



CGNA is a chapter of the Embroiderers' Association of Canada.
Please visit our website: <http://quiltskingston.org/cgna/>

President's Message

Summer gave us all a welcome reprieve as some of the covid regulations and limitations were lifted. The re-opening of the community allowed us to enjoy some long-awaited pleasures.... patios, in-store shopping, outdoor music and maybe even a theatre visit. I hope you took advantage of this time to meet with fellow stitchers in your gardens, on your porches or in the parks.

We finished out the 2020-21 year with our regular Zoom sessions. The attendees (12-16) certainly enjoy the sessions, the connection and the inspiration. Those of you who have not tried it yet, please give it a go. It is really quite easy and you can get lots of help getting started. What with the uncertainty of the future, we may be utilizing Zoom sessions for a time to come.

Many of you have been quite productive, as you can see from the lovely contributions to this newsletter. It is always a delight to see what members are

Gilding the Needle

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stitching. The four Round Robin samplers are still circulating, with a few reaching near completion. Get your name down to stitch up a section while you can!

This past 18 months of restrictions and isolating have also been a time for deep reflection. To that end, after much thought and deliberation, I will be bidding you adieu. I will be stepping down as President and leaving the Guild to pursue other creative outlets. I have so thoroughly enjoyed my nine years with Guild. I have learned a phenomenal amount, made good friends and been inspired by each and every one of you. The talent in this Guild is amazing. The willingness to teach, mentor and encourage each other is heart-warming.

I know I leave you in good hands. The executive has been working behind the scenes, planning for the coming year. Your input helps tremendously in the decision making, as the challenges are still here. Enjoy the 2021-22 season, in whatever shape or form it presents. Stitch on!

All the best,

Lorna

**CGNA
Administrative
Committee
2021**

Executive

President: rotates
Vice-President: vacant
Past President: Lorna
Secretary: Leola
Treasurer: Kim

**Standing Committee
Chairs**

Program: Ros
Communications:
Donna / Beth.
Library: Gabrielle
Hospitality: Mary Anne
Membership: Glenda
Special Events: Theresa

Guild News

Stitch-In

Late in June, Katherine took advantage of a relative lull in Covid activity to host a stitch-in in her backyard. I think the smiles tell the whole story. (Apologies to the members who escaped before the photo was taken.)



Our Newest Member, Dorothyanne, Introduces Herself

I'm newly back to Kingston (third time lucky?) after a ten year long sojourn in Nova Scotia. I had to retire early due to MS and leapt into fibre arts as a way to keep my creative mind active. After all, as a former nurse, I knew I could "give a good needle!" My father supported all sorts of creative endeavours and I was lucky enough to be able to try many things as a child. It's good to be able to draw on those experiences now.

I've hooked rugs, knitted several shawls, failed miserably at crochet, created jungles full of needle felted animals (Thanks to Sarafina Fibre Art), and now, suffering a minor wool allergy, am exploring embroidery. I'm self-taught, a fan of the helpful book, but am so looking forward to the inspiration of stitching alongside others who know how to do things properly.

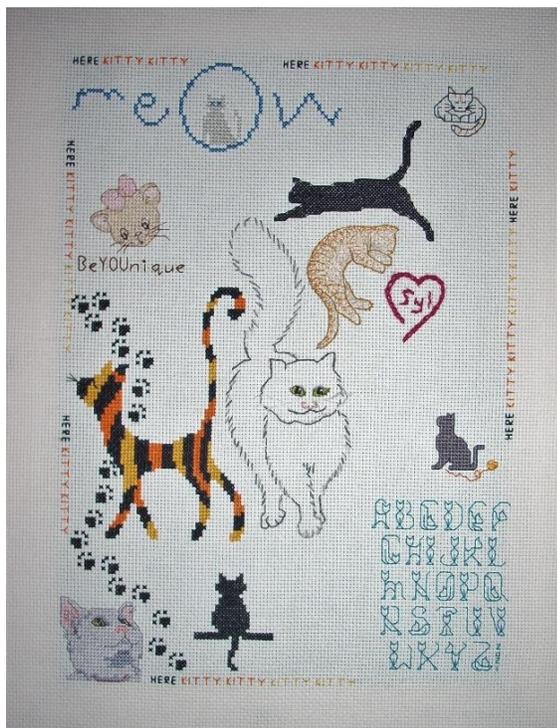
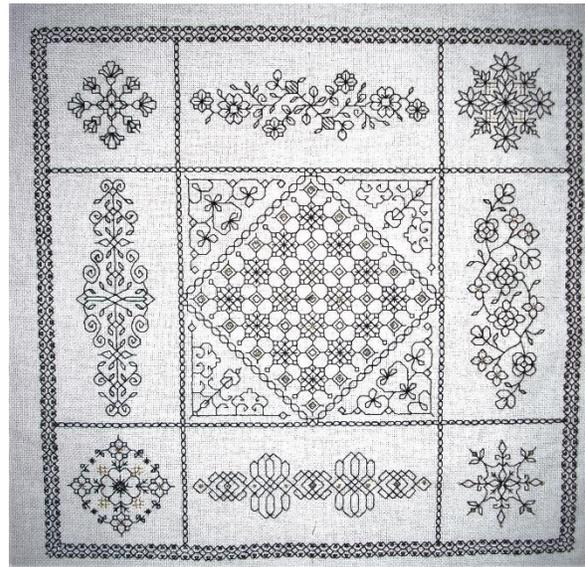
Currently, I am at work on a COVID-altered version of Carolyn Pearce's *Home Sweet Home*, and I'm a huge fan of Hazel Blomkamp's intricate work, having enjoyed working through her owl and rooster patterns. I enjoy experimenting with techniques and am eager to learn Hardanger and other scary things. Still so much to learn!



The picture is of an adaptation of me as Frida, with my cat by my side. It was created a couple of years ago for the "Pre-Shrunk Show" at Argyle Fine Art in Halifax, NS. My neck is not really this long...

I was a member of Virtual Threads for a while but am looking forward to meeting people in 3-D!

Round Robins



Our robins are getting 'round (and fat). *Top left:* Lots of circles still available for stitchers – see Lorna. *Top right:* Blackwork's all done! *Bottom left:* Still room for some mice and cats' eyes – see Theresa. *Bottom right:* Some recent additions to the Months of the Year sampler (January, February, May, June), but Leola does need some more stitchers on this one.

Battle of Britain Lace

Theresa

The Battle of Britain Commemorative Lace was created between 1942 and 1946 by the firm Dobsons and M. Browne and Co. Ltd. in Nottingham, England. It is considered to be the largest and most intricate example of the lace maker's art in the world. It measures 180 inches high by 65 inches wide.



The lace depicts exact reproductions of scenes witnessed during the bombing of London. The aircraft used by the various Commonwealth countries during the battle, the cap badges of the Allied Air Forces involved and the names of the principle craftsmen involved in the making of the lace are all depicted in the lace. Down the sides of the panel are wheat sheaves as the battle took place during harvest time in the UK. Also represented by roses, shamrocks, thistles and daffodils, are the countries that make up Great Britain. Across the bottom of the panel is Winston Churchill's famous quotation, "Never was so much owed to so many by so few."

It took Harry Cross, the company's head designer, two years to complete the design. He worked from photographs, official drawings and postcards to complete his design. Harry put in a cottage and a castle to show that rich and poor suffered together during this conflict.

As the sections of the design were completed they were handed over to Mr. W. Herod, the draughtsman, whose task it was to translate the drawings onto squared paper and then to colour the squares to show the different threads to be used on the loom at each point in the design. Part way through this job Mr. Herod died and Mr. W.R. Jackson completed the process. This process took 15 months.

The next step was creating the punch cards for the jacquard loom. Alf Webster meticulously and painstakingly punched 38,000 individual cards, weighing over a ton, based on the design and colours in the draft which indicated the different threads

required. The cards then had to be stitched together to form a continuous strip 18 inches wide and hundreds of feet long.

When they went into production to finally make the lace panel, each panel took a week to make and required 4200 threads on 975 bobbins. A total of 26,000 miles of the finest Egyptian cotton was used to make each panel.

Once the piece of lace came off the loom it went for inspection and all the loose ends were hand stitched in. The lace was then washed and treated to withstand the ravages of time. Then one final last check.

Only 38 panels of the Battle of Britain Lace were made. At the end of the process the punch cards were all destroyed. The panels were presented to King George VI, Sir Winston Churchill, Royal Air Force Headquarters and squadrons, several cities, Australia, New Zealand, South Africa and Canada and senior personnel at Dobsons and Browne.

In 1975 a request was made to the Canadian War Museum (CWM) to see what had happened to Canada's lace. It could not be found. In 1983 a copy of the lace came up for auction at Sotheby's and the CWM was the successful bidder. After 40 years in storage it was quite discoloured and somewhat deteriorated. The Royal Canadian Air Force Association (not the government) initiated a fund-raising campaign to cover the costly process of restoration and the lace was returned to its original pristine condition.

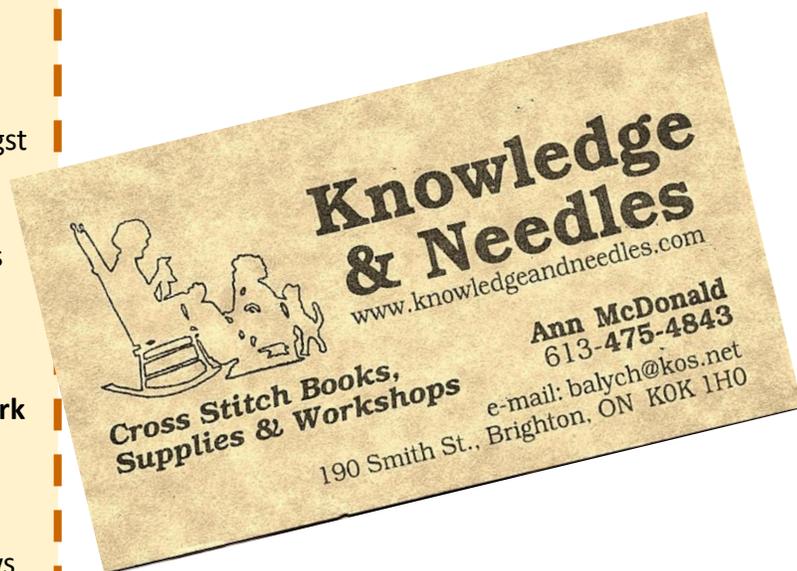
I was fortunate enough to be at the unveiling and dedication of the Battle of Britain Lace at Air Command Headquarters, Winnipeg March 22, 1989. It has since been moved to the Royal Canadian Air Force Museum in Winnipeg so that it can be viewed by everyone. It truly is a beautiful masterpiece.

The 20-20-20 Rule

The 20-20-20 rule is a technique for avoiding eye strain that is popular amongst heavy users of computers and other screens. It applies equally well to needleworkers, who are inclined to focus for long periods on work that they hold close to them.

Every 20 minutes, look up from your work and focus on an item approximately 20 feet away for at least 20 seconds.

Focusing on an item in the distance allows our eye muscles to relax.



Show and Share

Glenda's Winter Scene:



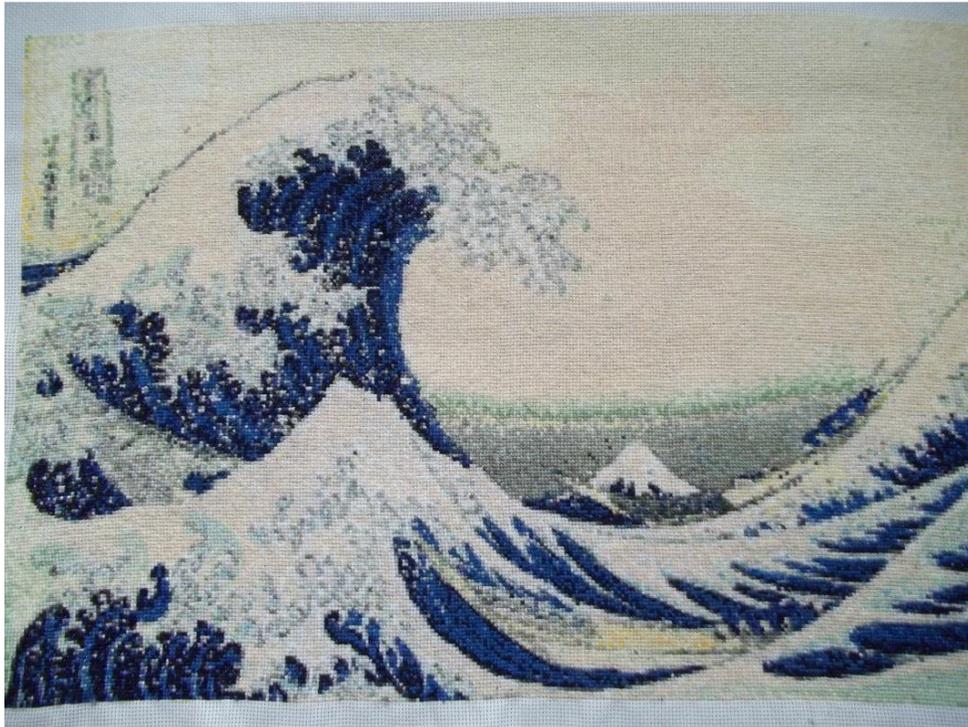
I must admit, this small winter scene titled *Quiet Night* (by Fred Swan for **Dimensions**) was an impulse buy back when I first joined the Guild. I was taken by the multi-hued sky, the softly lit windows and the visiting fox!

With limited cross-stitch experience, I did not realize the challenges this little (7" x 5") kit would present. It comprised 26 colours/colour combinations and 4 different stitches, one of which I chose to omit. The ground fabric is a navy, 18-count Aida – not the easiest choice for a beginner. Luckily, the threads came pre-sorted and labelled in a handy thread organizer. They were very long and quite bent from being folded inside the package. To remove the kinks, I separated the colour tabs and clipped them onto wire clothes hangers. These I stashed in a spare room closet to prevent tangling and minimize dust.

Of course, out of sight became out of mind and I forgot about the design. While sorting and organizing during the pandemic, I noted that the threads were now smooth and ready for stitching. I took my time completing this, alternating between it and a larger blackwork piece. The compact size made it a good choice to work in the evenings in front of the TV.

Thanks to Guild instructors, I was able to mount and lace this piece before framing, which was done locally at a reasonable price. I'm not sure I would be so quick to buy a kit like this again but if I do, at least now I know what I will be in for.

Theresa: The Great Wave off Kanagawa



The Great Wave off Kanagawa (also known as ***The Great Wave*** or simply ***The Wave***) is a woodblock print by the Japanese artist Hokusai. It was published sometime between 1829 and 1833 in the late Edo period as the first print in Hokusai's series *Thirty-six Views of Mount Fuji*. The image depicts an enormous wave threatening three boats off the coast in the Sagami Bay (Kanagawa Prefecture) while Mount Fuji rises in the background. Sometimes it is assumed to be a tsunami, although the wave is more likely to be a large rogue wave.

It is Hokusai's most famous work and is often considered the most recognizable work of Japanese art in the world.

The Great Wave off Kanagawa has two inscriptions. The first, within a rectangular cartouche in the top-left corner is the series title: It translates as "Thirty-six Views of Mount Fuji / Offshore from Kanagawa / Beneath the wave". The second inscription, to the left, is the artist's signature *Hokusai aratame litsu hitsu*.

After our last Needle Arts Fair in 2019, the guild gifted me this kit of ***The Great Wave off Kanagawa***. Someone jokingly said they expected it done for the next Needle Arts Fair. I started working on it in earnest in February of 2020 and finished it in August 2021. So I guess it is ready for the next Needle Arts Fair! It measures 18" X 22". There are 116 different flosses in the kit—a surprising number of greens, yellows, blues and purples. Unfortunately the signature and Cartouche were not well-defined in the kit.

Theresa:

Carol Ann's Potting Shed

This pattern came from the magazine Jane recommended to us back in January. I made this for my neighbour who was just starting a new garden centre business. I couldn't think of anything more perfect as a gift for someone starting a new business (usually you send flowers).



Biscornu



I have always wanted to see how to make a biscornu, so when EAC sent along the instructions to the guild as a challenge I decided to go for it. As usual, I don't always read the instructions through completely before I plough ahead. So lessons learned: 1. Make the box first that the flower will go in, that way they are all the same size squares. 2. Be careful with the arrangement of the pieces when stitching them together, otherwise you will have some upside down. 3. Make sure you have a very long needle to stitch your buttons on with top and bottom. It is a tight squeeze to get the needle through and hold the material tight.

Even if you don't want to make a biscornu, the instructions were great for the various flowers and the variety of new stitches.



Leola's "16th Century English Family Garden"

Lorna loaned me this out-of-print pattern by Liz Turner Diehl, which she had stitched years ago. My fabric, called "Driftwood", is comprised of white vertical threads and tan horizontal threads. The design includes unusual thread colour combinations as well as specialty stitches. Each motif of the design is uniquely interesting. Luckily, I had scrap fabric and threads to start working during the latest lockdown. Stitching during Zoom calls helped to keep me sane.

Beth M's Stash Cupboard:

Like all addicts, I had my stash – supplies tucked into cupboards, drawers and boxes. If it's true that, "When we die, the person with the most stash wins!" I'd pretty much won! With so much stash, I didn't really know what I had. It was a source of embarrassment, not a source of pleasure.

And so, now that I have the space, I have indulged in a built-in stash cupboard. The baskets on top hold wool, the shallow plastic boxes hold floss, the decorative boxes hold finished projects and fabrics. Magazines are below. I'm still working to paint an old wooden table and bookcase and to set up file cabinets before the room is finished.

Now, my stash makes me feel happy instead of guilty. True, there are many items that I doubt I will ever use. Then again, my tastes may change. They have certainly changed many times already! For example, the sampler in a magazine published in 2000 didn't get a second look then – but I'm stitching it now. Having a broad selection of patterns was a god-send when I wanted something for the round robins. And, sometimes, a guild friend finds the out-of-print pattern she's been coveting in my collection. Yes, it's not a "stash" any more – **it's a collection!**



Kristeen's Kogin Tissue Cover:

This project, designed by Marietta Douglas, was offered as one of the six online courses by EAC's Virtual Threads (cyberguild) as part of its first March Mini Madness programme. **Kogin**, pronounced *cow* (like the animal) - *gin* (like the drink), is a type of Japanese embroidery somewhat similar to **sashiko**. Kogin is a darning method that uses horizontal running stitches on evenweave fabric. It was originally used to add bulk and warmth to clothing. It was traditionally done on blue fabric using white threads. For this project, however, we used white 18-count aida with blue thread. It uses lots of thread – almost 4 skeins for the tissue cover!



It was fun to learn a new stitching technique and very relaxing!



Kristeen: Friends and Family

I started to stitch the *Friends and Family Stitch-A-Long* last October and finally completed it at the beginning of this September. *Friends and Family* was a 12-part mystery sampler by *Fox and Rabbit*. It was available for free download from *Linen and Threads*.

Initially, I was saving the patterns to use for card inserts within the guild as I could not decide what friends and/or family initials I wanted to include. Last August, I decided I would do a five-generation sampler of my family (grandparents to great-nieces and nephews). The thread for the main pattern is Colour Complements #186 and the family initials are done in shades of blue, purple and turquoise.

For 2021, the Stitch-A-Long at *Linen and Threads* is called *Talavera*, which is a type of Spanish and Mexican pottery. No, I have not decided to stitch it, but January to August does look fantastic.



Tricia's Dancers:

I had always intended to do these dancers from a 1994 Needlework Magazine I saved. I still have some work to do on the red dress embroidery. The red dress has a base of a long-and-short stitch in a red perlé cotton-type thread which I bought in Greece many years ago and it is topped with this tinsel, on sale at Fabricland this month. The tinsel is three-ply and I used one ply at a time, couching it onto the dress base by hand. If anyone has any tips on how to do hands, it would much be appreciated! At this point, I think I will settle on a rose at the end of their arms. I have reached my maximum frustration point so - no hands, no fingers!!



Hope all are doing well.
Stay safe!

Katherine's Quilt and some Hand-Dyed Threads:



I just last week finished making a quilt using spare fabric alternating with white squares embroidered with flowers. For a quilting stitch (to hold the top, batting, and back together), I used a fly stitch on each corner of the squares in pearl cotton. The effect was a star on the back of the quilt, which was nice.



Skeins dyed with: pomegranate skins, avocado skins and pits, 2 black hollyhock flowers (one dyed longer than the other), marigold flower, goldenrod flower, sage leaves, blue Monday sage leaves

I also did some natural dyeing. I went to the house of a friend who has a dye garden. We rubbed Japanese Indigo leaves and woad leaves (separately) with salt and rubbed the liquid that resulted into white DMC floss prepared with tannins (green tea) and then alum. The Japanese Indigo gave a blue-green, and the woad produced a light green.



Skeins dyed with dyer's cosmos, woad, Japanese indigo

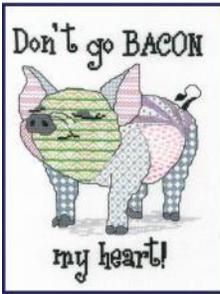
That was my summer creativity!

Kim's Hardanger Bookmarks:

These are very much a work-in-progress, with three of the four still to finish.



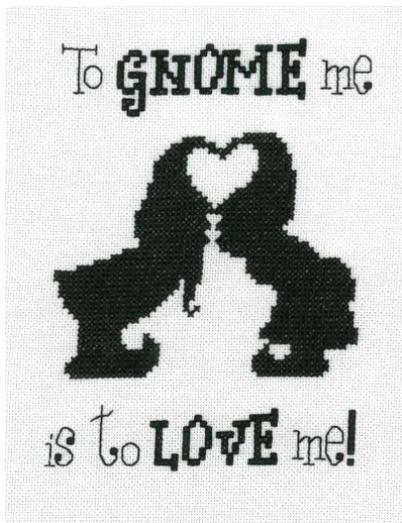
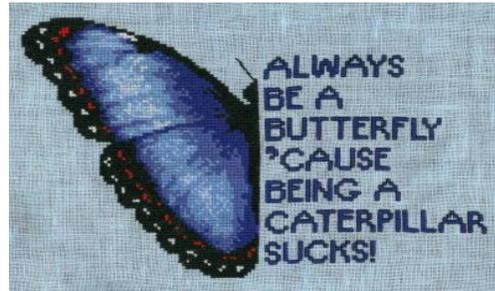
Jo's New Designs:



Stitch the entire design, or just the Zen-tangle inspired piglet ... a delightful decoration for a child's room!

BACON MY HEART is my first real attempt at the Zen Tangle style. He came out so well, I may do more!

I apologize that it's not pressed or framed yet, but I just love my ALWAYS BE butterfly design. This is going to be in *A Needle Pulling Thread*, in the issue after next.



I'm nuts for Gnomes this year! I already showed off my HOME GNOMES, that I'll be doing a class on at Seminar in Toronto, but I also did this little GNOME ME silhouette design.

MORE GNOMES! On the right are my ORT GNOMES. Both can stand, or one can hang. The instructions include the beard technique and all finishing instructions. Those hats are fully stitched, but if

you used red or green fabric, they would stitch up much quicker! The treasures will all be available on my website in a little treasure pack in September. My DH says I need to look for lights that will flash to really set the standing one off, LOL.



(In case someone doesn't know, ORTS are those little bits of floss that are left over when you're stitching. I carry clear empty ornament balls all year. Stitchers love to fill them with their orts – so we call them ORT BALLS, what else? Anyway, I've been looking for something to do with them, other than hanging them up, and the ORT GNOMES was the first thing I've come up with... if anyone has any other ideas, by all means, pass them along!)



I'm designing two sets of greeting cards this year. The first are these FLAMINGOES, which I think came out pretty well. A set of the cards for all eight is available at a discount... and yes, I said eight on purpose! There is a bonus design included in the chart – green flamingoes for St. Patty's day (did you know a flock of flamingoes is called a PAT?).

And though they won't be out for a couple months, I'm also doing a set of GNOME GREETING CARDS that are so cute you won't be able to stand it. I only have one stitched up so far, so here's a peek at the EASTER GNOMES! I used FUZZY STUFF for their furry beards, and several of them will have treasures – like the flower on the hat of one of these guys.



And finally, I've been running six box SAL's (though with all the color options there's really eleven), and this month is the final assembly month. Here is a pic of the box I stitched up. I hope all the others get done so that I can share pictures of them all!

MaryAnne's Blackwork:



Thanks to Kristeen, I am once again stitching the free blackwork stitch-along from **Peppermint Purple**. I'm following it on Facebook, but it is also available as a free download on her website (<https://peppermintpurple.com/pages/2021sal>) for anyone not on Facebook. I'm using the square layout, but there is also a rectangular layout which is popular with stitchers who did last year's rectangular stitch-along and intend this year's SAL as a companion piece. She has a colour chart set up which I'm using as a guide. I don't have some of her

colours, and some that I do have I don't like. I do wish I'd done more purple, but I'm not changing it now. Those who are also doing it will notice right away that I didn't start with the outlines, and I'm not stitching in order! I'm about 6 weeks behind so I just stitch in a row.

Gabrielle: Renaissance Jewels



Gabrielle, Leola, and Beth M. each chose different colours for their samplers. Leftmost is the colour scheme prescribed in the pattern, with Silk 'n' Colors "Egyptian Nights" as the central color. The middle version substitutes Gloriana's "Ada's Rainbow" for "Egyptian Nights" while the rightmost version uses Silk 'n' Colors "King's Forth". The cord, braid, perlé cotton, silk ribbon and floss were all adjusted to suit.

But, can you guess which sampler was stitched by which stitcher?

Picture it – Kingston, summer time – hot, hazy and humid outside but calm, cool, and collected inside the home. Three needleworkers seated around a dining room table, poised to make decisions. One design, mounds of fabric and fibres as well as beads galore. Oh, where to begin? Working on the same pattern but with different choices of ground fabric, variegated silk threads, metallic fibres of different weights and beads will demonstrate how our choices will change the finished project.

The design, created by Lesa Steele of LS Designs, is entitled *Renaissance Jewels*. It is taken from a *Just CrossStitch* magazine (Volume 17, Issue 5). The pattern features specialty stitches, pulled thread and withdrawn thread bands. The entire piece is only 7 X 3 inches when worked on 32-count material – just enough to learn something new and not enough to be bored with long lines of "practice stitches".

Decisions have been made – and changed, of course, as the stitching is progressing. The pleasure is in sharing our successes in the mastery of new stitches and techniques as well as completing a small, pretty sampler in the company of fellow (can I use that term?) stitchers. We will share our progress with photos until we can meet with the greater Guild.

Cook's Corner: Jo's Easy Chocolate Chip Banana Bread

While the chocolate chips are listed as optional, they really make this bread special, and I've never made it without them.

INGREDIENTS:

1/2 cup butter or margarine, softened
1 cup granulated sugar
2 eggs (beaten)
3 bananas, finely crushed (for extreme moistness, try 4 bananas, but you may have to increase the cooking time by 5 minutes)
1/2 tsp. vanilla
1-1/2 cups all-purpose flour
1 tsp baking soda
1/2 tsp salt
1 cup chocolate chips, optional (I use the mini chips)

DIRECTIONS:

Preheat oven to 350°F / 180°C.

Cream together butter and sugar. Add eggs and bananas (beaten and crushed). Combine well. Add vanilla to mixture, and mix well.

Sift together flour, soda and salt (TIP: I don't have a sifter, so I pop these in a bowl and whisk them well – seems to work just fine!).

Add dry ingredients to creamed mixture, BUT ONLY MIX until just combined. Pretend you're making muffins, and DO NOT OVERMIX.

Blend in chocolate chips – again DO NOT overmix.

Pour into a greased and floured loaf pan. Bake for 55 min.

Keeps well – it does say to refrigerate, but the loaf never lasts more than 2-3 days at our house and does well in a sealed container on the counter... enjoy!



True Confessions

Nancy:

Janet introduced me to the CGNA group. I was very excited about learning embroidery as it was on one of my to-do lists. I hadn't realized that there would be so many words I had never heard of. Words like: black work, stump work, shadow work, drawn thread and lots more embroidery words that have escaped my mind. It is a bit like going back to school.

The first word I kept hearing was **floss**. DMC floss. I thought of dental floss, as that was the only thing I could think of that involved floss. Thankfully, Janet explained that DMC floss was the name of embroidery thread. Embroidery thread I had heard of. I would have been so embarrassed asking the dentist for coloured floss. Now where do I buy this embroidery thread? Found it!

I had no clue that embroidery was so complicated. Thanks to Janet for giving me material, hoop and a needle to practice learn-a-stitch at our meetings. Regular needles do not work as they are too sharp. I also learned there are different sizes of needles for embroidery plus tapestry needles. I bought ten packages hoping that would cover every needle I might ever need.

When I became a member, the group was doing canvas work from which you could make a purse. And no one was making a purse. Thank God! The group was doing very nice patterns with different instructions for stitches – a lot nicer than a purse!

Thankfully, we do learn a stitch at each meeting. The only stitch I already knew was cross stitch and then I did not realize that your thread had to go the same way all the time.

Embroidery is not as easy as it looks. There is different material for different embroidery patterns. It never ends. I will just keep asking questions.

Thanks to everyone who has helped me through it all. Please do not stop! I would list the names but I would run out of room.

Beth M:

I remember the first time that I bought a cross-stitch chart and had to shop for the prescribed floss according to number. First, I tried *Leisure World*, who stocked Anchor floss but no DMC. The next shop – possibly *White Rose?* -- had their floss organized by colour, not number, and finding the correct skeins was a long task. Eventually, I did find all but one of the colours that I needed there. Next I tried *Lewiscraft*, whose floss was neatly displayed: multiple pegs of white, ecru and black, then the other colours in numerical order. But, they didn't even have a peg for the one colour I still needed! I went home to consult the chart and try to figure out what colour it would be so that I could find a substitute. Number 310. Black. Duh.

Have you a confession to share in the next newsletter? Please send it to Beth!

Virtual Seminar 2021

Donna and Kristeen

In the winter, when the EAC Seminar switched from in-person to virtual, Donna decided to go to Virtual Seminar 2021. She had taken several different courses online, mostly on topics related to yoga, and was curious about how EAC would do it. She had never been to an in-person Seminar, only heard about it from others. Donna also went to the virtual Quilt Canada this past spring, for the same reason: How will they handle it? She had been to in-person Quilt Canada's conferences to see the quilts, not to take classes or hear speakers.



Donna's "*Waves of Lavender*"

Donna decided to take Carol Storie's hardanger course, *Waves of Lavender*. She was familiar with hardanger, just not proficient, in need of practice. The piece was small (she wanted to complete it.) Whilst signing up, she found out that Kristeen was also signing up for two of Carol's courses, *Waves of Lavender* and *Mint Candy Garden*, both hardanger. Kristeen wanted to take these courses because, like Donna, she wanted to become more proficient at hardanger.

Our first issues were with the registration system. Between the two of us, we got registered and got into the courses we wanted.

We both received Carol's kits along with an extra gift, a small pattern kit. EAC lets their instructors handle their courses in whatever way they want. Everyone

was jumping into the unknown territory of online courses. Knowing this, Donna sent a link on "how to teach bobbin lace online for instructor and students" to EAC. She thought these instructions from someone who had taught online might be useful. They shared it with their instructors.

EAC decided to use *Groupio* technology, which Carol already knew, along with some Zoom. The *Groupio* platform is generally used by EAC for their distance courses. It is an email and share your picture platform with multiple people. As a member of EAC's Virtual Threads, Kristeen was familiar with it. Donna was not. It was a little confusing, but Donna soon got the hang of it. Most of our fellow students were shy; not many emails were exchanged. Carol commented on this. Only a few responded.

For *Waves of Lavender*, we had four lessons, one each month from about May 15th through about August 15th. Carol sent them through *Groupio*. A Zoom meeting was planned for June's meeting. Donna had offered her Zoom license, should Carol need it, expecting we'd use it for the first meeting. Carol did use it in July.

For ***Mint Candy Garden***, there were two lessons and one Zoom meeting.

The course was run like a distance course. We didn't get to know our fellow students because they shared little. Carol did make some videos and showed them when we met on Zoom. They were okay, but her hands were in the way when an important part for Donna came. Because she couldn't see what Carol was doing, she had to check Janice Love's book. We could watch the video as many times as we needed, an advantage over in-person teaching. This course was listed as being for Beginner/Intermediate level stitchers. If we had been novice hand-dancer stitchers, we would have been lost. She didn't share a lot of the things that we had already learned from CGNA instructors. Mind you, should we have asked, we're sure Carol would have told us.



Kristeen's "***Mint Candy Garden***"

One big advantage to having a course online was that we had four months to complete the project and to be able to ask the instructor questions. In person, we would have had two days. One disadvantage was that the instructor wasn't watching as we stitched. She couldn't tell us what we were doing wrong by glancing at what we were doing. We had to take the initiative and ask her questions.

We did get to meet some of the students, mostly from Alberta. We had a chat, but it wasn't the same as being there. Donna liked Carol but was disappointed in how she used the technology. Her video was a good start.

In contrast, Quilt Canada stuck to speakers and vendors and the platform they chose, *Pheedloop.com*, had a networking place where you could chat with anyone at the conference using text or video. They had over 100 vendors from across Canada that you met and chatted with through *Pheedloop.com* (again video was an option) and you ordered via their web pages. No courses were given. The talks were good and interesting. They also had a showcase of quilts in different categories with the makers giving a statement about the quilt through words.

Overall, it was a good start to putting the EAC Seminar online; not as good as attending, but if you couldn't make it, and wanted to learn from a certain instructor, a good alternative. Donna finished her piece (yeah!) and Kristeen finished ***Mint Candy Garden*** (yeah!) as well as completing three of the four lessons for ***Waves of Lavender***.

Both of us are pleased with the courses we registered for and, had there been more lead time, we are sure the courses would have been revised to make them more compatible with online teaching. The next seminar is being held in Toronto, May 2022. The courses are described on the EAC website, <https://eac-acb.ca/seminar/>, and also the latest issue of ***Embroidery Canada***.

Program 2021-2022

This fall we have three sampler projects that we would like to offer to our members to stitch. Instead of a formal class setting, we encourage people to work in small groups, with members mentoring each other.

The **Garden Gate Sampler** (*right*) was designed by guild members for the 2004-05 Learn-a-Stitch.

The 4-part **Mystery Sampler** (below) was offered to EAC members through the *Embroidery Canada* magazine V 42, Number 1-4 (2014-15)

The **Basic Canvaswork** (*below, far right*) is an EAC correspondence course that we purchased a few years ago when it was retired.

If anyone has completed one of these projects, could they please bring it to the Sept. 13th outdoor meeting so that others would be able to see it. At the meeting, members will be asked to sign up for one or more of the three projects. Ros will send out instructions for the relevant pieces to those members. We encourage you to note who else is signed up for the project(s) that you have chosen so as to facilitate small-group stitching.



Example of a monochrome challenge, done on square frames

As a fun extra this year, we are introducing a **“Monochrome Challenge”**. Each member is invited to stitch a 5” x 7” piece which can be stretched on a dollar-store canvas frame. Frames will be supplied to the group at the outdoor Sept 13 meeting. This can be any fabric, design and technique you would like to play with, BUT it must be done in shades of only one colour: red, yellow, blue, green, orange, or purple. Beads, metallics, and other embellishments are permitted.

Completed contributions will be assembled and mounted as a CGNA display.