



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: <http://quiltkingston.org/cgna/>

## President's Message

Dear Members,

The early snow and cold temperatures in mid-November were quite a shock to the system and, as a result, some of us reacted by succumbing to the various circulating viruses. On the other hand, more time spent indoors means more time for stitching.

This year's crewel learn-a-stitch is progressing smoothly and will continue into the winter and spring. Your program committee, however, is already soliciting input in anticipation of fall 2019. Please don't forget to indicate your preferences.

As our fall season comes to an end, we are anticipating our Christmas potluck on December 17 and our guest speakers on the history of hats. I wish you and yours all the best of this holiday season, however you may celebrate it. Happy stitching!

*Eva*

Gilding the Needle	
VOLUME 17, Issue 2	
December, 2018	
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## Member News



CGNA offers condolences to the family of **Joyce Bushell**, who passed away Sept. 7<sup>th</sup>, 2018. Joyce was not only a founding member of our guild, but was also active in the Kingston Heirloom Quilters and the Napanee Heritage Quilters guilds.

A huge thank you to our associate member from Quebec, **Patricia Côté** (L'atelier de Pénélope). Patricia is a regular vendor at the Needlearts Fair and her tables are always popular with our members. This year, she donated a valuable lightbox to the guild – a timely gift when so many of us are transferring our LAS crewel pattern to fabric. Your donation is much appreciated, Patricia!



**Stitching in Spirit:** Our member, **Lisa Binkley**, came home to Kingston long enough to organize a stitching circle on Nov. 14 at the Four Directions Centre, Queen's University. "Circle gatherings are an informal way to share time, thoughts, ideas, and skills through the language of needle and fibre arts." There were 18 attendees: Indigenous and non-Indigenous staff, students, faculty, and members of the community. Stitching circles will continue monthly at the Four Directions Centre.

### CGNA Administrative Committee

2018 – 2019

#### Executive

*President:* Eva

*Vice-President:* Kim

*Past President:* Theresa

*Secretary:* Leola

*Treasurer:* Lorna

#### Standing Committee Chairs

*Program:* Ros

*Communications:* Donna / Beth M.

*Library:* Gabrielle

*Hospitality:* Mary Anne

*Membership:* Jacquie

*Special Events:* Theresa

## Note from the Librarian

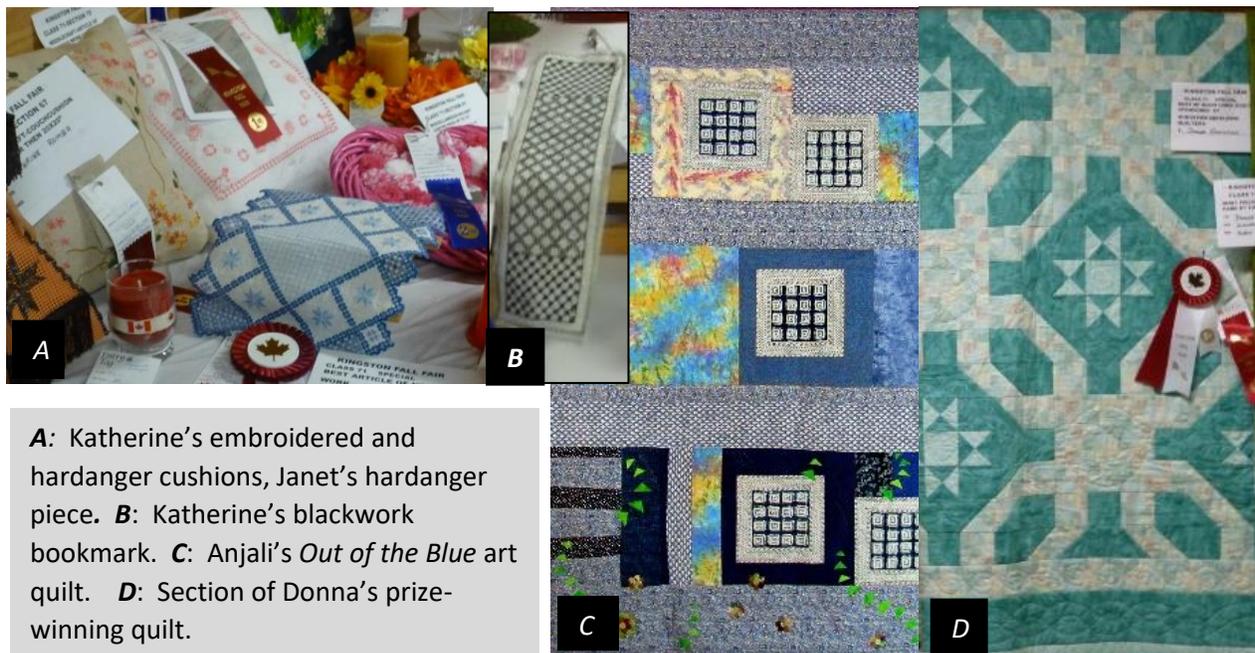
Thanks to some generous donations, our library is over-flowing! As a result, the items that are shaded in green on the Library Holdings Lists ( <http://quiltskingston.org/cgna/indexGuildInfo.html> ) are being held off-site. To borrow off-site book(s), please send the librarian an e-mail request and the item(s) will be delivered to the next general meeting.



**A IS FOR ADVENT, THE SEASON OF HOPE,  
WITH SO MANY PROJECTS, I FEAR I CAN'T COPE.**

## Kingston Agricultural Fair

*Donna/Beth*



**A:** Katherine's embroidered and hardanger cushions, Janet's hardanger piece. **B:** Katherine's blackwork bookmark. **C:** Anjali's *Out of the Blue* art quilt. **D:** Section of Donna's prize-winning quilt.

Once again, CGNA had tables at the Kingston Agricultural Fair, Sept. 15 – 16. We talked to a lot of new people and had a lot of fun.

Congratulations to the CGNA members who won ribbons for their pieces. **Janet's** blue hardanger piece won *Best in Show for Needlework* as well as first prize for *Any Needlecraft Article Not Listed*. Janet also won *Best of Show Knitted Article Not Listed*. **Anjali** and **Donna** entered their cabochons in different categories and Anjali placed third, Donna second. **Katherine** entered pieces for the first time and scored firsts for her blackwork bookmark, her embroidered pillow, and her hardanger piece. Anjali won a first for her Art Quilt and second prize for her round table topper. Donna took first place and *Best of Show for Sewn Item* for her wallet, using **Eileen's** pattern and instructions, as well as second place for her bobbin lace bookmark. The quilt she made for her daughter won first for hand-quilted and pieced work, as well as *Best of Show*. It then went on to win first prize for District Level 3. This means the quilt will represent Kingston in the provincial competition in Toronto in February.

Maybe you can join us next year?



**B IS FOR BEADING, A FIDDLEY CHORE,  
ESPECIALLY WHEN CATS ROLL THE BEADS O'ER THE FLOOR.**

**C IS FOR CANDLES, THEIR WARM, FRAGRANT GLOW  
KEEPS LIGHTING SO SOFT THAT THE DUST DOES NOT SHOW.**

## Canada 150 Project

*EAC*



The Canada 150 Project, if you missed hearing about it, was a national project of EAC. It criss-crossed the country for a couple of years and is now FINISHED! EAC hopes that the National Capital Commission will accept it for display at Rideau Hall.

*(Editor's Note: Some of you may remember stitching on the Western panel of this EAC project in the Spring of 2016. Great to see it finished and framed!)*



**D** IS FOR **DECORATE**, INSIDE  
AND OUT.

**I** F THIS IS A CONTEST, I'VE  
LOST IT, NO DOUBT.

**E** IS FOR **EGGNOG**, WITH RUM  
OR WITH BRANDY.

**I** NEED TO REMEMBER TO KEEP  
NUTMEG HANDY.

## Everybody Stitches: Needle Arts Fair, 29 September 2018

*Theresa*



Although our numbers were down somewhat from last year we did have a successful show—enough to cover the rent for our guild meetings for the year, and that is a good thing. The vendors were happy and those attending sang our praises for the quality of work we produced. We got to shop and dream of new and exciting things we saw and would like to do. So

what more could we ask for? We had visitors from the Pointe Claire Guild, from the Ottawa area and from as far west as London, Ont.

We had some new vendors, pictured below, who are looking forward to coming back next year. These new vendors helped to round out the variety of textiles and fabric artists we have come to be known for.



Jane Cuthbert, *Rug-hooking*; Laura Mayo, *The Living Canvas*; Sue Steffes, *Poecile Designs*; Madonna Oliver, *Paisley's Quilt Shop*; Lianne Van Leyen, *1897 Schoolhouse Samplers*.

The stage was bedecked with quilts that our own guild members have made. Such beautiful work! It shows the breadth and depth of our members' talents.



The Guild sponsored two tables. First was a raffle table with many gift bags filled with wonderful sewing treats. Thanks, Jacquie! Second was a sales table featuring hand-crafted greeting cards. Our cards involved photographs taken of our work as well as embroidered inserts. Tricia turned these into beautiful cards. You did a fabulous job, Tricia!

We added four mini workshops this year and will work on something similar for next year. Thanks to Leola, Katherine, Christine, and Ellen Mervin (Ruachcraft) for running the workshops.



We would also like to thank the family of Ann Miller for letting us exhibit a selection of her embroidery work one last time. Ann was an amazingly talented embroiderer and we will all miss her.

A huge thank you to Theresa and Dave for masterminding the whole fair – negotiations with vendors, liaison with the Seniors' Centre, setting up, pulling down, and never too busy to deal with the smallest detail! It couldn't happen without you.

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**F IS FOR FAMILY. WHATEVER THE WEATHER  
WE'RE COZY AND WARM WHEN WE ALL GET TOGETHER.**



**G IS FOR GREETING CARDS, FEATURING STITCHING.  
THE ONLY ONE FINISHED IS SURELY BEWITCHING.**

**H IS FOR HOLLY, GREEN LEAF AND RED BERRY.  
A SPRIG ON YOUR JACKET WILL MAKE YOU FEEL MERRY.**

## Viewers' Choice Awards



### First Place: Vickie's **Meadow Medley**

I remember learning embroidery at my grandmother's knee – nothing special – just the basics. When I decided to get back into crafts after many years of doing none, this EGA course caught my eye. I loved the challenge of drawing a picture with threads and taking the basic embroidery to a new level. When I sent this for critiquing, I was on pins and needles to see what Luan Callery would say and I was so surprised with her positive comments. Her one critique was that the tendrils were heavy (which I agree with and may change one day) but for now, this reminds me of walking in a late summer meadow, listening to the birds. It brings a smile to my face when I see it.



### Second Place (tie): Irene's **Herb Garden** (Design by Thea Dueck, *Victoria Sampler*)

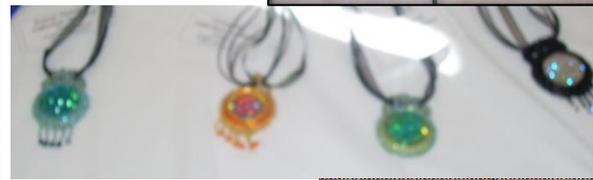
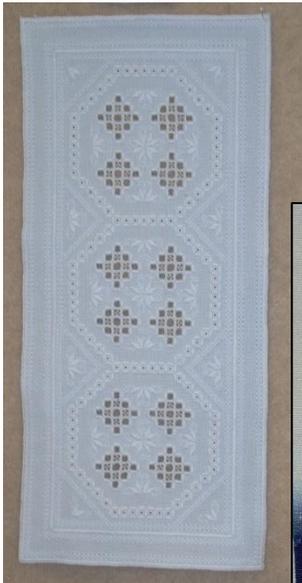
I do not usually work with cross-stitch, but when Barb Jackson (a previous member) offered the pattern to me because it had a little Hardanger in the design, I could not resist the challenge. I completed the sampler six years ago, and, as it had not been shown before and Theresa was short of exhibits, I thought it would fill up a small space. I was thrilled that it won second prize along with Beth's Sapphire Owl, and I now look on it with affection.

### Second Place (tie): Beth's **Sapphire Owl**

Although Paula Howard is not that well-known as a cross-stitch designer, her "Sapphire Owl" caught my fancy. With no partial stitches, backstitching, nor blended threads, I thought it would be an easy stitch. I thought wrong! The owl is built from circles – no long straight lines that typically anchor cross-stitch designs. Each circle looks much like the next, so keeping my place required more marking of the pattern than I have done in years. And – dare I mention – there were many, many shades of grey to keep track of? But, I love the final result, and am thrilled that others found him appealing. (His name, for all fans of A. A. Milne, is "Wol".)



## Pictures from Our Exhibition



## Behind the Scenes at Creativ Festival

*Lorna*

Many of you might be curious to know what it is like to be part of the hustle and bustle of the semi-annual Creativ Festival in Toronto. I have attended all but one of these sessions since their inception over 25 years ago and had the privilege of working at a booth for the past 11 years.



For those of you who don't know, I have been a custom clothier for over 35 years. My friend, Catherine Goetz of *Distinctive Sewing Supplies*, has offered up fashion fabric and patterns to sewing clientèle since 2006. I joined up with her to help at her booth, create garments for the display, and model in her fashion show (we like *real* people). For several years, I also taught sewing classes and gave lectures on sewing related themes. Imagine me, being advertised as a "Celebrity Instructor"!!

I joined a crew of two or three very fun ladies; we would arrive the day prior to the show opening for booth setup. It was long hours and lots of lifting boxes, arranging fabric bolts, and pressing garments so they looked pristine. But it was also our chance to see the rest of the booths at the show. We would dash off on 10-minute breaks and go searching for our favorite vendors to see what tempting items they would have for sale that year. As a stitcher, I always made my way over the EAC booth to witness the gorgeous hand-work going up on the display walls. Or find *X's and Oh's* and possible *Northern Pines* to see what new patterns they had created in the past year. *Grantham Books* usually had some amazing stitching books to add to my library. We had to mentally bookmark things we wanted to purchase as the next time we could actually get out of our own booth was usually at the end of the last day.

Each day, the show would open with line-ups outside waiting to come and see our offerings. The days were a blur of cutting fabric, helping clients choose patterns, and running to the stage to model our garments or to a classroom to teach a 3-hour session. Yet, all the while we were smiling from ear to ear because we were surrounded by people with like creative interests. Exhausting and exhilarating, all at once!

The Show is not what it once was. I do remember years with five days of classes, with international instructors, and multiple booths for each craft type. The internet and easy accessibility of many craft supplies have changed all that, so that there are fewer offerings. But the creative spirit is still there!



**I'S ICICLES. FROM THE ROOFLINE THEY DRIP  
ONTO THE PORCH WHERE A PERSON WILL SLIP.  
J'S FOR JACK FROST. HE MAY NIP AT YOUR NOSE.  
BUT HE WON'T GET MUCH FURTHER WITH HAND-KNITTED CLOTHES.  
K IS FOR KITTEN, WHO CHOOSES TO PLAY  
WHEREVER HE KNOWS HE IS MOST IN THE WAY.**

## About Needles

### What Size Needle Do I Need? and Where Do I Use It?

Needle Type	Size/#	Description	Purpose
Embroidery/Crewel	1 to 10	oval eye, fine diameter, sharp	embroidery stitches
Tapestry/Cross Stitch	13 to 28	large oval eye, medium length, round tip	surface stitches, texturing
Appliqué/Sharps	1 to 12	small eye, fine diameter, sharp	appliqué, binding, basting, patchwork
Chenille	13 to 26	extra-long eye, short to medium lengths, thicker diameter, sharp	ribbonwork, multiple floss strands, perle cottons, embroidery, wool appliqué
Quilting/Betweens	1 to 12	small eye, very short, sharp	quilting, appliqué
Straws/Milliners	1 to 11	Small round eye, longer equal diameter, sharp	Appliqué, beading, cast on stitches, knots, loops, basting, pleating
Sashiko	34mm to 70 mm	large eye, thicker diameter, various lengths to load up several stitches in single pull	big running stitches with thicker thread

**L'S LOVELY LACE.** SOME IS TATTED, SOME CROCHETED, SOME WOVEN WITH BOBBINS— ALL BEAUTIFULLY HAND-MADE.

**M IS FOR MAGIC.** IF YOU DON'T BELIEVE, THEN UNDERWEAR IS THE ONE GIFT YOU'LL RECEIVE.



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**N IS FOR NAUGHTY,** MORE NATURAL THAN NICE. SAVE SANTA THE TRIP THROUGH THE SNOW AND THE ICE.

**O IS FOR ORNAMENTS,** HUNG ON THE TREE. THE DEAREST ARE THOSE MADE BY FRIENDS, JUST FOR ME.

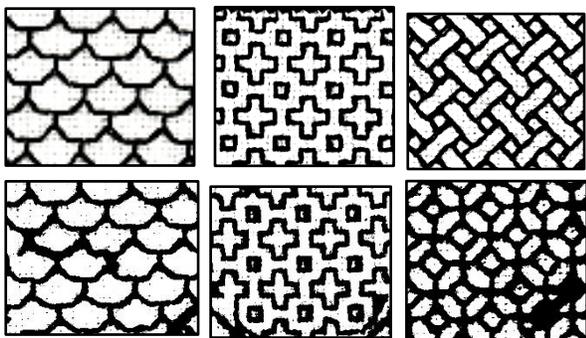
**P IS FOR PRESENTS.** THEY SHOULD BE HOME-MADE. THIS YEAR I WILL NOT MEET THAT GOAL, I'M AFRAID.

## Both Sides Now: A Perspective on Blackwork

*Beth M.*

**“True blackwork is reversible.”** How many times have you heard words to that effect, or even expressed that maxim, in a discussion of what constitutes blackwork? Yet, we all know that modern blackwork is rarely completely reversible. Is today’s blackwork somehow false, fraudulent, or otherwise second-rate?

Historically, the origins of our blackwork lie in the geometric embroidery designs of the Moors, rendered in black silk on white linen. Because a dark thread running across the back of the work between stitches might be visible from the front, such designs were stitched so that the front and back of the work were identical. From North Africa, the style spread to Spain, and was later popularized in Tudor England when Katherine of Aragon became Henry VIII’s first queen. Such embroidery was a way of embellishing clothing without infringing on the lace laws; the work on cuffs, sleeves and collars was not only decorative, but also hid dirt. Intricate designs were reproduced in the court paintings of Holbein in such clear detail that modern stitchers can work out the patterns. By the time that Elizabeth I took the throne, curved lines as well as straight ones were employed, and the designs portrayed the foliage, fruits, and flowers of the English countryside as well as geometric patterns. I wonder if the British custom of always including a garden pest in a design dates back this far? In any case, according to Sidney Eileen, only the blackwork on the bands of clothing in this period was reversible: “There was absolutely no attempt in period to make freehand blackwork embroidery that looked as clean on the inside as the outside. Quite to the contrary, the insides of freehand pieces I’ve found photos of are very messy, with lots of traveling threads...” <http://sidneyeileen.com/artisan-works/embroidery-articles-and-tutorials/basics-of-elizabethan-freehand-blackwork-embroidery/>



*From the LAS Sampler:*

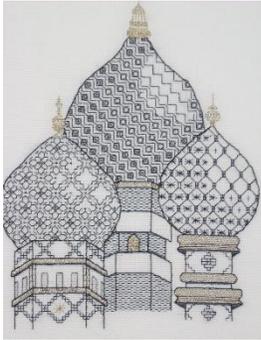
*Top Row: Front view of three classic patterns*

*Bottom Row: Back view of the same patterns*

In 2014, our Learn-A-Stitch program was blackwork, and there was an emphasis on learning the traditional patterns. We learned to make a “pathway” with double-running stitch, to double back or take side-trips as needed to keep the back equivalent to the front. One can see that the classic tile pattern (top left in picture) is fully reversible. The middle pattern, crosses with cubes in the spaces, also looks to be fully reversible. But, how can that be? If there are elements of the design that are not connected to other elements, there must be a stitch on the backside that connects them! The answer is that

there are stitches on the front that do not have a stitch between those exact two holes on the back because the pattern on the back is offset by a stitch. The third pattern is even more intriguing – two quite different designs on the front and back. If reversibility requires that every

stitch on the back is hidden under a stitch in the front, the second two patterns don't meet the standard – stitches would show through, for example, if worked on gauze. Rather, these patterns are reversible in the same sense as were the pleated plaid skirts popular with high school girls in the 60's – a related, but slightly different, pattern to each side. Reversible? More or less.



Like other art forms, blackwork has evolved. One popular use of blackwork is for designs that represent light and contour by using dense blackwork for shaded areas and leaving out some of the stitches for well-lit areas (see Mary Lou's *Minarets & Domes* design, on the left). Modern designers like to incorporate different colours in their design. Liz Almond's *Threads of Delight* piece was stitched by Theresa, Kristeen



and Jane in three different colour schemes (next page). Both these trends are possible only if reversibility is allowed to go by the wayside.

Most of us accept that blackwork need not be black, so why do we focus so much on reversibility? One answer may be that we like our stitching to be neat and orderly, and we enjoy the challenge of solving puzzles. (After all, I only get to guild on time because the Globe & Mail's Monday Sudoku is so easy.)

But, there is another way of thinking about it. When I was quite young, I "helped" my father repair a chiming mantel clock. As he pulled out the innards of the working mechanism, he marvelled that the craftsman had carved intricate designs on these hidden parts. Why? Not because the clockmaker anticipated our admiration, but because he *could* make them beautiful. Because, in Emerson's words, "Beauty is its own excuse for being."

True blackwork need not be reversible. True blackwork need only be beautiful.



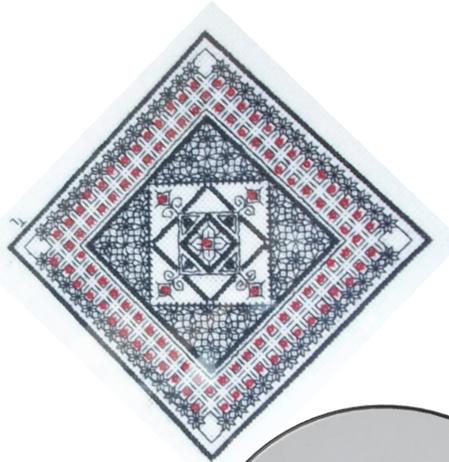
**Q IS FOR QUILTING. MY PLACEMATS ARE PIECED.  
THEY NEED TO BE FINISHED BEFORE THE GREAT FEAST.**

**R IS FOR RUDOLPH, WHY IS HIS NOSE RED?  
IS IT OVERINDULGENCE? A COLD IN THE HEAD?**

**S IS FOR SHORTBREAD, AND SUGARY STUFF.  
I BAKE AND I BAKE, BUT THERE'S NEVER ENOUGH.**

# Blackwork Gallery

(Designs by Elizabeth Almond)



## Aunt Annie's Oatmeal Cookies

*Glenda*

1/3 cup Demerara brown sugar (Rogers brand)  
2/3 cup old-fashioned brown sugar (Lantic brand)  
1 cup all-purpose flour  
1/2 tsp. salt  
3 cups large flake rolled oats (Robin Hood brand)  
1 cup salted butter  
1 tsp. baking soda dissolved in 1/4 cup boiling water

### **Method**

Mix together sugar, flour and salt, then sift through a coarse sifter to eliminate sugar lumps. Add oats to the mixture. Melt butter and add to the dry mixture. Dissolve baking soda in boiling water and combine with mixture.

Form batter, on waxed paper, into a log approximately 4" x 9" x 1.5". (A bread pan can be used, but the waxed paper is critical to extracting the log later; a silicone form resolves this problem.) Place in refrigerator overnight (approximately 8 hours).

Preheat oven to 375°F (355°F for convection oven), with the rack above centre. Using a thin-bladed slicing knife, cut slices approximately 3/16<sup>th</sup> inch thick. Spray cookie sheet with Pam and place slices on the cookie sheet with about 1" separating them.

Bake in oven for approximately 14 minutes (12 minutes for convection oven) for desired doneness.

Remove from oven and set for about one minute, then lift cookies off tray and place them on a cooling rack.

Enjoy!!

Yield: approximately 40 cookies



**T IS FOR TABLECLOTH. STITCHING GALORE!  
THERE'S HARDANGER, WHITEWORK, AND  
CROSS-STITCH AND MORE.**

**U IS FOR URGENT. I'VE RUN OUT OF TIME.  
(SO, WHY AM I SITTING HERE, WRITING IN RHYME?)**

## Winter Program

Date	Show & Share	Learn-a-Stitch	Afternoon Activities
Dec. 3	Your choice	Crewel Work	Canvaswork Angel 5 Stitches, 5 Afternoons Open Stitching
Dec. 17	<b>Christmas Party!!</b> Town Hall Meeting – Pot Luck Lunch – Presentation by Historical Costume Club		
Jan. 7	Smocked Items	Crewel Work Whipped Spider Stitch (Ros)	Smocking (Leola) Open Stitching
Jan. 21	Your choice	Crewel Work Woven Spider Stitch (Ros)	Smocking (Leola) Open Stitching
Feb. 4	“Basically Blue” (Any technique)	Crewel Work Battlement Couching	Smocking (Leola) Open Stitching
Feb. 18	Your choice	Crewel Work Bullion Knots	Smocking (Leola) Open Stitching
Mar. 4	Scarves -- Simple to exotic	Crewel Work Burden Stitch (Theresa)	Fabric Embellishing (Beth A) Open Stitching

## Afternoon Program

**Smocking (Leola):** A traditional sampler smocking project with an introduction to the materials and basic techniques. Fee = \$12 (\$5 course fee + \$7 kit fee).

**Fabric Embellishing (Beth A):** Take a piece of fun patterned fabric and enhance it with embroidery, embellishment etc. Then, make it onto a bag, decorative pillow or whatever. Beth will have some brightly coloured fabrics for purchase or you can bring your own. Fee = \$5.

**V IS FOR VALUABLE. WHAT CHRISTMAS BRINGS  
IS TIME WITH OUR LOVED ONES, AND NOT ALL  
THESE THINGS.**

**W'S WISHES, FOR PEACE AND GOOD HEALTH,  
FOR FRIENDSHIP, SUCCESS, AND A SMIDGEN OF  
WEALTH.**



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## Upcoming Events

Dec. 6 – 9. **Artfest** Kingston Christmas Art & Craft Show. Shop for gifts from “125 of Ontario and Quebec’s most talented artists, craftspeople, and local artisans.” Mistletoe Bistro (lunch/dinner/desserts); Local wine, beer & cider; Santa’s Workshop; live music; Gift-wrapping table. Westbrook Dome (Kingston 1000 Islands Sportsplex, 1485 Westbrook Road, Kingston) Hours: Thurs 4 - 9; Fri 11 – 9; Sat 10 – 9; Sun 10 – 5. Admission: \$10.  
<http://www.artfestontario.com/kingston-christmas/>

**X IS FOR X-STITCH. IS IT BORING OR NEAT?  
BOTTOM LEG, TOP LEG, REPEAT, AND REPEAT.**

**Y IS FOR YULE-LOG, A BAKERY CONFECTION.  
MINE IS LOP-SIDED, BUT THEIRS IS  
PERFECTION.**

Oct 13 – Dec. 28. **Re-Collection & Steel Collection.** Mississippi Valley Textile Museum, 3 Rosamund St. E., Almonte. Exhibitors Line Dufour & Barbara Hunt “explore social conventions about vulnerability and femininity.... “Re-Collection” is a multi-sensory installation of jacquard woven shrouds inspired by Renaissance patterns. Each shroud depicts the face of a child or young woman killed by a sexual predator in Ontario.”  
<https://mvtm.ca/?exhibition=heirloomed-foilage>

Jan. 19 – Mar 23. **STITCHED: A Homecoming.** Mississippi Valley Textile Museum, 3 Rosamund St. E., Almonte. Works by: Anne Kelly & Heather Dubreuil. “Kelly’s works are richly layered densely hand and machine embroidered, reminiscent of tapestries....Dubreuil distills urban scenes to their essence of line and shape and imposes on them her own imagined colour palette with black stitching to add structure.” <https://mvtm.ca/?exhibition=stitched-a-homecoming>

Jan. 7, 4 – 6 p.m. **Stitching Circle.** Four Directions Aboriginal Student Centre (FDASC), 144 Barrie St, Queen’s University. “In the Spirit of Truth and Reconciliation, join us for a Stitching Circle that brings together Indigenous and non-Indigenous staff, students, faculty, and community members. Set time aside in your busy schedule to stitch, spin, knit, sew, quilt, crochet, bead, embroider, or hook. Circle gatherings are an informal way to share time, thoughts, ideas, and skills through the language of needle and fibrearts.” Free. For more info: [a.partridge@queensu.ca](mailto:a.partridge@queensu.ca)

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.



**Z IS FOR ZERO, THE SUM THAT WILL BE  
IN MY SAVINGS ACCOUNT,  
WHEN WE'RE FINISHED THIS SPREE.**