

Gilding the Needle

the newsletter of

The Cataraqui Guild of Needle Arts

“A few stitches today – an heirloom tomorrow”

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



As the old saying goes, “Time goes by quickly when you’re having fun.” And it sure has zipped by as I come to the end of my tenure as President of CGNA. I would be remiss if I didn’t thank all of the guild members who made my job so easy by picking up the slack and moving forward when it was needed. The members of the executive team are a great group of ladies to work with and they made my task that much easier. There is a fair bit of work that goes on behind the scenes to make

our meetings and programs run smoothly and you can only appreciate this by being involved.

Every person has their own unique way of working and I know that the next President’s style will be different from mine. That is needed to keep the guild fresh, alive and moving. If you haven’t already considered taking on one of the positions that is open, please do. Many hands lighten the load for everyone else. Don’t be shy and sit back waiting to be asked. You will surprise yourself! We all have hidden talents just waiting to come out.

Being in the President’s chair has given me the opportunity to know everyone a little better and what a great group of ladies you are. That was one of the reasons I joined the guild in the first place—my friend kept saying, “You should join the guild, they are a great group of ladies to work with.” And she was right. I want to thank you for letting me get to know you a little better—for your skill and knowledge, your sense of humor and all round goodness.

Have a great summer and I’ll see you in the September.

Theresa

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VOLUME 16, Issue 4,

June, 2018

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Member News

Our newest member, Mary Jo, and associate member, Lianne, introduce themselves...

Mary Jo: My mother was into all kinds of needlework, especially crochet. So my sister and I were also involved. I liked cross-stitching but now crewel work is what I would like to try. So here I am, to learn from all of you.



Lianne: I was born and raised in Frontenac County between Long Lake and Mountain Grove, which is located an hour's drive north of Kingston. Following an intensive fine arts training program at Q.E.C.V.I., I moved to Ottawa at 18 to attend college. After attaining two college diplomas, one as a Child and Youth Worker and the other in Business Management, and having a full career with roles spanning child protection, banking and higher education, I turned my passion for art and craft toward a new career. I have worked part-time at Michaels Arts & Crafts since August 2017, I launched my company, *1897 Schoolhouse Samplers* in March, 2018 and I recently joined Upper Canada Village as a Historical Interpreter within the domestic unit, where I expect to be charting and reproducing antique sampler(s) held within the Village's collection.



As caretaker of a growing collection of my own antique schoolgirl samplers stitched between 1750 and 1880, collected from Great Britain, the United States of America and Canada, and as the owner of *1897 Schoolhouse Samplers*, I am committed to reproducing antique needlework and producing patterns for the modern stitcher, increasing exposure and interest in historical textiles and needlearts within and outside the stitching community in Canada and beyond.

On March 23rd, the Agnes Etherington Art Centre presented an evening of stories and perspectives on the Log Cabin quilt. Several CGNA members were there to hear presentations by **Lisa Binkley**, Canadian quilt scholar, Alicia Boutilier, pinch-hitting for Shannon Prince, curator of the Buxton National Historic Site & Museum, Ont. and Lyla Rye, Toronto-based installation artist. (Not all of our members appreciate that Lisa is a member of CGNA, as she has been working at Memorial University this term.)



CGNA is sorry to announce the passing of **Ann Miller** on April 19, 2018. Ann was a founding member of our guild, as well as a member of the Brockville "museum" group. She will be remembered as an excellent stitcher, quilter, and teacher. She maintained her CGNA membership even when declining health interfered with attending meetings; most of us last saw her a year ago at our 15th anniversary fête. Instead of selling her stash on-line, Ann made generous donations to our Feed-the-Heron table. We are honoured that her family have agreed that Ann be our featured stitcher at our fair next fall.



When the May issue of *Kingston Profile* appeared, CGNA members saw a familiar picture on the front cover – Ros Hanes’ Teapot quilt. Inside was a nice feature on Ros, complete with some good pictures. **Ros** has long been admired within our guild not just for her artistic sense but also for her lively, often quirky, imagination: We have all seen her turn a project this way and that, considering the options, then plunge into a course of action that only she could envisage. The result is a succession of pieces that regularly attract many votes in the Viewers’ Choice at our annual Fair. Ros is also an active member of both the Heirloom and Limestone Quilting guilds. She designed the Canada Landscape quilt, a work-in-progress that is expected to be a focal point at the upcoming **Quilts Kingston 2018** show, and she will be honoured there as the Featured Quilter.

Mrs. Murphy’s Laws

- If you settle into your recliner with the cat in your lap, fabric in hoop and needle threaded, the phone will ring.
- A lost needle is most easily found by a bare foot travelling at a high rate of speed.
- If the symbols / and \ are used in the same design, they shall refer to two shades of grey whose correct placement is essential to the shading of the image
- If you have n stitches to complete in a given colour, the length of floss you are stitching with will suffice for exactly $(n-1)$ stitches
- If you decide to stay up late and finish a piece because you will see its intended recipient on the morrow, there will be a power outage.
- If you place an order with a U.S. online shop on the day that the Canadian dollar peaks, the order cannot ship until the dollar drops by at least 3 cents.
- If you place an order with an online shop because it is the only shop that shows a specialty item you need, the order will ship with that item back-ordered. It will remain on back-order long after all other online shops claim to have it in stock.
- The risk of spilling coffee on a work-in-progress increases in proportion to the number of threads involved that are not colour-fast.
- The slubs in linen occur where the fairy’s face must be stitched.
- When you kit up a design, the local needlework shop will be out of one colour of floss that you need. That colour will be the one you want to use first.
- If your daughter “borrows” your scissors to cut cardboard, she will choose your sharpest and best scissors, hitherto reserved for Hardanger.
- Fibres that do not have dye lots do.
- Hand-dyed fabrics that are colour-fast aren’t.
- Cats enjoy beading.

Silk Fusion

Katherine

We learned to do so many things in Beth Abbott's Silk Fusion class. Of course we did silk fusion, which is the binding of silk fibres using a glue/medium. The medium is necessary because silk lacks the kind of barbs (such as one finds on wool) that would allow it to be felted. Some people made flat "papers" of silk, while others teased their silk into more sculptural forms before drying.

We also did a different kind of fusion that did not require medium, due to the unprocessed nature of the fibres. Most manufactured silk fibres have lost their gum coating (sericin), making them easy to use in spinning and weaving. Unprocessed silk fibre, however, can also have valuable uses. For example, because it retains its gummy sericin, it can be wet and ironed (between parchment paper!) into a paper of a very delicate sort. Silk hankies (unprocessed cocoons opened up into the shape of a hankie) as well as what has in the past been considered manufacturer's waste—parts of the cocoon, short threads—can be brought together and ironed into beautiful compositions. (I found very interesting this idea that what we consider "waste"—like what we consider "weeds"—can change over time, responding to cultural expectations and practical uses.)



Another activity we learned about (but did not do in the workshop, as it requires a whole different skill set) is how to spin silk for embroidery. The fibres that you spin have already been spun, of course, by the silk worms. But these fine threads can be spun into thicker, stronger, plied threads that can withstand the activity of embroidery. Both processed and unprocessed fibres may be used in spinning, but it is the de-gummed and combed fibres that provide the most luster.

This class was a beautiful balance of background knowledge and hands-on activity. Beth has an incredible wealth of knowledge and expertise, which she always generously shares. It was a fun, but also truly enriching, experience.



Art Threads: Kingston Fibre Artists at the Tett

Beth M.



According to the website of the Kingston Fibre Artists, the organization was formed in 2007 when Hilary Scanlon invited eight local fibre artists to join her in a group who would “support each other in co-operative and sharing manner, by meeting regularly, participating in and conducting workshops, and helping each other solve design problems.” The group currently numbers 17 fibre artists; they mount a yearly exhibit. This year’s exhibit in the Tett Centre’s Community Room included works for sale as well as for viewing.

As I read through some of the history of the group, I was thrilled to recognize many names. I knew that CGNA member Marg Morris is currently one of the Kingston Fibre Artists, but didn’t know that our honorary member, Betty Gill, was once a member of KFA. Former CGNA members Sandra Garner, Linda Burke, Linda Hetherington, and Bethany Garner are all mentioned in the history. Our “Buttons” workshop instructor, Carolyn Barnett, is currently a member of the Kingston Fibre Artists. It seems that there are strong connections between our two organizations!



This year, I spent a long, long time at the exhibit. From what might be called a “normal” viewing distance, each piece stood as a piece of art. But, I found that I wanted to know more than just what each piece was, I wanted to understand something about how it was made. With close-up scrutiny, I could identify some of the materials and the techniques involved – much more than I could have without my experiences in guild. Just as a few ballet lessons give one a better appreciation of the ballerina, just as a few tennis lessons leave one in awe of the professional’s skill, so a workshop in felting, or silk fusion, or beading, or folk appliqué, helps one to understand the artistry involved in sophisticated fibre art. It is a marvel to me how anyone can sit close enough to produce such fine, detailed work whilst having in mind a concept for the piece as a whole.

I was delighted that visitors to the exhibit were allowed – even encouraged – to take photographs, then disappointed in the quality of mine. The difficulty is not just the camera, nor the photographer; the difficulty is that fibre art is inherently three-dimensional. I have long thought that art prints do not represent great paintings so much as they remind us of them. This is even more true of fibre art, where the textures are so important.

And that brings me to my final point: Fibre art is intrinsically transient. It does not take kindly to being framed and glassed, and so it must fade and change over time. Let's enjoy as much of it as we can whenever we can!



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Britain's **Royal School of Needlework** is going to be offering on-line courses, complete with video tutorials and opportunities to interact with teachers and other students. The first one, *Jacobean Crewelwork*, is due to open this month. Materials will be available through **Sew and So** (a well-known British shop who already do on-line business); we do not yet have pricing. For more information: https://www.royal-needlework.org.uk/content/1236/rsn_online_learning

Dragon's Lair Beading Workshop

Vickie



Vicki Green arrived with a flurry of activity as she quickly set up. She started by introducing her sister, Nicola Shute, and her mother, who came along to help as well. She gave a short introduction on the first steps we would follow to make our project. The kits had all our supplies nicely packaged in a bag with bead mat, instructions, Catawaqui Guild of Needle Arts pin and even chocolates!! We each chose a kit. There were so many wonderful colours that it was very hard to choose. I bought an extra kit later because I couldn't decide.

Vicki had even arranged the packages of beads in our kits in the order that we would use them. The cabochon was already glued on the Lacy's Stiff Stuff to get us started. Now it was time for us to get to work. As we started putting the first row of beads around the cabochon, Vicki and Nicola circulated and helped with lots of one-on-one instructions. They were ever so patient with those of us that didn't follow the instructions to skip a bead and then work through the next bead. When they said the second row would look like a "dog's breakfast", they weren't joking. We all worked hard to master the peyote stitch and get the four rows of beads sewn on before switching to smaller (yikes!) beads.



During the lunch break, we were able to browse the examples that they brought (check out that elephant!) and to purchase supplies, extra kits and beads. The assortment of charms was amazing.

After lunch, we carried on with renewed determination to get as much done as possible. Some got close to finishing, but most of us have homework to finish the project. Vicki reminded us that they are just a call or an e-mail away and are willing to do Face Time with anyone that needs help finishing.

Thank you to Vicki, Nicola and your mom for a wonderful workshop.



Dragon's Lair Beads not only delivered a splendid workshop, they also donated a book to our library! Our thanks for ***Beadpoint***, written by Ann Benson, which illustrates technique and patterns for "beautiful bead stitching on canvas". (Quote is from the front cover.)

Fabrics that incorporate metallic threads (gold, silver, and "opalescent") can literally make embroidery dazzle, but they do present some challenges. Threads that are pulled through such fabrics repeatedly tend to catch on the metallic threads and fray. One solution is simply to use short lengths. If short lengths are impractical (as for some blackwork patterns), it may help to use a bigger needle. The needle temporarily enlarges the hole between fabric threads, reducing the drag on your stitching fibres and keeping them sleek for a longer time.



Lots of Fun and Laughter

Kim



At the crack of the dawn on May 9th, fifteen of us gathered at the parking lot of Toys R Us on Princess Street to board a bus. We were joined by seven others in Belleville for a fun-filled trip to Toronto. The fellowship amongst these friends was strongly felt, and excitement was building as we travelled to **Gitta's** in Port Credit.

Gitta's had called in their reserved staff to cater for the large crowd. All of us descended upon them at once. All the ladies wandered in the store for quite a while, checking out embroidery supplies and making their purchases. As it was my first time there, I was very impressed with their inventory. Unfortunately, due to a merger last year, DMC stock had not been arriving according to the store orders which limited the variety of pearl cotton threads available. Each of us left the store with our own bag of goodies to keep us busy for a long time.

After lunch, we proceeded to the **Textile Museum of Canada** in the heart of downtown Toronto. We were accompanied by a very informed tour guide, who led us through the exhibits of two renowned artists. The first was titled "**Jane Kidd: Curious**" (ran March 14 to June 10, 2018). Jane Kidd taught for over 30 years at the Alberta College of Art and Design. Her tapestry-weaving creations are interesting and well worth seeing.

The next exhibit was titled, "**Artistry in Silk - The Kimono of Itchiku Kubota**" (ran Feb. 7 to May 13, 2018). According to TMC literature, his creative work expanded contemporary ideas of surface design and assured Kubota a legacy as an out-of-the-ordinary artist whose work stimulated the mind and delighted the eye. He utilized a stitched tie-dye technique called *nuijime shibori*. The 41 kimonos are absolutely stunning to see and they cause one to ponder the immensity and precision of his work.

Thanks to Katherine, aided by Lorna, for arranging this wonderful day.



Photo Gallery: Kimono of Itchiku Kubota

Photos by Ros



Stash Opportunity Excursion

Fran V.

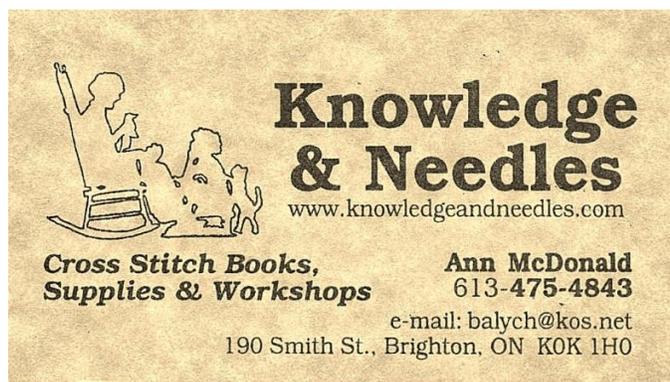


On Wednesday, May 16th, members of the Cataraqui Guild were invited to **Knowledge and Needles** in Brighton, Ontario. A small group decided to take a road trip and see what was available at this little cross-stitch shop.

Our host and hostess, Dan Balych and Ann McDonald, provided us with a delightful lunch of potato and leek soup, French baguette, green salad with a vinaigrette dressing, and cake for dessert. Tea, coffee and water were all available. After lunch, we moved into Ann's shop where there were all types of floss: DMC, Crescent Colors (now called Classic Colors), Weeks Dyes, Carrie's Creations, some Kreinik, Gloriana silks, and Rainbow Gallery specialty threads (e.g., Wisper, Petite Treasure Braid). The fabric ranged from 14-count Aida to 40-count evenweaves and linens, all found in a variety of solid colors and hand-dyes. There was a wall of patterns and kits from many popular designers. The

shop offers something for everyone, whether you want something large to work on or just a little something to take along when travelling. Visa, MasterCard and Interact are all accepted, which enabled us do to a little more shopping.

When the shopping was finished, we moved back into Ann's spacious sunroom where we stitched, gossiped and exchanged ideas. The afternoon was a great success. Thank you, Ann and Dan, for providing a lovely venue.



Cook's Corner

Knowledge & Needles' Orange Almond Salad

Dressing:

1/4 cup salad oil
2 tbsp. sugar
2 tbsp. malt vinegar
1/4 tsp. salt
1/8 tsp. almond extract

Salad:

6 cups torn mixed greens
3 medium oranges, peeled and sliced
1 cup thinly sliced celery
2 tbsp. sliced green onion
1/3 cup toasted slivered almonds

In screw-top jar, combine oil, sugar, vinegar, salt and almond extract. Shake well to dissolve sugar and salt. Chill.

At serving time, in a large salad bowl combine greens, oranges, celery and onion. Sprinkle with almonds. Pour dressing over and toss gently to coat.

6 to 8 servings

Securing ends is often a “least favourite” part of stitching. If you work with a relatively tight tension, it may be difficult to get the needle through the backs of the stitches without disrupting them – a particular problem for carefully laid canvaswork stitches. Ietje Jackovich suggests that you switch to a smaller needle to tuck in those ends.

In these high-tech times, it's interesting to remember that, historically, women were favoured over men as computer programmers. One reason was that women were used to working with needlework patterns. So many of the basic structures of programming can be seen in knitting and crochet patterns. What is “repeat from * n times” if not a count loop? What is “work diamond pattern” if not a reference to a subroutine? Recall, too, that the loom was an early example of a programmable machine; its patterns were defined on punch cards. And, surely blackwork is a style in which one's search for “pathways” is comparable to defining computer algorithms. Women's work, indeed!

CGNA Summer Events

June Meetings

June 4 will be the last regular meeting of the 2017-18 year. The regular business meeting will be followed by Show-and-Share: please bring in finished work or any needlework-related items that you would like to tell

It's time to renew your membership!

us about. After coffee break, we will be working on the cards that we hope to sell at the Needle Arts Fair next September. Bring along little motifs or designs to stitch for card inserts. In the afternoon, Leola's Smocking Group will have its initial meeting; registration is \$12, which includes the cost of fabric. The beginners' project will be a smocked ornament suitable for a Christmas tree. Lorna's Folk Art Appliqué continues, and the Free Stitching tables are always open – a chance to get friendly support and advice for projects that just might be done in time for display next fall.

June 18 will be our final meeting for the year, and incorporates a regular meeting, the Annual General Meeting (a.k.a. Annual Business Meeting), and a Town-Hall Meeting. The financial report will be discussed, along with year-end reports from the other members of the executive. We will discuss and vote on the proposed revisions to our Constitution. The new executive will be elected/introduced. The fall Learn-a-Stitch program will be announced, and ideas for workshops and afternoon classes discussed. Bring along your ideas, your issues, your criticisms and your compliments!



All that talking should work up an appetite for our Pot-Luck Lunch!

At approximately 1 p.m., we will have a presentation, *Becoming 1897 Schoolhouse Samplers*, by our new associate member, Lianne van Leyen.

Lianne is bringing along her collection of 40 antique samplers. Copies of her first published design, *Above the Sky*, and maybe even her second, *Hearts Aflutter*, will be available for purchase. We have already invited a few special guests for the talk; if you have friends you'd like to bring along, please let the executive know.

June Exhibits

Quilts Kingston 2018

The combined show mounted by the Heirloom and Limestone Quilting guilds runs June 8 (10 a.m. – 8 p.m.), June 9 (10 a.m. – 5 p.m.) and June 10 (10 a.m. – 4 p.m.) at the Royal Kingston Curling Club, 310 Days Rd. Come out and see 248 quilted pieces, view the progress on the Canadian Landscape Quilt, and have a chat with the featured quilter, our Ros. Admission is \$7, but you get in for free if you work a shift at the CGNA table.



Lansdowne Textiles Festival

Once again, CGNA will host a table at the Lansdowne Textiles Festival (June 23rd). Please consider if you could cover a shift there – passing out brochures, advertising our Needle Arts Fair, and accepting compliments on the needlework you bring along. I see that this year there is a People’s Choice Award for the best Demonstrator – can we be as intriguing as spinners, weavers, and quilters?



Fall Fairs

2018 Kingston Fair - Donna

It won't be long until September is here with our Needle Arts Fair at the end of the month. Also this month is the Kingston Fall Fair on Sept 13-16. Why not enter some of the work you'll be displaying at our Needle Arts Fair and have it ready two weeks ahead? Having two deadlines close together may help you to finish those UFOs over the summer!



We will once again have a booth in the clean and well-lit Bennett Barn on Saturday and Sunday, September 15 and 16. I have been promised that we will have lots more space. In fact, the whole length of the barn plus maybe a booth-sized area on the other side of the barn will be provided for crafters. In the fall, I will be looking for people to take a 2-hour shift. It's lots of fun talking to the people, especially the kids, at the Fair. And it's an opportunity to meet other crafters: the quilters, rug hookers, knitters, weavers and spinners.

Below are some of the categories you can enter. Be sure to keep threads & fabric to prove that it was you that made the item. (Believe it or not, some people purchase what others have made and then enter the pieces into the fair as their own. Takes all kinds!) If you want the tags needed for this competition and forms, I can arrange to get them for you ahead of time.

65. Table runner
66. Article of needle felting
67. Couch Cushion – no larger than 20" x 20" (50.8 cm x 50.8cm)
68. Article of Counted Cross Stitch
69. Wall Hanging **NO BACKING**
70. Article of Canvas work **NO BACKING**
71. Article of Black work **NO BACKING**
72. Bookmark
73. Any Needlecraft Article Not Listed

The last few years, Mary Ann Plousos from Brockville has been winning Best Article of Needlework. I know someone from guild can claim that prize. Let's do it!

Kingston Fair web page: <http://www.kingstonfair.com/> For the complete list of Homecrafts and Handicrafts, check out: https://drive.google.com/file/d/1_OZgsCmpKC9sfr-wjl_a7_x-HF6fwwK/view

2018 Needle Arts Fair "Everybody Stitches" *Theresa*



We are now up to 17 vendors, the two new ones being Jane Cuthbert, who sells rug-hooking supplies and *1897 School House Samplers*, our newest guild member and June speaker. Our last two vendors, who are not listed on the brochure, are *Dragon's Lair Beads* and *X's and Oh's*. We are still hoping that we will have a display of embroidery work from some of the recent immigrants though nothing is confirmed.

Christine Allan and Ellen Mervin, two of our vendors, have each offered to give 45-minute workshops. Along with that, Katherine is going to do a workshop for beginners and Leola has a project as well.

Jacque will be looking for items to go into our Chinese Auction. We will have a basket of goodies and if you have an item you'd like to donate, that will be great. If you have a piece of embroidery you have done and have no place for in your home, we can use that too. It doesn't even have to be embroidery – it could be any kind of gift item.

The posters and postcards are ready to be passed out, so I hope you will take some and distribute them throughout the summer at events you might be attending. The more we get the word out, the better it will be.

Our Featured Artist this year will be a tribute to Ann Miller. Oh yes, and we want your finished Drawn Thread projects, Silk Fusion Projects, Lorna's Folk Art, Cabochons, Elizabeth Almond pieces and anything else you've done this year. Make it our best show ever.

Merchants' Mall Needle Arts Fair 2018

1897Schoolhouse Samplers **NEW**
Books for You
Calcutta Rescue Canada
Cannaweave Weaving & Fibre Arts
Tools
Charms' And Stitches
Christine's Swedish Weaving
Cornerstone Fibres
H'ewe Phoria
Jane Cuthbert **NEW**
Kimat Designs
Knowledge and Needles
L'atelier de Pénélope Inc.
Rive Designs
Ruach Craft
Textured Treasures

Please mark the dates for our September 2018 meetings on your calendar:

September 10th and September 17th