



Gilding the Needle
the newsletter of
The Cataraqui Guild of Needle Arts
“A few stitches today – an heirloom tomorrow”

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

President’s Message



This is the first article of many that I will be writing to you as your President. It is a pleasure to take this position as I have learned so much since joining CGNA back in January of 2011. It was a little over two months after my husband had passed away; I was a little lost. But Ros had caught my attention years before when we went to Ottawa to see a quilt show. If my memory

serves me correctly, we stayed at her grandmother’s and she showed me all these neat items that she had made. Now, years later, I not only know the names of those items, but I also even know how to make them. (However, I might not finish them!) I know I’m following in big footsteps of other wonderful presidents. With your help, the Cataraqui Guild of Needle Arts will continue to thrive and help others see the wonders in embroidery.

Gilding the Needle

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Today, everything has changed, and nothing has changed. Thanks to Covid, there are challenges all around us that are wearing us down. And there lies the biggest challenge: not to let it get to us. We are indeed luckier than our neighbours in Western Canada and our neighbours in Eastern Canada. Our roads may be covered with water (or snow), but it is draining off. We have heat, electricity and the internet which allows us to keep in touch.

We are lucky to have each other and to have embroidery. Your Executive is planning another year of talks, (new) stitches, and (new) techniques. As always, we encourage you to share what you know and see, and what you want to learn. Only then can CGNA continue to grow and change in the way that each of us wants.

I believe we will be continuing our use of Zoom and email to communicate and to learn for the foreseeable future. The number of Covid cases in Kingston is increasing again. We must remain vigilant to stay safe and healthy. When the time is right, we will be back at the Church Hall. If you have questions, feel free to reach out—remembering that I may not always have an answer.

In the meantime, I hope you can join us on Zoom or at least view the recordings of talks and lessons as they are made available. I hope you will participate in one or all of the Round Robins, or maybe the Samplers (talk to/email Ros). The Monochrome Challenge is being enjoyed by many. We have a New Year's Resolution Challenge for you to participate in and have several "themes" and fun meetings planned. Do try to join us. (If you have technical issues, please talk to me. I will help as much as I can. I don't have all the answers, but I may be able to get you started in the right direction.)

I wish you and yours a very Merry Christmas and all the best in 2022. Happy stitching!

CGNA Administrative Committee

2021 - 22

Executive

President: Donna
Vice-President: Anjali
Past President: Lorna
Secretary: Leola
Treasurer: Theresa

Standing Committee Chairs

Program: Ros
Communications: Beth M
Library: Jane
Hospitality: Mary Anne
Membership: Glenda
Special Events: vacant

The Festival of Broken Needles

In Japan, bent and broken needles are not simply discarded. In keeping with Shinto beliefs, even though these objects are inanimate, they deserve to be thanked and honoured for the service they have given. On Dec. 8th (in Kyoto) or Feb. 8 (in Tokyo), used needles are brought to a three-tiered shrine. The top tier holds offerings of fruit and cake, the bottom tier is for scissors and thimbles, and the critical middle tier holds a cake of soft tofu. Tailors, seamstresses, and home sewers stick their used needles into the tofu. Afterwards, the needles are wrapped in paper and buried in the sea.

Guild News

September in the Park

On September 13, CGNA held a party at Lake Ontario Park. Okay, it was actually meant to be a meeting, not a party, but, despite the masks and distancing, it sure felt like a party. There were even some pictures taken that I was asked **not** to put in the newsletter.



The first order of business was to show our appreciation to Lorna on her retirement from her post as our president. Tricia hand-made a gorgeous card (she really outdid herself), and we all had space to write messages of thanks and to wish Lorna good luck. There were flowers, of course, lovely mums brought by Theresa from her neighbour's greenhouse.

The Show-and-Share portion of that meeting was impressive! Although many of the pieces had been shown at Zoom meetings, seeing them in person and en masse was inspiring.



The Heron Table was operative for the first time in a year, and it was so busy that we decided to focus on that in our second September meeting. Clearly, many members cleaned and sorted stash cupboards during lockdown, and we also had donations from local needlecrafters, or their families, who had done the same.



Sadly, by October, the weather turned unfriendly. Happily, we can still meet via Zoom until the nice weather returns or physical meetings become agreeable.

Three of September's Show-and-Share items:
Kristeen's progress on *Pandemic* (Long Dog Samplers) ,
Donna's quilted bag, and Dorothyanne's blackwork SAL
from *The Steady Thread*,

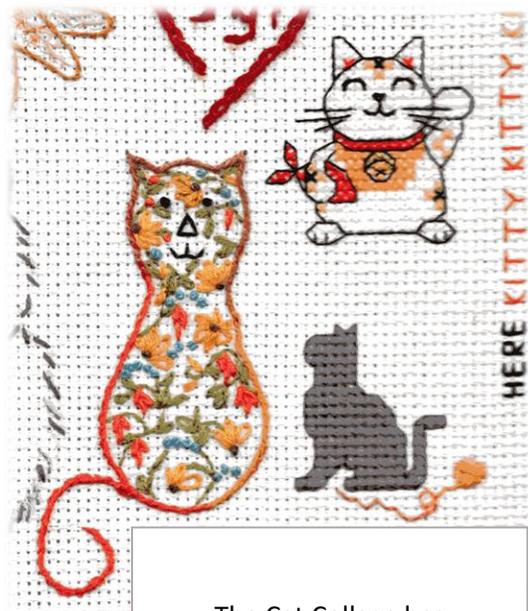
The New Administrative Committee

We had hoped that we would not have to establish a new Administrative Committee during the pandemic, but too many vacancies on the executive forced us to take action. We are hugely grateful to Donna and Anjali for agreeing to serve as President and Vice-President, respectively. Theresa volunteered to step into the Treasurer's spot. Gabrielle has done a fabulous job as our librarian, setting up the electronic catalogue and storing the "off-site library" in her own house, but it was time for a change: Our new librarian is Jane. That leaves only one vacancy on the Admin Committee: We still need someone to chair "Special Events". While arranging parties and speakers doesn't seem like a priority during the pandemic, it is important to fill this position if we are to have a Needle Arts Fair (see below). Finally, our thanks to Dorothyanne for volunteering to help with the newsletter.

Round Robins

The round robin projects are nearing completion, with the blackwork round robin the first to be finished. The stitchers who contributed to it decided its fate: the interested stitchers put their names into a hat and draw a name to decide who would get to keep it. The lucky winner was Katherine. She plans to make it into a cushion, hoping to have time to do this over the Christmas break.

The other three round robins are filling up. The Cat Collage still has a few – rather small – spaces to fill, but will likely be the next one done. The circles needs a few more stitchers. The months-of-the-year is looking splendid, but there's still room if you can come up with a design – any technique – that fits into a 15 x 59 stitch area and is associated with a particular time of year.



The Cat Collage has welcomed a couple of new kits to the block.

Needle Arts Fair

It's been two years since we've been able to hold our fair, and our members are itching for new stash. If we are to mount a fair next October, we need to start planning very soon. Of course, the future remains uncertain and the best-laid plans may fail. But we know what happens if nothing is planned – nothing happens! So, Theresa will be contacting our usual vendors and assessing interest. We need someone to head up the operation – please consider volunteering if you possibly can. And mark October 1, 2022 on your calendar!

But I'm just copying it for me! (And my friend, and her cousin...)

Or, what's all this about copyright, anyway?

Dorothyanne

We've all done it. "Ooh, I love that pattern," we say to our accomplished friend. "I'll make you a copy," our friend says. We smile.

But are we violating copyright? And why does this matter?

Mary Corbet, of *Needle'n'Thread*, argues that you cannot copyright a stitch. Stitches are bits of things and anyone can do them, even if the assortment of movements is novel. Patterns, though, that's a whole different situation.

If you are the creator of the pattern, copyright matters. The price one pays for patterns is a designer's source of income. As a published author, I can tell you the income from publications is perishingly small and if we want people to continue to create things, we need to support them in doing so. Ideally, everyone would purchase every pattern they use. This can get cost-prohibitive and does seem to squash the feeling of camaraderie we all feel from sharing patterns we love. But, I would argue that we should include the designer in that gathering of camaraderie.

What about patterns we get from the library? Books in the library are covered by an **Access Copyright** agreement that provides pay for authors as their books are used. So we can probably feel okay if we copy patterns from books and magazines that we borrow from the library. There are limits on this, however. Copying entire books is not permitted.

The guidelines from KFPL are as follows: (<https://www.kfpl.ca>)

Access Copyright allows you to copy up to 10% of a published work or the following, whichever is greater:

An entire chapter which is no more than 20% of the book

An entire newspaper article or page

One short story, poem, essay or article from a book or periodical containing other published works

One entire entry from an encyclopedia, dictionary, or reference book.

Not covered under Access Copyright:

Publications containing a notice expressly prohibiting copying under license from a reproduction rights organization.

Sheet music

Works published by Her Majesty the Queen in Right of Canada or any province or territory other than the province of Quebec (*which I assume has its own rules*)

Regarding the point about **publications containing a notice expressly prohibiting copying**, here is a statement from Peppermint Purple regarding her patterns to illustrate what they mean:

<https://peppermintpurple.com/pages/faqs-including-delivery>

“You may sell any physical items you make from this pattern (on a very small scale only)

You may not use this pattern to create any other pattern/template or design to sell

You may not amend the pattern without prior permission

You may not resell or share the pattern in any capacity (emphasis DAB)

You may not use this design for any other purpose

Please credit Peppermint Purple as the designer if sharing photos of finished product online or selling any finished items.”

Trish Burr has some excellent guidelines on her website:

<https://trishbembroidery.com/pages/copyright-and-use-of-patterns>. She forbids sharing PDF copies of her patterns, or forwarding them by email to others. You may share a book you’ve bought but only if you give the actual book to a person and don’t keep a copy for yourself.

But **what about Canada**, you ask? See <https://www.dickinson-wright.com/news-alerts/copyright-protection-in-canada-for-artists>

In Canada, “copyright” refers to the bundle of rights conferred by the *Copyright Act* (the **Act**) on the copyright owner and author of a work. The owner of copyright has the sole right to produce or reproduce a work (or a substantial part of it) in any form, and the sole right to exhibit the work in public. Copyright provides protection for literary, artistic, dramatic or musical works and other subject matter including performer’s performances, sound recordings and communication signals. If a work is unpublished, copyright includes the right to publish the work or any substantial part of it. Copyright applies to all *original artistic works*, such as paintings, drawings, maps, photographs, designs, musical compositions, sculptures and plans, provided the conditions set out in the Act have been met, namely:

1. a work must be original, in that it involves some intellectual effort or skill;
2. the author was at the date of the making of the work a citizen of, or a person ordinarily resident in, Canada.

Generally, copyright lasts for the life of the author, the remainder of the calendar year in which the author dies, and for 50 years following the end of that calendar year. Therefore, protection will expire on December 31st of the 50th year after the author dies. In the case of a work that has more than one author, the copyright will last for the remainder of the calendar year in which the last author dies, and for 50 years after that.”

Remember that copyright laws are different in each country and need to be checked for each designer. It’s easier to abide by the Access Copyright rules and minimize copying without paying.

“But I **always give credit**,” you may argue.

It’s easy to give verbal credit, but in these days of counting, what really matters to designers is the number of downloads, times they are cited in hashtags, social media contacts. When an author is trying to sell a book to a publisher (source of money), they are expected to provide all these numbers, and the material won’t be published if they aren’t high enough. If you want to give credit, it might be worth taking the time to ensure it gets posted on Instagram, Twitter, etc. This will make the designer happy and perhaps result in even more patterns you will enjoy stitching. Remember, copying patterns you’ve downloaded from the Internet or purchased is always a violation of copyright. Even if the patterns are provided free.

If you are copying photos from the Internet to stitch (I am guilty of this), it’s also important to give credit and check to see what the copyright is on that photo. Even medieval works were photographed by someone. It’s worth keeping track of who took the photo and if it is free to use.

This all may seem needlessly strong but especially in these days of easily copied patterns, I can understand the designers. They need to be paid for their work.

More info on copyright in the US: <https://www.yarntree.com/066copyr.htm>
<https://lindeegembroidery.com/protect-the-future-of-embroidery>

In the US, violating copyright is a felony.

And info on copyright in the UK: <https://www.gov.uk/government/publications/copyright-notice-knitting-and-sewing-patterns/copyright-notice-knitting-and-sewing-patterns>

Copyright in the US and UK has a 70 year after death end point.

Martha Beth Lewis provides an article on copyright, specifically about embroidery patterns: https://www.marthabeth.com/needlework_copyright.html

Gabrielle experimented with tea-dyeing her own fabric. Her first attempt taught her that orange pekoe tea is, well, unpleasantly **orange**. Coffee gave a much better effect. Others recommend black tea.



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Show and Share

Linda:

Blackwork

At the beginning of 2020, Kristeen showed me some blackwork that looked interesting. The designer lives in England. She sends out a free pattern each week - so you finish the design at the end of the year. I had to figure out how to use my computer to receive the weekly patterns, instead of relying on Kristeen to forward the pattern to me!

The designer's name is peppermintpurple.com



The designer likes to use colour, but I am old-fashioned and like black on white because you can see the stitch design better. I have added gold thread in some places.

Canvaswork

After taking a workshop with the Kingston Guild a few years ago with Carolyn Mitchell, I wanted to do more canvaswork. I found a pattern I liked, "In My Wildest Dreams", also a Carolyn Mitchell pattern.

The pattern was a challenge since it is rated for intermediate to advanced stitchers. We had to choose our own threads (silk, cotton, metallic, linen) as we were supposed to use up our own leftover threads. Choosing colour was a lot easier since it was a patchwork design.

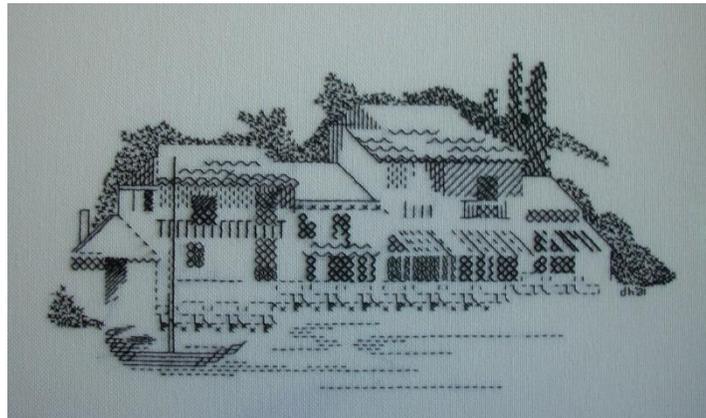
It was a challenge but I enjoyed doing it. Now that it is framed and hung, I am pleased that I challenged myself to finish it.



Daphne:

Mediterranean House

This project, on 32-count linen, was worked with mainly one strand of floss. The windows and chimney are done with two strands of floss. Although not a particularly difficult design, it did require lots of patience in counting threads. Having done some blackwork gave me the confidence to work on this piece. I chose to stitch a fine border around the house rather than have the picture framed with a mat.



Stoney Creek Bridge

This is a kit from *Creative Circle* worked on close weave fabric with wool. The wool gives the entire picture depth and texture. Stitches used are – straight, daisy, split, satin, stem and back.



Leola:

Here's my ***French Openwork***, designed by *Shepherd's Bush*. I substituted regular seed beads for antique seed beads, and a bead cluster for the four tear-drop buttons on the top row. The whitework in #8 perlé cotton at the bottom looks impressive but was easy to stitch.



Ros:

September 30, 2021 was Canada’s first National Day for Truth and Reconciliation, also known as “Orange Shirt Day”. The orange shirt refers to the experience of an indigenous six-year-old, whose bright orange shirt, a gift from her grandmother, was stripped from her on her first day at residential school. The orange shirt now symbolizes the treatment of indigenous children over generations; wearing this symbol acknowledges and honours those children. I am making beaded orange T-shirt pins for some of my family members for Christmas.

Jo:

Well, I got my **Gnome Greeting Cards** finished, and off to my US distributor! I’m hoping to have them on the website shortly. I had a blast with these, and had to restrain myself from doing more than 8!! FYI, there will be both a “Card Pack” and “Treasure Pack” available, along with the chart.



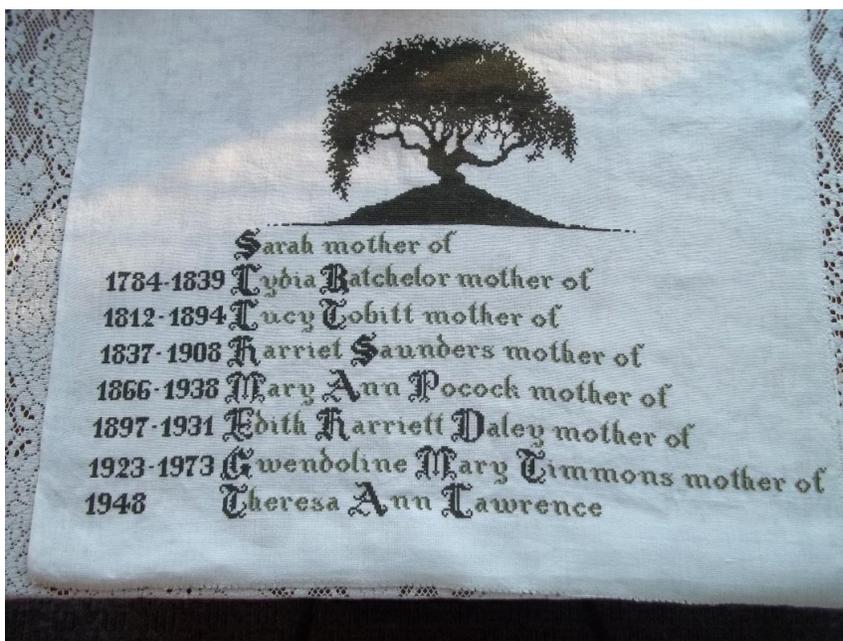
I also have pics from the **Cross-Stitch Box SAL**, which ended in June, although it’s still available on the website. I stitched one of the seven boxes which I designed (the sage green **Swirls & Curls** box above). The other pic, of the **Cat Box**, was one of my designs which a participant completed.



Elizabeth: *Three Monochrome Rectangles*



Theresa: *The Mothers Tree*



This embroidery was a very personal one for me. I first saw this kit at *Knowledge and Needles*. Ann had done her own *Mothers Tree* and I had to have one. I have a keen interest in genealogy so this really made a point with me. You usually find very little about the women in your family tree. I have been pleased that I can go back seven generations, for when I started my quest even my mother could not tell me anything about her background, as she went into an orphanage at age 8.

One skein of thread was 4 stitches short of being enough to finish the piece. All those long tails I'd cut off earlier in the process would easily have made it enough thread, if only I'd known!

The pattern was put out by *Lavender & Lace* and was designed by Marilyn Leavitt-Imblum ©1996.

Dorothyanne:

When Covid hit, I had just begun to explore embroidery. I'd done some needle-painting projects and sewn a bunch of tiny things from photographs, but I knew my techniques were amateurish. I'd seen some of the fantastic work by Hazel Blomkamp and had even bought my first book, [Crewel Creatures](#) (one of a series, do let me know if you want to borrow any as my collection has...ahem...grown). In it, there were several splendid projects, but I decided on Norman the tortoise--he seemed smaller and do-able.

I should have known I'd not end up stitching him. Yet. I hunted down the many colours and beads needed, got set to go and then to my wondering eyes what should appear but a lass on Facebook offering to sell the entire kit for Maureen the owl. I always lie down with a cool cloth on my forehead and hope for the desire to pass when I see the shipping costs for the kits from South Africa or Australia--but this lass lived in Canada and was willing to send me the kit for the cost of the kit and Canadian postage only!

Covid was in town. As a person living with several chronic diseases, I was feeling a bit of anxiety during the first lockdown and I knew I'd need something consuming to keep me distracted. So I contacted the seller and she was wonderful and encouraging. She'd realized the kit was beyond her vision at that point and was glad it was going to somewhere it would be loved. Plus, look at all those interesting stitches! Needle lace, weaving, bead embroidery, needle painting...it would be like an entire embroidery course. We were both wowed.



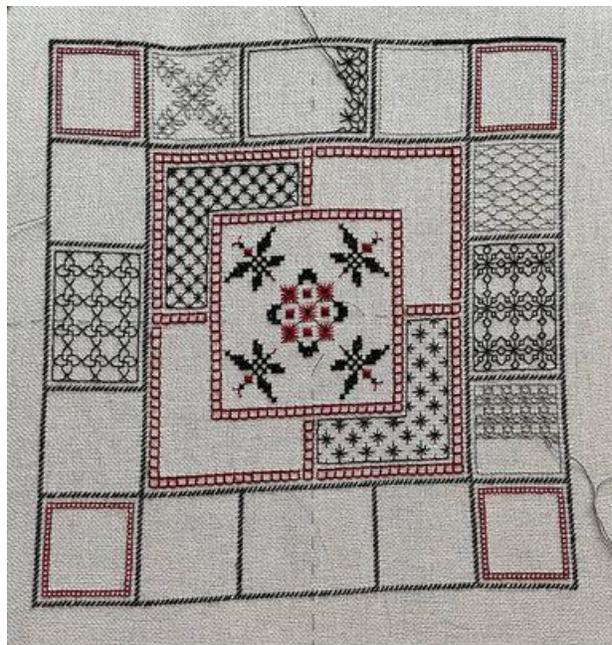
I, of course, did not calculate on the challenges of stitching with multiple similar colours of thread on an oatmeal background. Some teeth-gritting occurred. I tangled a lot. Unparliamentary language was heard. Multiple beading needles were broken. I loved every moment.



It's terribly imperfect, but I highly recommend Hazel's patterns for a fun and challenging stitch. The instructions are clear and not excessive, the whimsy undeniable. I've also done Colin the Rooster (using stash colours as every place was closed) and Norman still waits in possibility (though there IS a flamingo calling my name...). Hazel's Jacobean projects also appeal--I stitched a pillow cover, still waiting to be completed, from that book. I really like the variability of stitches with each project and as a non-traditional (read: still learning) stitcher, I love her use of novel approaches. Maybe after some more practice. I'll actually be able to get the weaving straight...

Donna:

I've learnt a lot about blackwork working on this piece. The most important lesson is **don't stop working on a square until it's finished!** You can stop for a day or two, no more. If you do stop and then pick it up in a month or more, it's like starting from the beginning. (Darn!) Maybe when I do more blackwork, I will remember what paths I figured out. That's why there are loose threads—they're waiting for me to get back to that square.



Beth M:

I wanted to stitch something dramatic – a departure from the “pretty” stuff that I usually do. Like Linda, Mary Anne, Kristeen, and Dorothyanne, I am a fan of **Peppermint Purple's** designs, and it was on that website that I found the perfect pattern: *Turkish Tiles*. It required only three colours: I chose brown, turquoise and metallic copper (DMC 838, 3844, and Rainbow Gallery petite treasure braid #55, respectively. Sorry that the photo does not pick up the shine of the copper.) My fabric, called “Relic” is a gorgeous hand-dye by *Picture This Plus*.



This was fun to stitch. The pattern was clear and exact – I did not find even a single charting error in it, and that is something of a record! I was very disciplined and never started a new tile until I had completed the one I was working on (also something of a record).

Peppermint Purple has two other “tile” designs available, and I will likely indulge in at least one of them. I'm thinking they might be suitable on a cover for my front hallway bench. On such a project, I will likely space the tiles, perhaps using some of the relatively simple free patterns from the SAL to set off the more intricate ones. But, *Turkish Tiles*, with all its bold glitter, is destined for a frame and a place of honour above my fireplace.

Glenda:

Renaissance Jewels



If you're yearning for a new skills challenge, why not consider joining a CGNA small stitching group? It's one way to adapt to the pandemic's group capacity limit. Another advantage is learning hands-on, as opposed to online, books or video.

That's how I was able to tackle this small (3" x 7") but challenging sampler by *Lesla Steele*, called "Renaissance Jewels". It combines different fibres and techniques including silk, metal threads, beads and ribbon. Most of the stitches and methods involved were entirely new to me but known to others on the team.

Slow to start meant that I lagged the rest of the group who finished their interpretations in time for the CGNA gathering at Lake Ontario Park on September 13. As it turned out, this too had its benefits – I was able to implement their recommendations and observations into my piece which, I know, made a real difference.

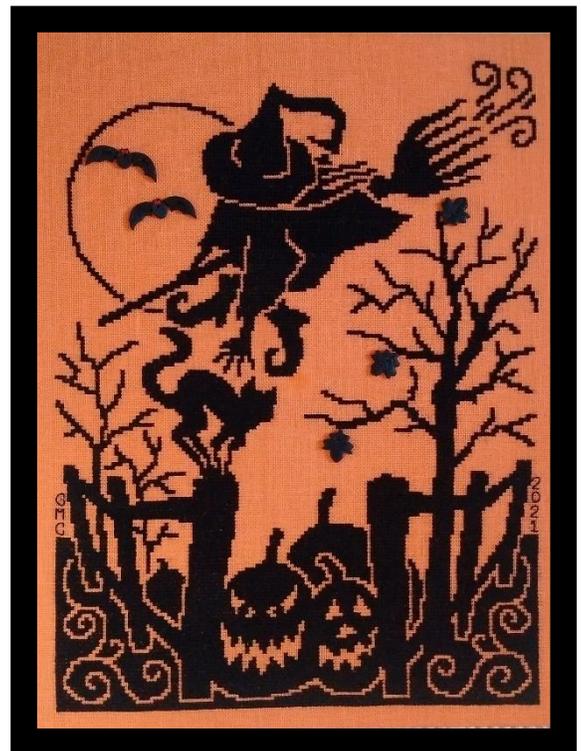
I highly recommend you explore the current CGNA stitching groups. If you decide to join one or more, I'm virtually certain you will learn, have fun and achieve stitching success.

Witch's Night Out

Two of my favourites – Halloween and cats -- made this kit by Stoney Creek Collection irresistible to me. As long as I can recall, I have been fascinated by both. Since I like to decorate, I thought this large but simple project of one colour and one stitch would work up quickly.

Although completed before the 31st of October, it took longer than I thought it would. I tried to maintain an even stitching tension after a wise woman cautioned me that sometimes a single colour can lead to uneven tension. The contrasting tropical orange linen made it easier to work with all of that black thread.

Her footwear may be classic but I really like that the witch's face is hidden – no mouth agape, protruding chin or long, bumpy nose. The reaching down for the cat creates a sense of motion and mystery. We know that cats can be quick but the black ones need to hide on Halloween, don't they? Ah ha ha ha!



Janet:



Finished!



Nearly Finished



Well Started



Barely Begun



I'm Thinking About It...

Stocking Stuffers for Stitches

Beth M

If you are stuffing a stocking for a stitching friend, or making a list to send to Santa, you might consider....

Dololly (a.k.a. De-tailor, Tail End Weaver, Fiber Hider):

This device is used to tuck in ends which are too short to work in with a needle – for example, the tags that occur when you have to frog. The thin wire loop slides under even tight stitches, then you pull your end into the loop with the hook and pull it through the stitches. Like laying tools, serviceable ones are easy to find or make, but ornate ones are soooo pretty.



Specialty Needles:

Milliner's Needles (sometimes called straw needles). Instead of tapering to a point, milliner's needles are the same diameter all down the shaft. This makes them ideal for bullion knots and other stitches that wrap the thread around the shaft of the needle – you can pull the needle through the wraps without getting stuck when some wraps are a smaller diameter than the widest part of the needle. Get a pack with multiple sizes!

Curved Needles. You've probably seen great big half-circle ones, used for upholstery and quilting, but you can also buy fine ones (coded with high numbers) suitable for embroidery. Some are half-circles, others just arcs. These allow you to work where you can't get at the back of the piece, for example, to repair a piece that has already been mounted or to embroider the face on a stuffed toy. Mary Corbett explains their use in securing ends when the stitching is taut and the space limited: <https://www.needlenthread.com/2012/02/curved-needle-for-embroidery.html>

Lucet (a.k.a. knitting fork):



You might find one of these gadgets in your grandmother's needlework basket. It's similar to a "Knitting Nancy" and is used for making braid or cord. I found lucets at Amazon, and there are several instructional videos on the internet.

Floss on Spools:

No stitcher's stocking is complete without floss in her favourite colours. New this fall is Anchor floss on spools. It's the identical floss to what's sold in skeins. It's been a long time since Anchor floss was available locally, but our Michaels is stocking some colours. At \$1.09 for a 10-metre spool, \$2.99 for a 33-metre spool, the cost per metre is comparable to what they charge for DMC. Spooled floss does not tangle when you draw out a length, so you won't need to wind it on bobbins, and less of it is exposed to the light, but it does create the problem of disposing of the spools ecologically.

Laying Tools:

When working with multiple strands of thread, you may need to lay your stitches to keep them smooth and untwisted. Of course, you could lay stitches with something found in your kitchen or medicine chest, but a stitcher who has been "nice" should be indulged with a pretty **laying tool**, designed for the task. They probably don't do a better job than a plastic purple "thang" could do, but rosewood or bamboo feels nice and looks elegant.

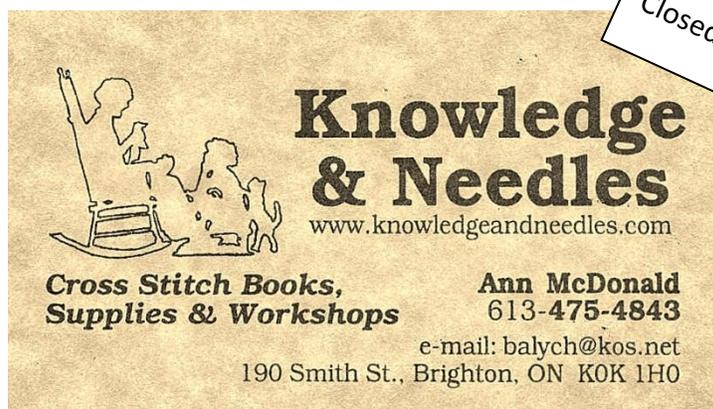


Trolley Needles. A trolley needle is worn on a finger (or the thumb) of the non-dominant hand. It's not as pretty as a bamboo laying tool, and it's illegal in several states of the U.S., but it has the advantage of leaving the thumb and some fingers free to grip something else.



A Magnetic Wand/Reacher

This may not, strictly speaking, be a stitching aid, but it is a wonderful gadget for retrieving needles or pins. When not in use, the wand is shorter than a marking pen; you just pull it open and sweep the carpet with the magnetic end if you've dropped your needle. There are versions available at Amazon and at Lee Valley.



Knowledge & Needles
www.knowledgeandneedles.com

**Cross Stitch Books,
Supplies & Workshops**

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Closed until Spring

Winter Program: Meetings

DATE	THEME	
Dec 6	<p style="text-align: center;">Samplers Show and Share: Samplers</p> <p>Please include your Mystery and Garden Gate samplers. It doesn't matter how far along you are. Remember the white on white monochrome pieces that Donna and Ros have been proudly displaying!</p>	Beth A.
Dec 13	<p style="text-align: center;">The Red Dress Embroidery Project</p> <p style="text-align: center;">Christmas Party</p> <p>To go along with the Red Dress, please wear something RED for our little get together. Also a fancy hat if you would like.</p> <p>And what is a party without food? We ask everybody to make a special Xmas treat to be shared virtually. You can make some special family goodie, describe how, what and why (although secret ingredients do not need to be disclosed!). We will all vote for our favourite, the treat we wish we could have tasted. The three top treats will be announced and the winners will receive bragging rights!</p> <p style="text-align: center;">And then ... Yum yum!! We get to eat our own!</p>	Theresa
Jan 3	<p style="text-align: center;">Needlecraft Landscapes</p> <p>We will be taking a quick look at several international websites that feature landscapes:</p> <ol style="list-style-type: none"> 1) Victoria Rose Richards, England - aerial embroidery 2) knitted villages, Northern Ireland, England 3) Judy Wilford, Australia 4) Vera Shimunia, Russia - colour, textile with photography <p>For Show and Share, please continue our landscape theme by bringing any landscape embroideries you may have. It doesn't matter if they have already been shown; we would love to see them again.</p>	Ros
Jan 17	<p>Stitches that Begin with the Letter "B" Show and Share</p>	Leola
Feb 7	<p>Gobelin Tapestries (slide show) Show and Share</p>	Leola
Feb 21	<p>Stitches that Begin with the Letter "C" Show and Share</p>	Leola

Winter Program: Projects and Groups

Monochrome Challenge

I hope people are still working on their Monochrome Challenge pieces and that those who are specializing in white on white break down and add a little colour! Twenty canvases were given out, so, with luck, we'll have at least twenty finished pieces next June. You are most welcome to do more than one and further canvases can be purchased at the dollar store. Have fun!

EAC Correspondence Courses



Some people have asked to get the instructions for the Beginner Drawn Thread sampler (above left) and/or the Beginner Pulled Thread sampler (above right). If anybody else would like the instructions, please get in touch with me at ros.hanes@gmail.com. We will be setting up study groups in the New Year.

New Year's Resolution: The UFO Challenge

You have to stay home a lot, shopping is restricted – it's the perfect time to dig out your UFO's and think about finishing them. More details will be announced at the Dec. 13 party.

Cook's Corner: Mary Anne's Ginger Sparkles

A favourite for all cookie occasions!

3/4 cup shortening (I use Crisco)
1 cup sugar
1/4 cup light molasses
1 egg, beaten
2 cups flour
1/4 tsp. salt
2 tsp. baking powder
1 tsp. cinnamon
1 tsp. ginger
1 tsp. cloves

With an electric mixer, cream butter and sugar. Add molasses and egg and beat well. Add sifted dry ingredients. Mix well. Roll into 1-inch balls, then roll balls in white sugar on a piece of waxed paper. Bake at 375° for 8 – 10 minutes. Makes approximately 36 cookies.

Of course I talk to myself
when I stitch.

Sometimes I need expert
advice.

(from *Just CrossStitch* Magazine)

I'll be Home for Christmas

I'll be home for Christmas.
Where else could I be?
Let it snow, for I won't go
Where Covid might catch me.

Christmas Eve will find me
Cozy through and through.
I'll be safe this Christmas,
And wish the same for you.