



**Gilding the  
Needle**  
the newsletter of  
**The Cataraqui Guild of  
Needle Arts**

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://quiltskingston.org/cgna/>

**President's Message**

As I write this summer message in the middle of May that feels like the middle of March, it is hard to believe that another year of stitching and camaraderie is almost over. For those that continue to need the fix, fear not. There will be a summer stitch-in. Details will be announced at our last meeting and by email. I encourage you to use the time to complete projects for display at our needle arts fair in early fall. I'm still trying to get my embellished crazy quilt from 2013 completed.

Almost completed also is my short stint as your president. You will be left in very good hands. The program committee is working on an exciting learn-a-stitch project that will provide a challenge both for beginner and advanced stitchers, something to look forward to in the fall. It was fun working with you all. My best wishes for a wonderful summer. Happy stitching.

*Eva*

**Gilding the Needle**

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## Learn-a-Stitch, 2019

by Elizabeth

Our guild purchased several group correspondence courses retired from the EAC programme. Members were given the opportunity to choose which course most interested them and it became the basis for our 2018-19 morning learn-a-stitch programme. *Beginner Crewel Embroidery* authored by Peggy Kimble was selected.

Two-ply hard twist wool is typically used in crewel work, but some course members decreased the size of the pattern and worked with embroidery floss. Both wool and embroidery thread proved very effective.

Members who participated in the course were very pleased to have the full year's programme presented in a spiral bound booklet with each week's session clearly defined. Several members with knowledge of crewel work and the type of stitches required, volunteered to give instructions on the 20 stitches that made up the design.

Nine members participated and four have finished their project. I am sure that we will see all nine finished in time to have a nice display at the Needle Arts Fair in October.



### CGNA Administrative Committee

2018 – 2019

Executive

President: Eva

Vice-President: Kim

Past President: Theresa

Secretary: Leola

Treasurer: Lorna

Standing Committee Chairs

Program: Ros

Communication: Donna / Beth M.

Library: Gabrielle

Hospitality: Mary Anne

Membership: Jacquie

Special Events: Theresa



Beth's Spirit doll

*I am always telling my students that a beautiful project is just a huge compilation of tiny, accurate steps.*

--Gail Doane, from her article "Amelie" in [Inspirations All Stitched Up](#) (issue 178, 22 March 2019), p. 10.

## Smocking Workshop

by Katherine

This winter, Leola ran a smocking workshop—really a follow-up and expanded version of a more informal workshop offered last year. We learned the basic principles of smocking, saw several beautiful examples in Leola’s collection, and tried a number of stitches. We also saw a pleater machine in action (and a thank you to Beth Abbott for also bringing in a machine). We benefitted greatly from Leola providing us with fabric already prepared with pleats, created with her machine. Traditional smocking—like baking bread, weaving on a loom, or stitching hardanger—



requires preparation. It is after the pleating has been prepared that the actual smocking begins.

Smocking essentially is a stretchy, pleated fabric; the stitches that create the elasticity also provide embellishment. (Today, however, some may argue that smocking is an embellishment that just happens to be stretchy.) The stretch is produced by back stitches; the needle and thread move across the pleated fabric: traditionally, two pleats forward, one pleat back. When these stitches move horizontally, the stretch is minimal; when they move diagonally, the stretch is significant. Most of the embellishment is formed by diagonal patterns: we

tried variations of the trellis and chevron.

My own interest in smocking was stirred about two years ago, when I visited the Almonte Fiber Festival, where demonstrations were given by the Ottawa Smockers’ Guild. One of the demonstrators explained to me that smocking was commonly used—before industrialized elastics—to give elasticity to “smocks” used in farming; the smocking made the garments easy to pull off and on. This made me think about smocking in a whole new way—as not just the fanciful decoration on the printed dress that my mother—Mary Jo—made for me when I was young, which I loved but probably never wanted to wear.



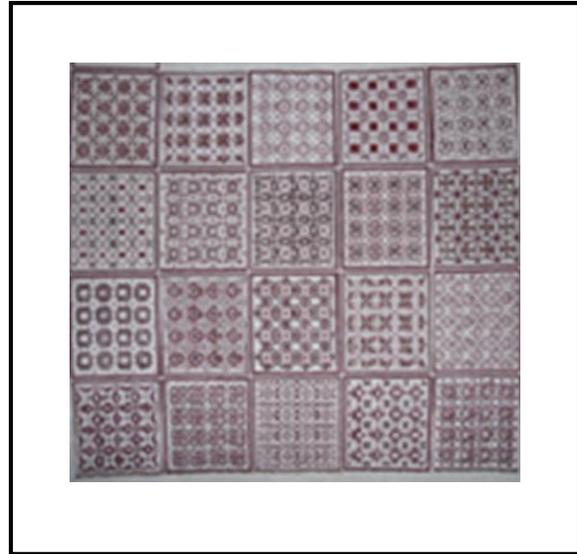
Smocking could be *useful*. It could hold pleats in place, and it could provide elasticity with just a strand of three-ply DMC thread. Other encounters with smocking have broadened my thoughts even further—such as when my mother and I happened upon haute couture smocking in Montreal’s Holt Renfrew, in the Summer 2018 fashions of Chanel. There we saw crisp cotton blouses with large smocked chevrons around the waist (<https://www.chanel.com/us/fashion/news/2018/05/marked-waist-cruise-2018-19-.html>)

A huge hank you to Leola and to all the people in the workshop. We supported each other and had a lot of fun.

by Glenda

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As its name suggests, Wessex Stitchery was named after the early kingdom region in England where its creator, Margaret M. Foster (1843-1936), resided during the Victorian age. Her craft endured because, after her death, her sister donated all of her notes and the 300 pieces she developed to Gawthorpe Hall. The technique has been described as a counted-thread, repeating-pattern embroidery featuring simple stitches combined in unique ways to create interesting patterns and motifs. Samplers during the era traditionally included text.



When presented the opportunity to apply the stitches we had recently learned to an exciting new project, a group of us agreed and the adventure began. Since others had undertaken this study previously, there was good advice and completed works for inspiration and visual reference readily available. The project combines 25 patterns spread over 5 columns or variations thereof. Pattern quantity, placement, colours, and stitches are all optional, ensuring that no two works will be exactly alike.

Our introduction to Wessex was initially quite challenging for some of us less-experienced stitchers, especially getting started and interpreting the many different patterns. Patient guidance from our skilled instructor, Theresa, prevented much trial and error and reduced the need for pulling out—although we do have, as yet uncrowned, a “Pull-Out Queen”. An excellent magazine article detailing the project over two issues was very helpful along with generous one-on-one support in a beautiful setting off-site. Like others before us, most agree that we are addicted to Wessex – addicted to seeing the effect of each stitch laid down on the overall pattern as it develops.

With a group goal of zero UFOs, most of us are well on our way to project completion and some are already enjoying their beautiful finished product. Not only have we learned an interesting and historically important stitchery style, we’ve learned that patience really is a virtue – our own and, more importantly, others’.

*PS: The costly and rare definitive text on this style (Wessex Stitchery by Gay Eaton) has recently been bequeathed and added to our library.*

## PARMESAN TARTLETS with CHERRY TOMATO FILLING

*Glenda*

### Tartlets

1 1/2 Cups \_\_\_\_\_ Reggiano Parmesan, finely grated

### Filling

20 Ounces \_\_\_\_\_ Cherry Tomatoes, on the vine, washed and halved

1/4 Cup \_\_\_\_\_ Extra-Virgin Olive Oil

2-3 Tablespoons (to taste) \_\_\_\_\_ Balsamic Vinegar

1 Tablespoon \_\_\_\_\_ Fresh Basil, finely chopped

1/4 Teaspoon \_\_\_\_\_ Freshly Ground Pepper

1/8 Teaspoon \_\_\_\_\_ Salt

### Equipment

Parchment Paper, Two Baking Sheets, Two (2), 12-cup Mini-Muffin Pans, Metal Spatula with a Thin Edge

1. Preheat oven to 375°. Turn a 12-cup mini-muffin pan upside down and lightly coat the bottom with cooking spray. Set aside a second 12-cup mini-muffin pan. Line 2 large baking sheets with parchment paper. NOTE: I found it unnecessary to use the cooking spray as my mini-muffin pans are made of Teflon. I suggest you experiment with this and, if using the spray, be cautious and spray *lightly*.
2. Working in batches, using the back side of a metal spoon, shape 2 level Teaspoons of grated Parmesan into a 2 1/2-3-inch round on prepared baking sheet. Make 6 rounds, spacing them about 2" apart. Bake until rounds are melted and golden around the edges, 6:36 minutes in my oven. NOTE: You will need to experiment with your oven being careful not to over-cook the cheese as it will be hard to manipulate afterward. However, if you under-cook, the tarts will be chewy and lack the deep flavour and crunch.
3. This is the tricky part. Transfer the rounds to the prepared upside-down muffin pan, laying 1 across each of the upturned cups. NOTE: The most I could transfer before they hardened was 6 rounds so I kept my batches to 6 instead of 12. As the cheese begins to cool, it will be easier to transfer but work quickly, before the rounds harden. If necessary, rewarm rounds in the oven for 20 seconds. While the rounds are still hot, gently sandwich the second muffin pan over the first to shape cheese tartlets. Set aside to cool for 5 minutes, then carefully remove tartlets and transfer to a large platter. Repeat process with remaining grated cheese to make 3 dozen tartlets total. They can be made up to 3 days in advance and stored in an airtight container at room temperature.
4. Whisk together olive oil, vinegar, basil, salt and pepper. Drizzle to taste over cherry tomatoes and toss lightly. Fill each tartlet with a spoonful of salad.

*Makes approximately 36 pieces*

## Coming Events

Saturday, June 22 to Saturday, July 6, 2019

**The Mississippi Valley Textile Museum Present**

### **SUMMER FIBRATIONS by Out Of The Box**

OOTB fibre artists are returning to the *Mississippi Valley Textile Museum (MVTM)* with another exciting display of fibre art. Over 150 individual pieces will be on display. The centrepiece of the show will focus on eight beautiful Summer Colours. You will be intrigued by them as well as independent pieces all of which will showcase unique and innovative uses of fibre and cloth. Be inspired by the colour, texture and techniques employed by these artists!

### **MISSISSIPPI VALLEY TEXTILE MUSEUM**

3 Rosamond Street East

Almonte, Ontario K0A 1A0 Phone: (613) 256-3754

Website: <https://mvtm.ca/?exhibition=summer-fibrations>

### **CGNA BUS TRIP TO ALMONTE**

Monday, June 24, 2019 leaving Kingston 8 a.m.

Our annual Cataraqi Guild of Needle Arts bus trip will be to Almonte, to visit the Mississippi Valley Textile Museum. We will see the Out of the Box exhibit, as well as their permanent exhibition.

If you would like more information, please contact Katherine at [rombak@queensu.ca](mailto:rombak@queensu.ca).

### **TRINITY QUILTERS**

Saturday, October 26, 2019 Trinity United Church

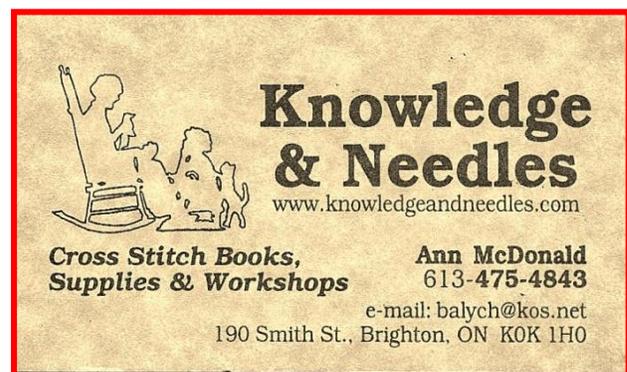
The Trinity Quilters will have a quilt show the last Saturday of October at Trinity United Church in Verona. There will be displays of work they have done in workshops through the last couple of years along with individual quilts members have made. Also displayed will be the work of **Beth A.** as featured artist.

“We are a pretty busy group - not a guild - just a group of people who get together to quilt but we have a couple of projects we work on as well,” says Beth. One of their projects involves donating quilts to the First Responders - usually the Firemen have them on the trucks to give to people who have had a house fire.

“The quilt show is also a big job for a small group - but I think it is coming along really well - and will be a good show.”

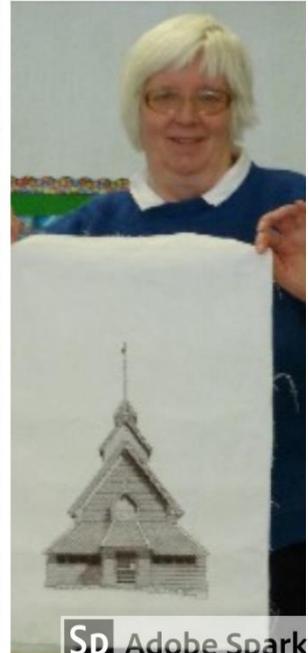
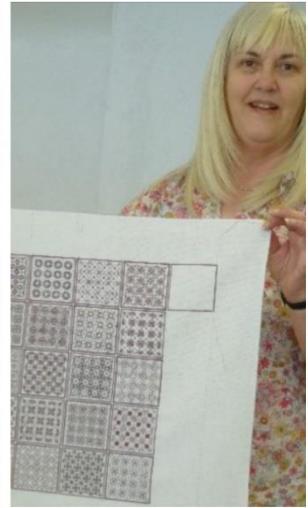


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x-stitch@xs-and-ohs.com  
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# SHOW AND SHARE PHOTO GALLERY



Sp Adobe Spark

## CGNA Goes to the 1000 Islands Writers Festival

by Theresa

In early December I was approached to see if our guild would like to put together a display of white work for the *1000 Islands Writers Festival* the end of April. One of the authors was going to be Jennifer Robson, who wrote *The Gown*. The book is part romance, part fiction but also historically accurate when it comes to the making of Princess Elizabeth's wedding gown. There is some detail about all of the embroidery work that went into the gown and the book goes into some of the details of how it was done. It was thought that a display by our guild would complement this author's talk.



According to Gabrielle, during the morning session everyone was “ogling” our work. The same happened during the afternoon session when I was there and I heard all kinds of compliments throughout the whole weekend event and afterwards as well about our beautiful work.

Thanks to Irene, Kristeen, Linda and Leola for the loan of their white work.

Jennifer and Theresa with our display.



Donna's needle lace frame

## LEARN-A-STITCH

by Ros

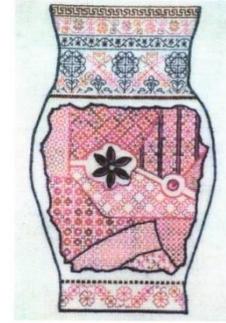


The morning Learn-a-Stitch for next year, 2019-2020, will be focused on flowers. Each meeting we will present a different technique with a choice of a couple of simple patterns to try. We will have a mix of counted and surface embroidery throughout the year, including stumpwork, cross stitch, shadow work, assisi, mountmellick, applique, beadwork, etc.

### Afternoon Sessions

In the afternoon we will have some sessions where various ideas for finishing the small morning L-a-S projects either as single pieces or grouped together will be explored.

Starting in the fall we will be having a study group who will work together to do the EAC Correspondence course, Intermediate Blackwork, shown here.



Other suggestions for afternoon programs are being discussed but more ideas are always welcome (and also the volunteers to coordinate them!)

### ***EAC REQUEST***

*Ideas are needed from our membership as to how to celebrate EAC-ACB 50<sup>th</sup> Anniversary in 2023. Please send ideas by September 1, 2019 to [president@eac-b.ca](mailto:president@eac-b.ca) and [communications@eac-b.ca](mailto:communications@eac-b.ca)*



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**Ros' felted ringette referee**



## Needle Arts Fair 2019

### *Update*

The Needle Arts Fair is well in hand for this October 5<sup>th</sup>. Our theme is *Needlecrafts Handed Down*. We would like to use the stage to give an example of all the beautiful needlecrafts that your mother, grandmother, great-grandmother and aunts have handed down to you. It could be a quilt, a hooked rug, crochet, knitting, and yes embroidery. We want to use the stage for this display and there will be no vendor in front of the stage to hinder people's opportunity to look at this work. If you have something we can borrow for the day great, if you have a story to go along with it even better.

We will be looking for items to make up six baskets for the auction, so please keep any items aside that you can donate to this cause. It doesn't have to be embroidery items. We could do a basket of knitting or quilting items. Christine has offered to donate an afghan and we have an embroidered pillow as well. Other ideas?

Have I mentioned Elizabeth V. will be our Featured Artist. She has done some beautiful work over the years and I can't wait for everyone to see her chair.

There is a list of all of the Merchants who are participating in this year's Merchants' Mall. All of their addresses are listed on our website. If there is a special item you are looking for make sure you get in touch with them ahead of time so they can bring it along for you. That way you won't be disappointed if you can't find it on the 5<sup>th</sup>.

### Merchants' Mall

1897 Schoolhouse Samplers  
Books for You  
Cannaweave Weaving & Fibre Arts  
Tools  
Chelsea Buns Cross Stitch **NEW**  
Christine's Swedish Weaving  
Cornerstone Fibres  
Dragons' Laird Beads  
Dreams and Creations  
Fibre Art by Wendo  
Jane Cuthbert  
Kimat Designs  
Knowledge and Needles  
L'atelier de P  n  lope Inc.  
Paisleys Quilt Shop  
Purlin J's Roving Yarn Co.  
Rive Designs  
Textured Treasures  
The Living Canvas  
What's Weft  
X's and Oh's



**Kim's Wessex project**

**DID YOU KNOW.....** There is an arrow on the back of one of the labels on DMC thread. It indicates from which end of the skein you should start pulling the thread .



by Bethany

Many thanks for the invitation to share the SAQA Traveling Trunk Show to the May 6th meeting. The CGNA donation will be used to help the TRUNK E show travel to Atlantic Canada in later July, and on to Western Canada in October. Sincere thanks for your kindness in sharing this education program as it moves across Canada.

I so appreciate that there were a number of CGNA members who enjoyed the small 7" x 10 inch art quilts on display. Beth Abbott is a SAQA member and certainly can share more about the project with you. Beth has herself donated artwork to the SAQA traveling show. We appreciate the fact that these small pieces are able to travel to some distant countries and especially inland areas of the world like Moose Factory where I will travel the quilts in June. There will be viewers there who have never seen art work like these little treasures. The quilts will continue to travel around the world until 2020 when they will be a part of the SAQA world-wide education programming.

I have been active in Studio Art Quilt Associates since 2001 and have had many opportunities to meet and make friends from around the world. Few organizations bring members together annually in the same way SAQA has, rotating their annual meetings and conferences in widely varied areas of the US for the past 30 years. You can learn more about SAQA and see some really beautiful exhibition art quilts here:

<http://www.saqa.com/memberArt.php?cat=8>

In 2020, the very first International SAQA Conference comes to the Hilton Hotel in downtown Toronto, and supporting arts exhibits planned by a Conference Committee that will be a wonderful opportunity for various Guilds and groups as well as the public to have a look inside the making of contemporary art quilts that will be on display in nearby Galleries and venues. The name of the conference is 'moSAiQA' - a reflection of the many diverse global, artistic, ethnic and cultural elements that make both SAQA and Canada wonderful.

There are no requirements for membership in SAQA, everyone with an interest is welcome, including Researchers, Authors, Guilds, Gallery Directors, Shop Owners and certainly all of those of us who are interested in supporting '**The recognition of the quilt as Fine Art**'. Information and many wonderful resources are available to both the public and our members in the SAQA Journal published four times a year and available at the newstand, as well as the ART QUILT QUARTERLY publication I shared at your meeting - a wonderful magazine published quarterly.

Have a peek at the SAQA website and see all 450+ art quilts that were donated for the traveling trunk shows here: <http://www.saqa.com/trunkshow-all.php>