



CGNA is a chapter of the Embroiderers' Association of Canada.
We meet twice a month at Edith Rankin Memorial United Church.

Note from the President

With the oppressive heat this summer, I have not accomplished very much, but as August comes to a close, I am looking forward to cooler days and getting back to some needlework. Thanks to last year's program committee, things are well in hand for the fall.

I am looking forward to the challenges of being president, mainly because the administrative committee consists of such a supportive group. I would especially like to thank Theresa once more for her phenomenal work in organizing the Needle Arts Fair. I am sure we'll all be lining up at the September meeting to volunteer. Also, a personal thank you to Kristeen for continuing to monitor our email since I'm not so great with technology.

Looking forward to working with you and getting to know more of you.

Eva

Gilding the Needle

VOLUME 17, Issue 1

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Contents

Advertising	7,9
Afternoon Program	16
Cook's Corner	7
Everybody Stitches (NAF)	17
Fall Program	15
June Speaker	8
Lansdowne Festival	6
Member News	4
News from June	2
Multiple Memberships	10
Quilts Kingston	12
Photo Gallery: Quilts	14
President's Message	1
Tips on Tails	7
Upcoming Events	18

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News from our June 18th Meeting

Tricia & Beth M

The last meeting of the membership year is always a special one. Like the Roman god Janus, we look in two opposite directions, remembering the efforts and accomplishments of the year, and considering what the next year might bring. Approximately 33 members of our total of 52 attended the morning session, with a number of guests – some local NAF vendors and Alumnae – joining us for the afternoon session.

There were a number of important announcements: (a) Gabrielle reported that library donations from Shirley White and Ann Miller will be catalogued over the summer; hopefully, more



space can be acquired to house our growing and valuable library. (b) Theresa announced that the church kitchen will be renovated next fall and may be unavailable. Members may have to bring their own drinks, snacks, and lunches until the renovations are complete. Check the agenda that is sent out before each meeting for the latest information on this. (c) Ros confirmed that the fall Learn-a-Stitch will be the retired EAC Crewel Work project. Booklets containing instructions and diagrams will be distributed in September. Because stitching won't begin until after the fair, members will have an opportunity to purchase their choice of fabric and threads from our vendors.

The final item of the morning was a draw for the last of Maureen Byer's framed needlework pieces. Gabrielle drew the ticket and Joan was the delighted winner.

Theresa began the afternoon Town Hall meeting by asking if members were happy with Show-and-Share being held prior to break-time. All stated it was good as it gives members a chance to see the pieces they are most interested in close up, on a walk-about during break. She also thanked Katherine for organizing this year's bus trip – a request from our last Town Hall meeting. Next was an extensive discussion of what members would like to see next year, including eco-dyeing (with Marta Mouka from Tweed) and goldwork (Natalie Dupuis). Irene offered to mentor a beginners' table.



**CGNA
Administrative
Committee**

(Left to right):
Mary Anne,
Eva, Kim, Ros,
Lorna, Jacquie,
Gabrielle,
Donna,
Theresa

**CGNA Administrative Committee
2018 – 2019**

Executive

President: Eva

Vice-President: Kim

Past President: Theresa

Secretary: Leola

Treasurer: Lorna

Standing Committees

(Only the chairs sit on the Admin Committee)

Program: Ros (*Chair, LAS*), Donna (*Afternoon Classes*),
Jacquie & Anjali (*Workshops*)

Communications: Donna (*Website & Co-chair*), Beth M.
(*Newsletter & Co-chair*), Kristeen (*EAC Liaison*), Susanne
(*Archives*), Leola

Library: Gabrielle

Hospitality: Mary Anne (*Chair*), Mary, Nancy, Sharron,
Glenda

Membership: Jacquie (*Chair*), Beth A.

Special Events: Theresa (*Chair, NAF*), Kim, Katherine (*Bus
trips*), Anjali (*Speakers*)

The next event was the introduction of our administrative committee for the coming year (see sidebar).

Finally, Eva spoke about the revisions to our constitution that were proposed by the constitutional review committee (Theresa, Gabrielle, Eva, and Beth M.). The proposed revisions were intended to make the constitution succinct, easy to understand, and easily applied. The revision was accepted unanimously. A copy will be posted on our website.

To every thing there is a season....A time to weep, and a time to laugh... a time to mourn, and a time to dance... a time to rend and a time to sew (Ecclesiastes 3) Especially, lots of time to sew!

Member News

Two of our newest members, Ruth and Lisa, introduce themselves.



Ruth: I've been doing cross stitch since I was 9 years old, and I'm looking forward to sharing my passion for needle arts with others who share the same interest. It's also nice to share something with my mom. I love designing new stitching projects, and I hope to learn much from other members. Thanks to everyone for welcoming me with open arms.

Ruth shows off a piece she designed herself, a gift for her new niece, Willow.

Lisa: I am a self-taught embroiderer (so far). I took up embroidery to recreate the beautiful *Fallowfield* quilt, c. 1820-1840, held at the Agnes Etherington Art Centre, Queen's University. The project, part of my doctoral research, forms a dedicated chapter in my upcoming book, *Stitching Women's Identities in Canada: Quilts and their Makers, 1800-1890*. My reproduction will be exhibited at the Mississippi Valley Textile Museum (2021) since the original *Fallowfield* quilt is too delicate to display.

I also love the idea of miniature landscapes and stitched a sampler of wild flowers as a way to learn more about the different stitches, including the french knot (for the climbing vines on the fence) and about layering.

This year I will be a Post-doctoral Fellow at Mount Allison University, Sackville, N.B., and would like to spend more time stitching folk art designs, and to combine stitching with appliqué and quilting. Hopefully, I will be back in time to join the spring meeting. In the meantime, I continue to draw inspiration from the amazingly talented guild members and would like to wish everyone a wonderful and creative year ahead.



Centre Panel of Fallowfield Reproduction



Wildflower Landscape Sampler



Congratulations to Donna and Marg H., who were honoured as two of the guest artists at **A *Stitch in Time***, presented by The Prince Edward County Quilters' Guild on July 7 – 8 in Wellington, ON. The show included a Vendors' Mall, Members' Boutique, Judged Competition, demonstrations, WI Cafe, Quilt Sales, Scissor Sharpener, Vintage Sewing Machine Display, Raffle Quilt Draw, and of course, an arena full of quilts!



Congratulations to Beth A. and Katherine, who participated in the annual **Sheep-to-Shawl** competition at the Kingston Sheep Dog Trials (Grass Creek Park) August 10 - 12. In the competition, teams have four and a half hours in which to spin raw fleece into yarn, then weave the yarn into a shawl, which is then judged. This year, Beth's team took first place. Katherine's team came fourth, a huge accomplishment given it was their first time in the competition.

At 9:00 a.m., they started with a greasy fleece and the warp on the looms. There were five spinners for one weaver - the usual number needed to keep one weaver working. The spinners had to comb the locks of fleece and then spin some on their bobbins. As soon as they had some spun, the plier got the bobbins to ply two singles together. Then the weaver wound her bobbins with the greasy handspun yarn. The trick was being able to do the weaving with greasy yarn which blooms when it is washed and takes up more space. A half-hour break for lunch, and the shawls were finished by 2:30 for judging and auction.



The judge, a member of the Ottawa guild, judged the spinning, the weaving and the overall design and hand of the shawl. Three of the shawls were off the looms by the required time. Beth's team received 98 points, just one point ahead of the second team. Beth thinks their shawl just had a better hand and the skein provided of their handspinning (done by a 15-year-old) clinched it. At auction, their shawl drew \$180 – won by one of the team member's husbands and given to her.

Even though it is a competition, the participants are most interested in having fun and educating the public who come by.

A huge **Thank You** to **Vickie**, who represented us at Seminar in P.E.I. Vickie was asked at the meeting to explain – in about 15 words – why she belongs to multiple needlework organizations, and the result was published as an appendix to the minutes of the ACRAM meeting. We include an edited version, starting on Page 10.



Christine A. (our associate member) opened **Christine's Swedish Weaving** in Tweed on August 12th. She offers weaving, crafting and sewing classes, with open stitching on Tuesdays. Crafting supplies, yarns, notions and the like for sale. We wish Christine good luck with this new venture!

Lansdowne Textiles Festival



On June 23rd, the town of Lansdowne held its 3rd annual Textiles Festival in the Lansdowne Community Centre. There were vendors and demonstrators in spinning, weaving, hand-dyed wool, rug hooking, knitting, quilting, and needle arts. The People's Choice Award for best vendor went to the Kingston Handloom Weavers and Spinners – yes, that's **Beth A** and **Katherine's** group taking the prize again. Certainly, their mother-and-daughter spinners attracted attention!

CGNA was pleased to have a table in the library, where we had lots of space for our banner and a display of embroidered pieces. We appreciate the opportunity to chat with visitors, to show off our work, and to advertise our own upcoming fair. Thanks to Theresa, Joan, Donna, Beth M., Mary Anne, and Mary Jo for "womaning" our table.

Cooks' Corner

Anne B's Make-Up-As-You-Go Salmon Spread

- 1 7-oz. can red salmon, drained
- 1 tbsp. lemon juice
- 1 tbsp. sweet green relish
- 4 oz. (1/2 package) cream cheese or ricotta cheese
- 1 tbsp. Mayonnaise
- Chopped celery & green onion (optional)

Mix all together. Sprinkle with pepper. Serve with crackers of your choice.

Tips on Tails

Jo Gatenby

Tails are the bane of my existence as a designer, as so many otherwise wonderful stitchers just don't handle them properly. So here are some tips:

ALWAYS work the tail AWAY from the edge of the stitched area (so any nubs are in the middle of stitching, not sticking out from the edges), and clip as close to the work as you can. Those little fuzzy nubs left at the edges of the work will show through on the face of the stitching when it's framed – especially dark floss on light fabric!

Be sure the tail is run under several stitches – and if the tail is very fine (i.e., one strand of backstitch), it helps to run it in two directions, so it doesn't work its way loose. And that's an excellent point to keep in mind if you're working on something that will get washed or handled a lot (like a topper or runner; a sweatshirt; a tree skirt; or even a bellpull or wall hanging). Run the tail under more stitches than usual (i.e., 5-6 rather than 3-4), then change direction, and run it under another 5-6 stitches at a different angle.

The most difficult tails to hide can be a backstitch line unconnected to a row of stitching (such as lettering). In this case, I find that wrapping my tail around the stitching on the back (making sure the wrapping is spread out – see the final point about lumps), then running back down through the wraps before ending off, gives me a nice tight tail that won't wiggle loose. Switching to a finer (sharp) needle can make running through the wrapped threads easier!

Finally, be sure not to run too many tails under in the same place, as you don't want any lumps or bumps in your project when it's framed!



Lianne van Leyen: Touching the Stitchers from Two Centuries Past

Gabrielle

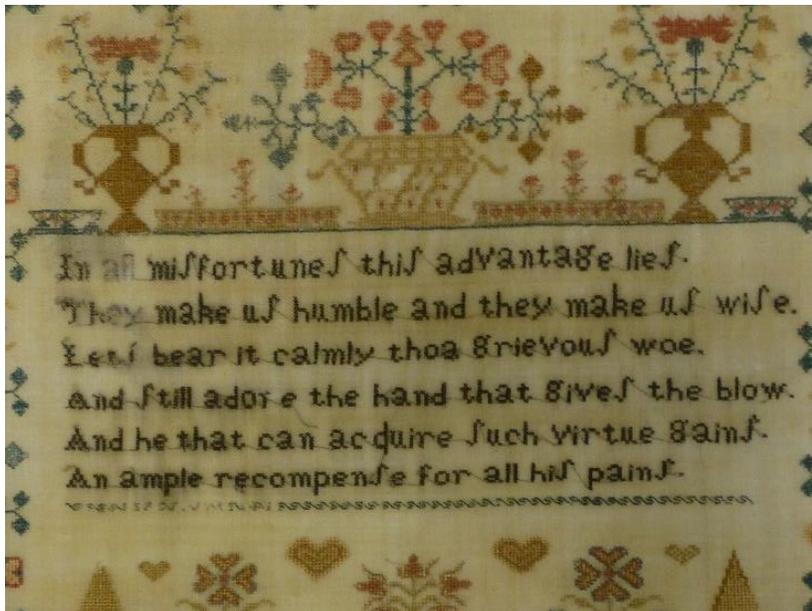


Our speaker at the final June meeting was our most recent associate member, Lianne van Leyen. Even with two college degrees, Lianne found work in Early Childhood Education and finance didn't sustain her passion for art and creativity – a change was essential, not just required. Finally, learning and passion were united – samplers!

Her collection of antique samplers is restricted to the years between 1800 and 1850. Many of her “treasures” were available to see *and touch*. At first, I recoiled at seeing these old, revered stitcheries being handled – and without gloves. There is an important reason for this treatment. I needed to wait for that revelation.



Many of the samplers that Lianne has purchased have come via Ebay from the United Kingdom and the USA. There is a dearth of Ontario samplers during the time period Lianne is interested in. Likely, families at that time were too busy for leisure. Shelter and food production were more immediate concerns. Lianne buys what she admires and what fits her budget. She is most interested in the provenance of a piece rather than finding museum quality items as investments.



Some of the samplers on display illustrated the “gloom and doom” admonishments stitched by young women of the age. Piety and morality were frequently exemplified along with the alphabet and numbers. Many of the pieces showed damage from nail holes that resulted from rough framing. In some areas, red and black dyes had “bled” onto the ground material since they were the hardest to make colourfast.



And now the reason for direct contact with the sampler. Lianne is aware that she is handling a sampler made long ago by another stitcher – the contact is physical and significant. This is a piece of someone’s art that has survived, somewhat intact, for decades. This is what makes her antique sampler collection a joy for her.



She is committed to interpreting and producing reproductions for other generations to stitch and enjoy. As the creator of *1897 Schoolhouse Samplers*, she already has two designs ready for stitchers. Lianne continues to search for inspiration at her current workplace – Upper Canada Village, where she is an interpreter. I’m glad to have had the opportunity to hear someone make the connections that enable her to love the work she does and make her work into a love of creativity and learning.

A Member of Many Multiple Needlework Organizations

Vickie (edited by Beth M)

I belong to the American Needlepoint Guild (ANG) and the Embroiderers' Guild of America (EGA) and several smaller guilds. EAC asked why I belong to so many needlework organizations.

First, a little background. When, after many years, I was getting back into crafts, I found an online course offered by EGA that I wanted to do. I read that first NeedleArts magazine from cover to cover. I found an ad for EAC; I promptly joined and signed up for a correspondence course. Over the course of a year, I also joined ANG (I am ANG's Class Angel for all their CyberWorkshops and a test stitcher) and the associated virtual guilds: CyberStitchers (EGA), Virtual Threads (EAC), and CyberPointers (ANG). I also joined six local chapters of ANG, EAC, and EGA. I am a member of the Shining Needle Society (no national organization). I joined the Brazilian Embroidery Transatlantic Stitchers, but did not renew after a year.

The question is, what do I like that makes me pay my dues?

American Needlepoint Guild (dues = \$57 USD/year for Canadians)

ANG post their magazine online; all members get a paper copy but they can also view (but not download) the online version. Each issue prompts chatter on the various forums about new projects or articles. I can read them and contribute to the chatter even if my paper copy does not arrive for a couple of weeks. If I misplace my copy, I can always read the back issues online.

ANG also offers courses that challenge me for a reasonable cost – correspondence courses, workshops by mail (instructions are mailed to you with no/little interaction with the teacher) and cyber workshops (using a Yahoo Group for downloading instructions and interaction with the teacher). They also have the Stitch of the Month, a great way to learn new stitches. I'm always looking for a new technique or a class where I can learn something new or stretch my skills and ANG fills that need.

CyberPointers (dues = \$12 USD/year for members of ANG) offers two or three ANG correspondence courses each year at a reduced rate: If I take one ANG correspondence course through CyberPointers, I have saved more than my CyberPointers dues; if I take two courses, I have saved both CyberPointers and ANG dues. Registration fees are \$30/person or \$90/group. CyberPointers pays that registration fee and I pay only the teaching fee. Furthermore, CyberPointers offers three or four workshops a year from well-known designers (e.g., *Fire & Ice* by Toni Gerdes, *Radishes* by Jennifer Riefenberg). These workshops can only be taken via a class, so you can't just buy the pattern. CyberPointers also offers a "meeting program" that runs every other month during their online meeting. Although not big, the project is always interesting and the instructions are either free (ANG Chapter Book Projects) or inexpensive. Usually no kits are offered for these projects.

Members of ANG may become members of local guilds. San Diego (dues = \$21 USD) and San Bernardino (\$15 USD) welcome "distance members" and encourage "ghosting" of classes

offered. What's a "ghost"? A ghost is a person taking a class with the guild but not physically present. I pay the same fees that any other member pays, plus postage to mail the instructions/kit to me. Thus, I can procure advanced designs that are only available as a class without having to travel to take the class, although I forego teacher instruction/feedback. The guild members benefit by sharing the costs of the workshops over, in many cases, a much larger group of people. (One three-day class cost each member only \$45 for teacher fees because of the number of people taking the class.) In some cases, there are more "ghosts" than physical members. It's a win/win situation. Some teachers allow ghosting and others do not. (E.g., Ann Strite-Kurz and Janet Z. Casey don't allow ghosts for pilot classes but do for regular classes.)

Some of the ANG local guilds are also bringing in teachers via a video (usually Skype) connection, which obviously reduces the teaching fee for the class. The teacher Skypes in at the beginning and again later in the class to answer questions and give guidance. Yes, I have ghosted a class of this type, but I did not participate in the video portion.

Embroidery Guild of America (dues = \$58 USD/year for Canadians)

I have taken a number of EGA's correspondence courses and there are more that I want to take as well as some online courses. Also, EGA has a successful Stitch-Along Facebook page. They use some of the free, little projects and work them together on Facebook. They have also taken a project from their magazine and stitched that. It takes a lot of work to have a successful Facebook page and the Stitch-Along page is active.

I dropped CyberStitchers, because they didn't offer programs that I was interested in, not in number or variety. Also, the chatter on their forum did not attract me.

I do belong to the Corning, NY guild of EGA (dues = \$11 USD) because that means I'm a member of MER (Middle Eastern Region of EGA). MER covers the registration portion of four of the correspondence courses per year for its members, and this can cover my EGA/Corning dues, depending upon how many I decide to take. Corning also offers local courses that I can take. I went to the MER seminar in Syracuse this year (just a one-day class and I was class angel) and I went to their retreat last year. I was made to feel welcome and included from the beginning, and that is important to me. Corning exhibits its members' work biennially at a local museum for two months. This is a good way of getting the word out, but you need to get the members' involvement for this to be successful.

Shining Needle Society – This organization does not belong to any national organization but I'm including it here for information purposes. There are no membership fees. SNS offers a variety of online classes (using Yahoo Groups) in a variety of disciplines. Sometimes these are retired EGA/ANG classes. Sometimes these are well-known teachers' classes. Teachers can get tired of travelling and choose to use SNS as a means of teaching without the travelling.

In summary, I stay with an organization that offers classes at the level that my stitching is at. If all the classes are beginner level, I move on. All classes don't have to be at my level – there must be a good mix, so everyone is involved. And, if there are a lot of "politics" or hoops to jump through, again, I move on.

Quilts Kingston, 2018

Every three years, the Kingston Heirloom Quilters and the Limestone Quilters' Guild mount a joint exhibit, Quilts Kingston. This year, the show was held at the Royal Kingston Curling Club from June 8 – 10.

The combined memberships produce a lot of quilts in three years! Eighty members submitted quilts, some as many as six different pieces. There were 248 pieces in total: 100 bed quilts, 82 wall quilts, 28 crib and lap quilts and miscellaneous items. Hand-quilted quilts and machine-quilted quilts. Cozy quilts and art quilts. Quilts that had to be viewed from a distance to appreciate the design and colour and quilts that drew one forward to admire the detail and the stitching technique. Quilts that



followed traditional patterns, quilts from purchased designs, and quilts that were unique. Christmas quilts and quilts that carried a message and whimsical quilts made just for fun. There were quilts motivated by a challenge posed by the guild, quilts that were the joint product of several quilters, and quilts that incorporated images that were personally meaningful to the quilt's maker and its intended recipient. Quilts for sale, quilts made as gifts, quilts to treasure. Even though the info provided on each quilt had to be brief, one came to realize that every quilt had its own story.



Quilt-related organizations were also represented at the show: appraisers, vendors, and, yes, even a table for CGNA. Our rotating display incorporated bobbin lace, various styles of embroidery, stitched cards, and last year's *Images of Kingston* models. It was a wonderful opportunity to pass out notices advertising our fair. Thanks to the quilting guilds for allotting us the space.



Quilts by Ros. Above: Let's Have a Cup of Tea; Below: The Bridge



CGNA is particularly proud that our member, Ros, was selected as the show's featured artist, with her own wall displaying work produced over several years. Ros's quilts reflect the same qualities as her embroidery: An amazing ability with colour and design, a sense of humour and a willingness to experiment. She designed *The Canadian Landscape Quilt*, a work-in-progress that is attracting a lot of attention.

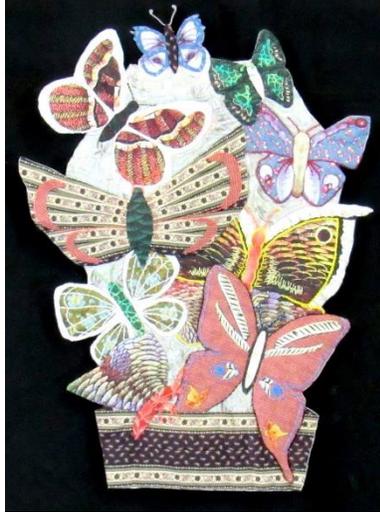


Donna and Ros pondering the Canadian Landscape Quilt

The last stop for many of the 1500 attendees was the boutique on the first floor. For just a few dollars, one could pick up a table-runner, pot-holder, Christmas decoration, baby's bib, or the like, hand-made by one of the quilters: A souvenir to remind one of this fabulous show and to keep one looking forward to the one that will occur in three years' time.



Photo Gallery: Quilts Kingston



Several CGNA members exhibited at Quilts Kingston.

Top Row: Anjali: Sohum's quilt; Ros: Out of the Box; Francine: Paris in the Fall

Second Row: Donna: Mermaid; Mickie: Morning Dew; Marg H: Dancer

Bottom Row: Beth A: Cozy with Kaffe; Mary Anne: 12 Days of Christmas

Fall Program

Date	Show & Share	Learn-a-Stitch	Afternoon Activities
Sept. 10	"How I spent my summer vacation"	 <p>Intro to Crewel work (Diane/Ros) Project booklets Materials</p>	Finish cards for fair (Tricia) Finishing/lacing projects for exhibit (Theresa) Open Stitching
Sept. 17	Crewel Work	Transfer pattern to fabric Stem, outline, split, and extra stitches	Finish projects for fair Open Stitching
Oct. 1	Whatever you choose to bring	Crewel Work Buttonhole stitches – regular, wheel, and up & down and extra stitches	Folk Art Appliqué (Continuation of Lorna's Group) 5 Stitches, 5 Afternoons (Theresa) Whitework (Continuation of last year's LAS: Diane/Eileen) Open Stitching
Oct. 15	Your oldest WIP, WISP, PHD, or UFO	Crewel Work Chain – regular, whipped up and fishbone and extra stitches	Folk Art Appliqué (Final Mtg) 5 Stitches, 5 Afternoons Whitework Open Stitching
Nov. 5	Whatever you choose to bring	Crewel Work Long & short and French Knots	Canvaswork Angel (Eva) 5 Stitches, 5 Afternoons Whitework Open Stitching
Nov. 19	Theme to be Announced	Crewel Work Satin stitch and extra stitches	Canvaswork Angel 5 Stitches, 5 Afternoons Whitework Open Stitching
Dec. 3	Whatever you choose to bring	Crewel Work Fly stitch and extra stitches	Canvaswork Angel 5 Stitches, 5 Afternoons Whitework Open Stitching
Dec. 17	Christmas Party – Town Hall Meeting – Pot Luck Lunch		

Afternoon Programs

Variations on a Stitch—Five Stitches, Five Afternoons (Theresa)

This project is geared towards beginning embroiderers. We will take an afternoon to explore each of the five main types of stitches.

Supplies:

A piece of striped material (stripes should be no more than a ¼ inch wide), Ruler, Pencil, Floss or Perle cotton—lots of colours, Needle, Hoop or Stretcher bars, Scissors

A good stitch reference book—the library has several. Suggested reference books:

- *The Stitches of Creative Embroidery* by Jacqueline Enthoven
- *The Embroidery Stitch Bible* by Betty Barnden
- *Reader's Digest Complete Book of Embroidery* by Melinda Coss
- *Encyclopedia of Embroidery Stitches, Including Crewel* by Marion Nicols

Canvaswork Angel (Eva)

Small, easy project: Canvaswork background with a decorated tassel angel in the foreground. Ideal for Xmas gift. Use stash perle cotton 5 and 8, as well as something metallic to be couched.

Security Alert!!

In the ACRAM minutes (i.e., EAC), there is a warning:

A couple of very sophisticated scams have been circulating this spring and one Board Member was hoodwinked out of \$600.

You should not be receiving email from any @eac.ca addresses. If you do, it is probably a scam.

No Board member will email to ask for money or iTunes cards. Also, there is a remote possibility that the scammers will start using Guild email addresses in their efforts.



Everybody Stitches

Theresa

Our *Needle Arts Fair* is fast approaching, so I hope you have some beautiful embroidery pieces for us to show in our exhibition room. For those of you who don't know, Ann Miller's family have agreed to loan us her body of embroidery work to display as our "Featured Artist". Over the years Ann has produced many, many exquisite pieces.

We have lost two of our vendors who were scheduled to participate in this year's fair—*Calcutta Rescue Canada* and *Cannaweave Weaving & Fibre Arts Tools*. We have picked up a new vendor over the summer—*Paisleys Quilt Shop*. Madonna Oliver is new to the business and she has some beautiful materials that quilters and anyone who stitches will want to own. She also has a lovely collection of bags just the right size for the project you are working on.

We have four, 45-minute workshops/demonstrations set up throughout the day.

- 10:30: Leola will be doing a hands-on workshop geared for kids.
- 11:30: Christine will be doing a demo on *Swedish Weaving*,
- 12:30: Katherine will be doing a hands-on project for anyone who'd like to try some embroidery
- 1:30: Ellen from *Ruach Crafts* will have a mini workshop, *Working with Linen*.

We will need help for our vendors while they are leading their workshops and I'm sure Leola and Katherine would appreciate some help as well.

If you blog or tweet, do facebook or Instagram or any other social media, please spread the word. Oh yes, and talk to your friends and other groups you belong to let them know about our great event. Encourage people to go to our website for more information. This year, we will not be putting up signs to direct people to the fair, so be ready with instructions.

As always, we will need volunteers to help with set-up and take-down, and throughout the day at the admissions desk and in our own display room. We need someone to take charge of setting up our display and selling tickets for our auction. More on that at our first meeting.

If you go to our website you will see the list of vendors, what they sell and their websites so you can pre-order specific supplies you are looking for.

Upcoming Events

(Please see our website for updates: <http://quiltskingston.org/cgna/>)

Sept. 8 – 9. 23rd Annual Fibrefest. Demos of spinning, knitting, weaving, rug hooking, lacemaking, smocking and quilting. Vendors include spinners, weavers, fibre artists, quilt shops and alpaca farms. Tea room. Mississippi Valley Textile Museum, 3 Rosamond St E, Almonte, ON Sat: 10 am to 5 pm; Sun: 10 am to 4 pm. Admission \$5.00 per day.

Sept. 13 – 16. Kingston Fall Fair. Memorial Centre. On Sat. & Sun., CGNA will have tables in the Bennett Barn. Please consider signing up for a 2-hour shift (10 – 12; 12 – 2; 2 – 4). All you have to do is bring some stitching to demonstrate, talk with visitors about the guild, and accept compliments on our embroidery! Free admission to those working our tables, otherwise \$10.

Current – Sept. 22. Two exhibits at the Mississippi Valley Textile Museum, 3 Rosamund St. E., Almonte: **A Puppet Retrospective – works by Noreen Young.** 150 puppets from television, stage, and video productions.

My Corner of the World. An international travelling exhibition of art quilts developed by Studio Art Quilt Associates (SAQA), together with the Stratford Perth Museum.

Current to Sept. 23. Color Improvisations 2: An International Exhibition of Contemporary Quilts. Textile Museum of Canada, 55 Centre Ave., Toronto.

Current - Oct 8. *Iris van Herpen: Transforming Fashion.* **Royal Ontario Museum.**

Current – March 31. Crosscurrents: Canada in the Making explores ongoing cultural exchanges and interactions between Indigenous people, settler Canadians and newcomers over the last two centuries. Textile Museum of Canada, 55 Centre Ave., Toronto.

Sept. 21 – Oct. 5. Making Our Marks II. Fibre art, handmade books, prints and paintings by Peta Bailey, Linda Coulter, Janet Elliott and Janine Gates. 10:00 am to 5:00 pm. Opening Reception: Sat., Sept. 22, 2:00 to 5:00 pm. Tett Gallery, 370 King Street West, Kingston. Free Admission.

Sept. 29. Everybody stitches: CGNA Needle Arts Fair. Seniors Centre, 56 Francis St., Kingston, 10 – 3. Admission: \$6. **SAVE THE DAY!!!**

Sept. 30. National Stitch-in-Public Day. An initiative of the Embroiderers' Association of Canada, aimed at promoting the art of embroidery by staging public events one day in September across the country.

Oct 10/18 – May 26/19. Beads, they're sewn so tight. Works by Bev Koski, Katie Longboat, Jean Marshall and Olivia Whetung. Textile Museum of Canada, 55 Centre St., Toronto.

October 11-13. The CreativFestival. International Centre, Entrance 5, 6900 Airport Road, Mississauga. Admission: \$16 adult, \$14 senior (60+)

Nov. 24 – 25. Pointe-Claire, Quebec's annual **Artisans' Craft Fair** at Stewart Hall Cultural Centre. (Sat. 10 a.m. to 5 p.m.; Sun. 12 to 5 p.m.) Free admission.