, I began this piece in the needlefelting workshop. After wet felting it, I ended up with a section sticking out on my felt, so I decided to cut it off. The shape became more pleasing to the eye and, with my fingers, I fuzzed out the cut edge in hopes that my cheating would not be visible. A kingfisher pin that had been given to me years before was to become the focal point of my work. Not all kingfishers live by water; some prefer wooded areas. Therefore, the habitat that I created for the little guy is surprisingly suitable and I hope he is happy there.

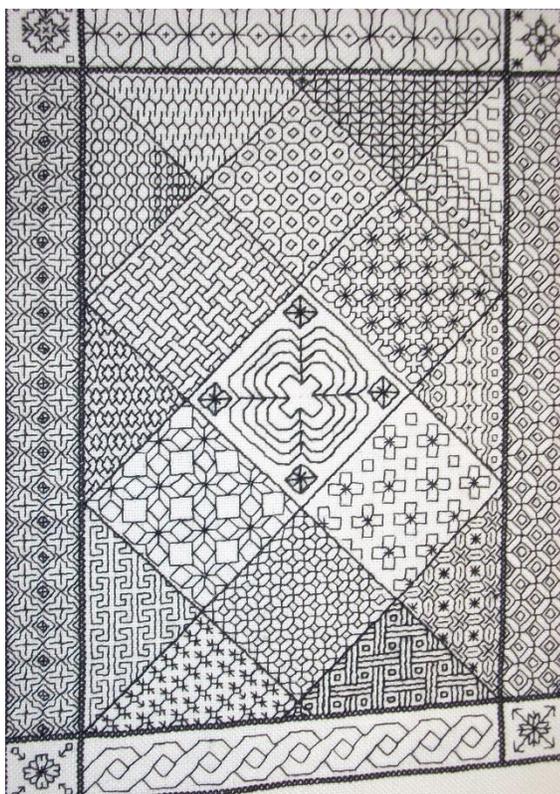
*Lorna: Canvaswork Kimono (started 2016-17 Learn-a-Stitch, finished winter, 2018)*

Lorna purchased the letje Jackovich **Kimono** pattern with materials years ago but allowed them to “mature” in her stash until the year when Learn-a-Stitch focussed on canvaswork. She didn’t really need instruction with the stitches, but stitching it kept her in tune with our group. The pattern is designed for three shades of a single hue (ecru, rose, blue, jade, or peach); Lorna chose the classy ecru and worked on congress cloth rather than mono canvas. Even though it is a large piece, the fact that there are just three shades involved and that one stitches one pattern area at a time made it a good piece to carry around and work on whenever the opportunity presented itself.

In our group, Lorna is known as a creative free spirit with a flair for combining different colours, textures, patterns and techniques to produce unique, fun pieces. Anyone who has taken a class with her has found her enthusiasm contagious. **Kimono**, however, is a set piece – she changed only one of the over 90 patterns to suit her own taste. Sometimes, the joy of needlework is that it soothes us instead of exciting us.



*Eva: Blackwork sampler (started 2014-15 Learn-a-Stitch, finished autumn, 2017)*



**Eva writes:** In my study/craft room, I have two chairs on which are distributed various works in progress at different stages to completion. They call to me each time I enter the room. What determines when, and why, the mood strikes me to work on or complete one of them is somewhat of a mystery. Sometimes, it is as simple as whether or not I like doing the kind of work required in order to finish the project. I have just completed a quilted tablecloth that has taken four years. For the last year all it needed was the binding. (I have a love/hate relationship with quilting.)

The situation with the blackwork learn-a-stitch project was different. I loved working on it because I like structured needlework: cross-stitch, canvas work, needlepoint. I also loved the material we worked on (lugana?) and the size. In addition, I was able to work without a hoop.

As we worked on the various motifs in learn-a-stitch week by week, I kept up and did a pretty good job of keeping the back looking as good (if not identical) to the front. Once the session was over, I was left with all these diamonds to fill in. Therein lay the challenge – finding the motifs and, even more challenging, finding the pathways. Placement of the motifs in the various diamonds was also somewhat daunting. Towards the end, I finally decided to stop worrying about the back (I never was much of a perfectionist) and just wanted it done. Even though it took a long time, I still find I like blackwork and will probably do another piece.

Next in line (well not really) is the learn-a-stitch crazy quilt from the fall of 2013 when I joined the guild. Here the challenge is free-form surface embroidery, deciding what stitches to use, working with a hoop, and choosing embellishments. I love the myriad of embellished crazy quilts on Pinterest -- they are astounding! Working on one is for me not so much fun. Will I finish mine in time for our next Needle Arts Fair? Stay tuned.



Gabrielle reminds us that floss does have a nap, even if you can't see it (or feel it). To decide which end of a piece of floss to thread, tap the two ends lightly with your needle. The end which "blossoms" (separates into strands) is the end you should thread.

## The Quiz: Are You a Stitch-Addict?

**For Questions 1 and 2, choose the single best alternative.**

1. Your current stash would fit
  - (a) in a bread-box
  - (b) in a bedroom dresser
  - (c) in a craft room
  - (d) you can't say because you're scared to find out
  
2. You have invited friends for dinner. At what time do you start wishing these boring people would go home so that you can stitch?
  - (a) midnight
  - (b) the time at which you usually begin stitching
  - (c) several hours before they arrive
  - (d) never. All your friends stitch; they bring their stitching with them and you stitch together.

**For Questions 3 – 5, choose as many alternatives as apply.**

3. Which of the following statements are true for you?
  - (a) I remember numbers by their DMC equivalents (e.g., take highway exit 543, pale peach)
  - (b) I think of colours by their DMC number (e.g., my husband drives a 926 Volvo)
  - (c) When I look at a greeting card, I consider whether its picture would translate nicely to embroidery.
  - (d) If I go to a craft fair, I find little that I want to purchase but much that I want to make.
  - (e) I have accidentally purchased the same pattern more than once, because my stash is so large that I forgot that I already had it

4. You would rather stitch than
  - (a) clean your house
  - (b) garden
  - (c) shop
  - (d) eat

5. Which of the following gadgets do you possess?
  - (a) a trolley needle
  - (b) a box of Thread Heaven
  - (c) a boo-boo stick
  - (d) a de-tailor
  - (e) a bead-nabber

**SCORING**

**Scoring:** For Questions 1 and 2, score 1 for (a), 2 for (b), 3 for (c), 4 for (d). For Questions 3, 4, and 5, score 1 for each alternative chosen. For Question 5, you must also subtract 2 for any alternative if you don't know what it is.

**Interpretation:** If you scored 2 – 10 - you're not addicted to stitching, but there's always hope  
 11 – 14 - you stitch, but you also have a life beyond stitching  
 15 – 18 - Well on your way to an addiction  
 19 or more - Aren't you glad you've found fellow addicts at guild?

## Spring Program

	Learn-a-Stitch	Sharing	Afternoon Activities
March 5	Interlacing & Coral Knots	Show & Share (anything you want to show)	Silk Fusion (Beth Abbott) Focus on Blackwork (Liz Almond)) Open Stitching
March 19	Fancy Coral Knots	Blackwork: Liz Almond projects and any others	Silk Fusion (Beth Abbott) Open Stitching
April 2	Fancy Interlacing	Show & Share (anything you want to show)	Embroidered Appliqué Folk Art (Lorna) Open Stitching
April 16	<b>All-Day Workshop by Dragon's Lair Beads</b>		
May 7	<b>No Learn-a-Stitch</b> Card-Making	Show & Share (anything you want to show)	Embroidered Appliqué Folk Art (Lorna) Open Stitching
June 4	Wrapping	Show & Share (anything you want to show)	Embroidered Appliqué Folk Art (Lorna) Study Group on Smocking Open Stitching
June 18	<b>Town Hall Meeting -- Potluck Lunch -- Special Afternoon Program</b>		

### Afternoon Class: Embroidered Appliqué Folk Art

The class will be about creating an appliquéd project (small or large, your choice) that will be loosely styled on Sue Spargo's folk art quilts. You choose a base fabric, then dig out your fabric scraps in your favorite colours for the appliqués (ie. wool, cotton, velvet, etc). Only small pieces are needed! These appliqués are then decoratively stitched in a variety of threads and colours. You can



play with your stitches and colours, make each appliqué unique. Think small wall hanging, tablet cover, cushion, etc.

Because you will use only tiny amounts of each fabric, we may try pooling resources or Lorna may supply a kit. Class fee: \$5.



## Beading Workshop with *Dragon's Lair Beads*



On April 16<sup>th</sup>, Dragon's Lair Beads will be offering us a special one-day workshop. The project involves beading a Cabochon onto fabric to hold it in place and add decorative elements. The Cabochon in this class is a sparkly Acrylic but other applications of this technique could be glass, metal or stone. The finished piece can be made into jewelry or used in a mixed media project.

The workshop participants would learn

- (a) How to back a Cabochon so it is ready for bead embroidery.
- (b) How to bead around it so that it is held in place.
- (c) What materials would be appropriate.

We estimate that the project will take 4 hours to complete.

The cabochons come in 6 colours. Each participant will receive a pattern and all the materials necessary for the class. The kit fee is \$30.00 per person. Class fee to be determined.

### Events Calendar (CGNA Events in Red!)

#### **Ongoing to April 8: Christian Dior - The end of a war. The start of a fashion revolution**

The Royal Ontario Museum, 100 Queens Park, Toronto. Presented by Holt Renfrew. For a 20% discount off admission, book tickets online at [www.rom.on.ca](http://www.rom.on.ca) and use the Promo Code **DIOR**.

**Ongoing to May 13, 2018: Artistry in Silk: The Kimono of Itchiku Kubota.** The Textile Museum of Canada, 55 Centre Avenue, Toronto. <http://www.textilemuseum.ca/exhibitions/current-exhibitions/artistry-in-silk-the-kimono-of-itchiku-kubota>

**Ongoing to August 5, 2018: Log Cabin: A Canadian Quilt.** Log Cabin quilts from the Heritage Quilt Collection at the Agnes Etherington Art Centre, 36 University Ave, Kingston, ON. Free admission. <https://agnes.queensu.ca/exhibition/log-cabin-a-canadian-quilt/>

**Special Event March 22, 6:30-8:30 pm: Frances K. Smith Public Talks in Canadian Art: The Log Cabin Quilt.** Three guest speakers share their stories and perspectives on the Log Cabin quilt: **Lisa Binkley**, Canadian quilt scholar; Shannon Prince, curator of the Buxton National Historic Site & Museum, Ontario; and Lyla Rye, Toronto-based installation artist.

<https://agnes.queensu.ca/event/details/frances-k-smith-public-talks-in-canadian-art-the-log-cabin-quilt/>

**March 10, 2 pm: Spinning and Weaving in Upper Canada.** Presentation by weaver Ellen Good, Mississippi Valley Textile Museum, Almonte.

**April 7 - May 3: Art Threads 2018.** The Kingston Fibre Artists' 21st annual exhibition. Includes a challenge featuring fibre art using only black, white and one colour. Tett Centre, Community Gallery. You are invited to meet the artists at the Opening Reception Saturday, April 7 from 2:00 to 5:00 pm. <https://www.tettcentre.org/location> ; <http://kingstonfibreatists.ca/>

**April 6 – 7: Fibre Fling 7: Show and Sale.** “Creative and innovative works in fibre and mixed media by members of Out of the Box.” Kitchissippi United Church, 630 Island Park Drive, Ottawa. Admission \$5 (High Tea available on Saturday for an additional \$10).

**May 5 – 6, 10 am to 5 pm: Knowledge and Needles Open House,** re-opening for the 2018 season. New goodies from Nashville. Door prizes.

**Wednesday, May 16: CGNA Day at Knowledge & Needles.** Ann and Dan host a day of shopping, eating and stitching especially for our members.



**June 2 - October 8: Iris van Herpen: Transforming Fashion and Philip Beesley: Transforming Space.** Exhibits “showing the latest innovations in design, fashion and technology.” The Royal Ontario Museum, 100 Queens Park, Toronto.

**Jun 8 - 10, 2018: Quilts Kingston Show and Sale 2018.** The Kingston Heirloom Quilters and Limestone Quilters Guild present "Quilts Kingston Show and Sale 2018" at the Royal Kingston Curling Club, 130 Days Road, Kingston, ON. Hours: Friday 10am to 8pm; Saturday 10am to 6pm; Sunday 10am to 4pm. Show features a display of hundreds of traditional and contemporary quilts and wall hangings, a Merchants Mall, Tea Room, and demonstrations. For more information, visit <http://quiltskingston.org> CGNA will host a table.

**June 23, 10 am to 4 pm: Lansdowne Textile Festival.** “Come and enjoy the vision and feel of hand crafted art.” Lansdowne Community Hall. Admission: \$1. CGNA will host a table.

**Saturday, September 29: CGNA Needlearts Fair at the Senior Centre.**

*I made a huge to-do list for today.  
I just can't figure out who's going to do it.*