



President's Message

"Well, who saw that coming?" An opening from our June 2020 newsletter that continues to apply for the same (Covid) and for a different (the war in the Ukraine) reason ... What? (Yes, I know!)

Covid continues to challenge us as places reopen, sometimes mindful of those who are most vulnerable. Masks, social distancing, and reduced numbers can be the norm. When is it safe and when is it not? That is the question as there are still a lot of unknowns despite our two years' experience. Our world continues to be turned inside out and upside down as it tries to find the new normal.

Our Zoom meetings help to keep us in touch and able to enjoy a variety of topics: The Red Dress Embroidery Project, Needlecraft Landscapes, Samplers, and instructions on a few stitches beginning with the letters "A", "B", and "C". Many of you have watched the recordings. If you still have the link, you can rewatch as often as you wish. If you need a link, let me know and I'll get it to you. Our Christmas Party was fun with many hats being worn (especially by Ros). And hats off

Gilding the Needle

VOLUME 20, Issue 3

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to those of you who have jumped in recently to join us online, and also to Nancy who stepped up to give a talk for the first time. Well done! We hope you enjoy it as much as we enjoy you. It's never too late to learn or try something new. I hope that your experience inspires others to share some of what they know. And thanks to Theresa, Ros, Beth A, and Leola for sharing your knowledge and what you found on the internet.

Our round robins are just about done; members are working on their monochrome pieces as you will see further in the newsletter. We have at least 13 members who have signed up to complete one UFO project by the end of June. Some are done now. Others are finishing cute as well as beautiful pieces – watch for them later in these pages.

Looking forward, we have a wonderful speaker coming to us from Bay Saint-Paul, one hour north of Quebec City. Marie-Renée Otis is a textile artist who does art embroidery. And one of our own, Dorothyanne, will be sharing “A story of starting small - working with galleries to sell your work. Highlighting the work of Yoko White”. And we have more stitches to show you.

We continue to plan for our fall Needle Arts Fair. As Theresa says later, we need some help finding a new location (gym and about 4 or 5 additional rooms). We also need someone to step up to lead this. Please consider. You'll be glad you did.

The question that has not been addressed yet is, “When will we meet in-person again?” The Church is beginning to reopen. If the world stays stable and numbers don't rise too high, there is a possibility that we will meet on May 2 at the Church Hall from 9 am to 1 pm. The rent has increased even more than we were told before, full vaccinations will be required, masks will be worn, and social distancing encouraged. We have lots to discuss about this possibility and you need to think about whether it's time for you to come to the hall.

Whether we meet at the Church, at friends' homes, or online, we will continue to look for speakers/teachers around the world to join us. Kristeen recently found an interesting speaker from Australia. We are thinking about having her come (via Zoom) in the fall. If we did this, it would mean meeting one evening for an hour between 6 and 9 pm due to the time differences between Australia and Kingston. If you find or know of a great needlewoman, do let your executive know. We are all in this together.

Let's go stitch!



Spring flowers from our Months-of-the-Year sampler. Designed and stitched by Anjali.

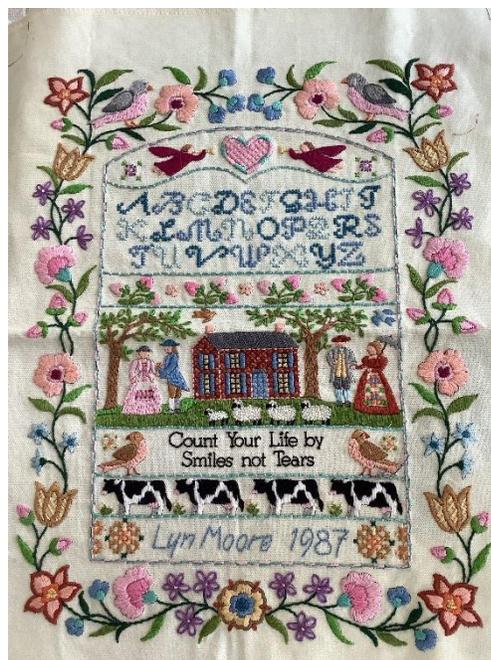
Guild News

New Member

Our newest member, Lyn M., introduces herself:

I first learned to sew clothes as a young teenager, but I was not really fond of it. Later, I started to do embroidery, cross-stitch and crewel work for relaxation. I also learned to knit and paint. In my late 20s, I fell in love with quilting. All of my other crafting then took a backseat until fairly recently.

I am now returning to some of the needle crafts again. Here are examples of my past efforts from more than three decades ago. Hopefully, embroidery will be a little like riding a bike — once learned, never forgotten.



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

EThreads Newsletter

Mary Robertson (chapter director for EAC) has announced that our own Theresa has volunteered to serve as the new editor for eThreads. Theresa writes:

The eThreads Newsletter is available to all members of EAC/ACB. In order to receive the newsletter subscription, you need to register through this link: <https://eac-acb.ca/my-eac-mon-acb/ethreads-newsletter>

The purpose of the newsletter is to fill in the gaps between issues of the Embroidery Canada magazine, which now come out only twice a year. As the eThreads newsletter comes out monthly, you will be kept apprised of upcoming events, courses, deadlines and other bits and pieces of interest. The next newsletter will be sent out on March 15th, so register today!

Samplers

A huge thank you to **Beth A.** for sharing her interest and research on samplers with us all on Feb. 6 (see Janet's report, page 9). Beth even printed patterns for samplers – some freebies, some her own purchase – and handed them out to encourage members to experiment with stitching one for themselves. Thanks, also, to **Tricia** and **Kristeen** for helping with the distribution of the charts to guild members.



Needle Arts Fair (Theresa)

If we are to hold a Needle Arts Fair this year, we need a venue and a date. The Seniors' Centre has expanded their programming into the weekends, so the space we have enjoyed for the past number of years is no longer available. We need someone to source a new location for us. The date that we have used in the past is the Saturday before the Thanksgiving weekend. Although it is not cast in stone it is the one we have had the most success with over the years. I have emailed the vendors we have had in the past and they are keen and willing to return if and when it is safe to do so. We will need your help if we are to have a successful fair this year. My role in the Needle Arts Fair now is to secure the vendors. We need someone to be the main facilitator.

The Roving Blue Heron Table

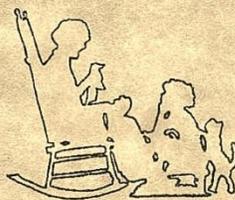
Sally H. has the following items in need of good homes:

Collection of beads: various sizes, colours, pearl etc.

Several wooden frames made for Mary Lou's lessons.

Wired ribbon, in varied widths and colours.

Interested members should contact her directly, by phone or by e-mail.



**Knowledge
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**Cross Stitch Books,
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Ann McDonald
613-475-4843
e-mail: balych@kos.net
190 Smith St., Brighton, ON K0K 1H0

Ann returns to Canada at the end of April and will be re-opening with her annual Open House on the weekend of May 7 and 8. Doors open from 10 to 5 each day. Come browse the goodies from this year's Nashville show.

Sampling Samplers

Janet

Once the hustle and bustle and excitement of Christmas is over and we have recovered with a well-earned rest in January, the “Winter Blahs” can attack us with a vengeance. We are tired of the cold and snow and we are certainly tired of the gray, dull days that so often occur in February. We are in desperate need of inspiration, fresh ideas and encouragement.



Emma Fowler's 1880 sampler typifies the Bristol Orphanage samplers
www.bristolsamplers.com

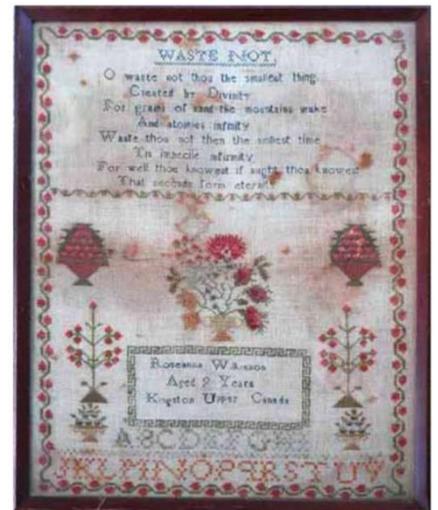
Through the magic of ZOOM, Beth A has shown us that samplers, like good books, can give us a glimpse into a very different world.

We view a sampler as an interesting piece of needlework, and so we marvel at the young ages of the girls who completed the samplers that have survived through time. What we don't often think about is that, for those young girls (8 - 11 years for age) in British orphanages in the seventeen and eighteen hundreds, a sampler was a means to record patterns and motifs. For this reason, and because fabric would have been scarce and precious, the band samplers were often crowded with rows of alphabets and numbers all worked in different fonts, and rows or bands of different patterns. It was also a concrete example of their skills that they could show to prospective employers.

In wealthier households, girls were sent to schools to learn needlework. These samplers were for more decorative purposes, as well as to showcase the needlework skill of a young lady to a potential suitor.

As time progressed, the primary purpose of the sampler changed, and so the motifs on the sampler also changed. While there are still alphabets (used to mark linens, monogram items, etc.), there are far more decorative elements, and rather than being stitched in crowded rows, as on a band sampler, the motifs are now being stitched as medallions or open motifs. These medallion, or spot samplers, also known as Quaker samplers, became very popular in America and by 1879 there was even a pattern book by Jacqueline Holdsworth available for purchase.

In Canada and the United States, samplers became more colourful and often depicted a pastoral scene, included a popular saying enclosed with a floral border, or recorded family history. The samplers were now more decorative than strictly functional as the earlier British samplers were.



This sampler, pictured on The Canada Site <http://thecanadasite.com/antiques/fabrics-samplers.html> sold for \$6,500 in 2006.

We are now entering an era where women could stitch for pleasure and not solely for practical purposes. And so we come to today and our modern interpretation of samplers. The alphabets and borders are still much in evidence, as are the motifs of flowers, birds, etc, but the overall effect of the piece is often full of whimsy and just plain fun.

Beth's presentation has given us a glimpse into the history and origin of samplers and has provided us with a fresh perspective on what we see when we really take the time to look closely at a sampler. It is not just a record of stitches and patterns and motifs, but a small window through which we can imagine the life and times of the needleworker. It is a significant part of our history that is often overlooked. May we be inspired, not only by Beth's presentation, but by those who have gone before us.



Samplers stitched by guild members: **A** Reproduction Sampler (1663) by *Permin of Copenhagen*. Stitched by Beth M. **B** Love Sampler (Sweetheart Tree), a band sampler that uses a variety of stitches for artistic effect. Stitched by Gabrielle. **C** Sampler of canvaswork stitches, CGNA Learn-a-Stitch, 2017-18. Stitched by Kristeen. **D** A modern sampler, showcasing a variety of stitches, from *Love Embroidery* magazine. Stitched by Tricia. **E** A modern sampler of embroidery stitches with bright colours on black Aida. Stitched by Tricia. **F** Language of Flowers (*Rosewood Manor*), showing characteristics of Quaker spot samplers, including the flowers in pots and the scattered alphabet. Stitched by Beth M.

Cook's Corner:
Janet's Gluten-Free
Black Bean & Dark Chocolate Cookies

2 tbsp. ground flaxseed
1/3 cup real maple syrup
1 tsp. pure vanilla extract
1 10-oz can (1-3/4 cups) black beans, drained and rinsed (original said 14-oz. can)
2 tbsp. unsalted butter
1/3 cup cocoa powder
1/4 tsp. fine sea salt
1/8 tsp. cayenne pepper (original said 1/4 tsp.)
1/2 cup chopped dark chocolate (70 % cocoa) (1 100-gram bar)
Zest of 1 lime

Preheat oven to 375° F. Line a large baking sheet with parchment paper.

Combine flaxseed, maple syrup, and vanilla in a mixing bowl.

Place the black beans, butter, cocoa powder, salt, and cayenne in a food processor and blitz until well combined. Add the maple syrup mixture and pulse until the mixture is a wet dough that can hold its shape.

Transfer to a mixing bowl and stir in the chocolate and lime zest.

Drop tablespoons of the dough onto the baking sheet, making sure to leave enough space between them. Flatten slightly.

Place in the oven, and bake until just firm, 10 to 15 minutes. Remove from the oven and let cool on the baking sheets for a few minutes before transferring to a cooling rack to cool completely.

Yield: 12 cookies



Show and Share

Susanne: The Laying Tool – My New Bestie



So there I was, rummaging through my stash of metallic thread – lovely, glittering, shining threads – when the image of a seahorse quietly formed out of the sparkle. Apart from trying a few cursory stitches with metallic and being intimidated by their contrariness, I had had no experience. Well, it was time! The smooth, brown, hardly used laying

tool (previously a toothpick) was about to be used – what a delight! With minimal snarling of the thread (or me), using satin, stem, and backstitch, the first seahorse emerged, gold and green and beaded, followed by a larger one of silver and beads. Then my little grandson got in on the action and picked the colours for the last one, the little one, orange, blue-beaded, and gold. It's been some of the most absorbing and fun stitching I've done, all because of a smooth, brown, pointy stick.



Katherine: Potholders



Here is a pair of potholders (unfinished) that I have been making as a gift, as a thank you to someone who gave me a big box of milkweed seed fluff, which I can use as an excellent insulation material. Milkweed fluff is flammable, so I did not include it in the potholders. If using it for quilts or jackets, I would combine it with alpaca, which is a fire retardant (and also a good insulating material).

This was my first time using the long and short stitches. (Chain stitch for the stem, and satin stitch for the leaves.) I used DMC floss. The design is my own. Oh, and I am (very poorly) hand quilting the potholders.

Ros: Three Little UFOs Finished!

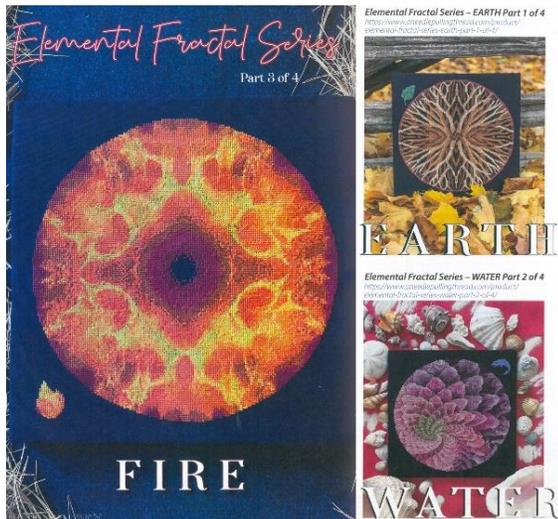


In 2018-2019, the Learn-a-Stitch was flowers in various techniques. The stumpwork strawberry was taught by Lorna. I did a little painting on it.

A few years ago, Tricia gave an afternoon workshop involving heads of hair. I didn't have a hoop so I put my flower girl in a small frame that was handy.

In the day workshop with Caroline Barnett a while ago, we learned to work with Fimo making buttons and things. I played with stitches, a bit of appliqué and took colours from this little piece.

Jo: Designs for A Needle Pulling Thread

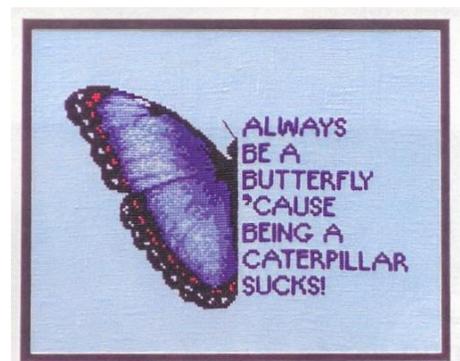


I've been working on an "Elemental Fractal" series for *A Needle Pulling Thread*, and the current issue (Issue 57) has the third in the series (**Fire**). The first two (**Earth** and **Water**) were in the last two issues, and **Air** will be in the next.

I had a second design in this issue, and I had a lot of fun with that. It's called "Always Be", and I hope it makes you laugh!

If you miss getting a copy of *A Needle Pulling Thread* at Chapters,

remember that I get five copies. I think I have three left, if you're interested. They sell for \$7 + taxes and shipping. Drop me an email to get yours.



Beth M: Mardi Gras



Mardi Gras is an example of what I call “mega-stitch”. It was designed by Mystic Stitch, who are one of several design houses producing cross-stitch patterns from licensed artwork. Computer software does the heavy lifting here: A scanned image is analyzed, pixel by pixel, to determine the appropriate DMC colour for each dot. If you don’t care how many colours are involved, or how big the stitched piece will be, you can do this for virtually any picture or photo. Mardi Gras used 82 colours in a pattern that is 250 by 375 stitches – that’s 93,750 stitches in all. I stitch 100 stitches per hour at best when the piece involves a lot of changes of colour.

I am addicted to mega-stitch pieces. On one occasion, I sat down to stitch on Mardi Gras at 8 p.m. and stitched until 3:30 in the morning. And, I am not alone. I have a friend who has seven mega-stitch projects ongoing, most of them larger than Mardi Gras. (But then, she is much younger than I and can

expect to stitch for many years.) Mega-stitches require no creativity, and really not that much of embroidery technique. So why the fascination? I guess they demonstrate the triumph of persistence over common sense.

In November, 2020, the pandemic seemed like it would never end. It was the perfect time to start a mega-stitch! My goal was to finish Mardi Gras for this year’s Fat Tuesday. With Easter late this year, I just made it. So, now I can emerge, yawning and cranky, from my stitching cave, and the pandemic is over, yes?



Easter eggs and bunnies from our Months-of-the-Year Sampler. Stitched by Janet

The Monochrome Challenge

Theresa first proposed the Monochrome Challenge last September. The idea is that each guild members will stitch a 5" by 7" piece and mount it on a dollar-store canvas. Each piece should involve only one colour: red, yellow, orange, green, blue or purple. That's the only restriction! The design can be horizontal or vertical, counted work or free-style, pictorial or abstract. Beads, ribbons, and other embellishments are all welcome. Of course, some of our members are keen, and have already produced more than one piece to contribute! At last count – halfway through the stitching year -- there were 17 pieces finished or nearly finished. In June, Ros will take on the greater challenge: fitting all the contributions together into one amazing display.



Theresa's comments on stitching her three pieces:

I have enjoyed working on our mono-colour project. My first piece was the pumpkins. Each pumpkin is finished in a different stitch. The second piece was inspired by our talk on landscapes, so this is my underwater landscape. The one I am working on now is my Green Woman. There are lots of little leaves in this one. I think I have used just about every stitch known to man to make a leaf.

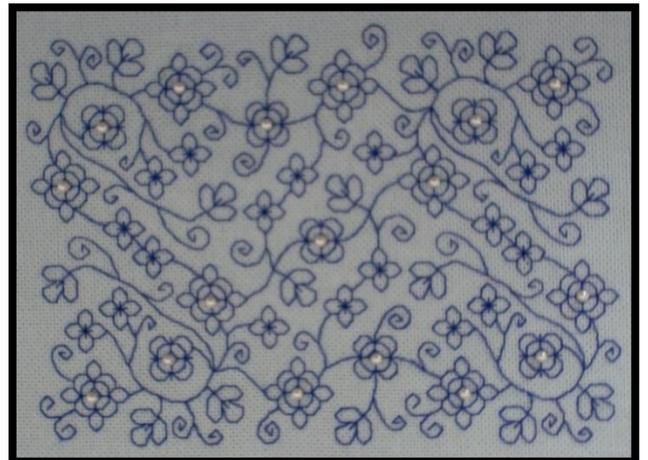


What has made this fun for me is the fact that the pieces are small, only 5" X 7". I can play with a variety of threads and shapes and techniques. It is amazing how many hues there are of one colour and how they can provide contrast and interest.



The Monochrome Challenge might be just the right place to experiment with over-dyed threads. The simplest over-dyed threads involve a single hue; a portion of the skein has been dipped in the dye for a period of time, then a larger portion, then a larger portion, etc. DMC threads numbered 48 to 125 have been created in this way and are priced the same as solid colours. Their more flamboyant (and pricier) cousins involve more than one colour – but, if those multiple colours were all blues, for example, they would still count as monochromatic. Hand-dyed threads can also vary in the spacing of the different hues. In the simplest cases, each colour occurs for the same length of thread, and the colours are always repeated in the same order. But, some threads have almost random splashes of bright and soft colours. Over-dyed threads can be tricky to stitch with, for those changes in colour can come in surprising places. But they can also give a unique and interesting flair to your embroidery.

More Contributions to the Monochrome Challenge

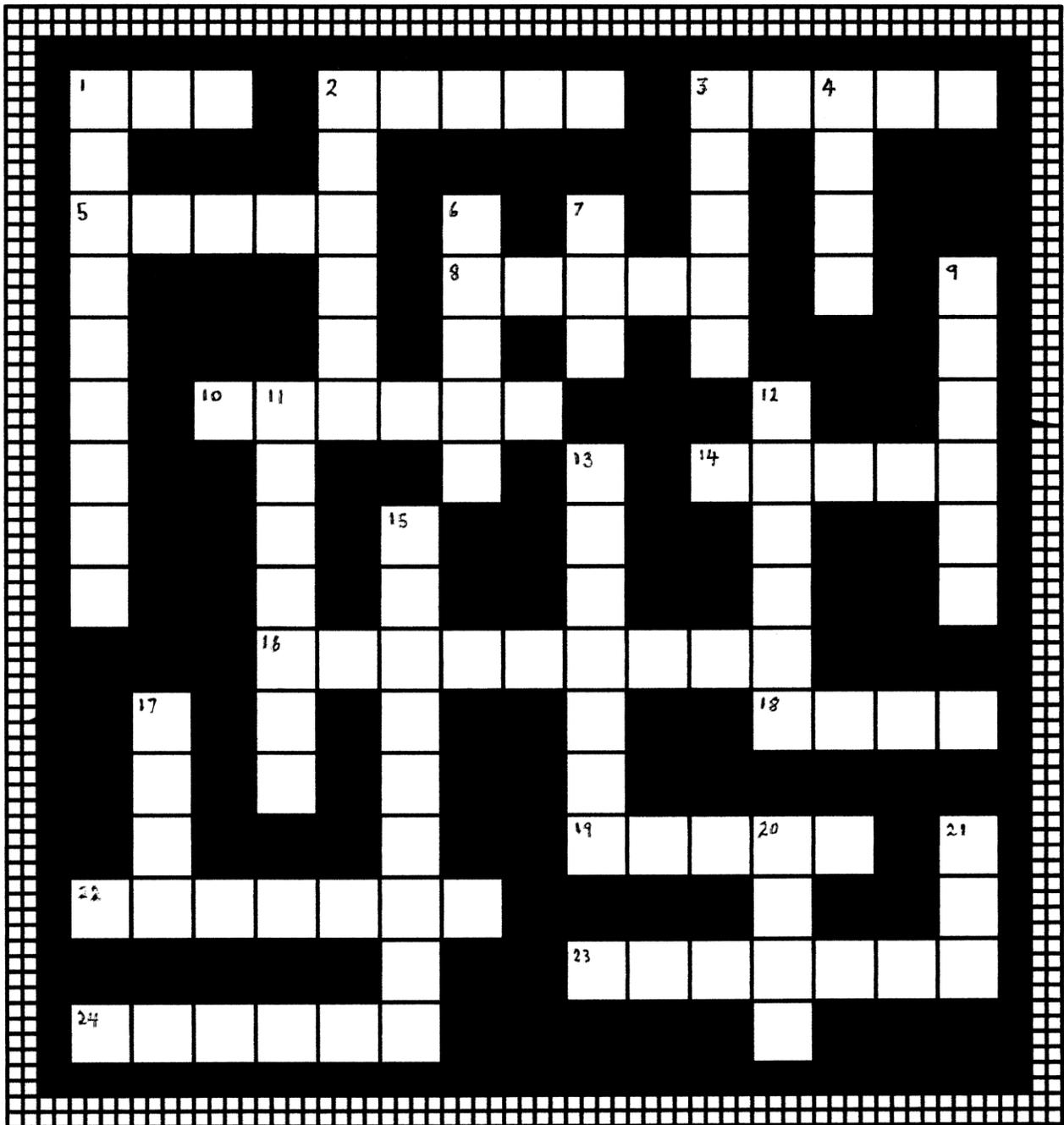


Kristeen's blue shell was taken from a pattern on the F.lli Graziano Facebook page. Dorothyanne's green undersea piece uses feathers as seaweed, and her orange study includes piano wire. Beth M.'s Bluework with Pearls expands on a design she made for the blackwork round robin. Daphne contributed two pieces: "Mr. Zappo" in green blackwork and a study in white..

The Colours Crossword

In this puzzle, all of the solution words describe colours. All of the clues are the DMC numbers for the colours. Where the colour is usually described by a two-word phrase, the second word is given in the clue.

Clues on next page. Answers on Page 16.



Puzzle Clues:

ACROSS

- 1 666 (bright ___)
- 2 415 (___ gray)
- 3 3835
- 5 3821
- 8 732 (___ green)
- 10 906 (___ green)
- 14 351
- 16 321 (___ red)
- 18 3848 (___ green)
- 19 809 (___ blue)
- 22 971
- 23 912 (___ green)
- 24 760

DOWN

- 1 3832
- 2 317 (___ gray)
- 3 3346 (hunter ___)
- 4 3814
- 6 3860
- 7 2
- 9 553
- 11 3341
- 12 989 (___ green)
- 13 371
- 15 892
- 17 no DMC number
- 20 522 (___ green)

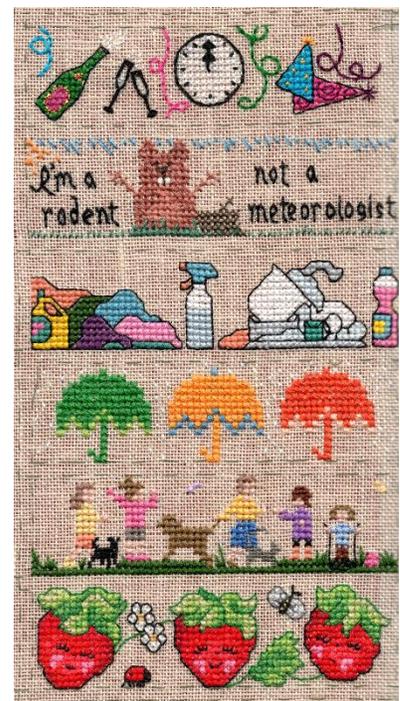
Round Robins



Our robins have been quiet of late, but perhaps spring weather will bring them back. The Cats Collage is almost full – a few small spaces if someone wants to squeeze in a pawprint, a cat face, or a wise saying about felines. Contact Theresa if you have a last-minute idea for it.

The circles piece needs stitchers. Beth M. has agreed to handle it in Lorna's absence, but we haven't had many volunteers of late. It's the one piece that demands surface embroidery, and Spargo's book of ideas travels with it. The Months sampler is growing – January and

October are full, but there is still space on the other months. Contact Leola to arrange a turn on it. If you would like to contribute but lack ideas, you might try visiting our librarian and skimming through some of her many books of patterns. Or, arrange a visit with one of the members known to have a voluminous stash. The sections where several months in a column are now complete are pretty impressive – this one will be a masterpiece when finished!



The UFO Challenge

For stitchers, the initials “UFO” signify an UnFinished Object. Over the years, most of us build up quite a stack of UFO’s. The pandemic – where in-person shopping is limited, workshops and classes verboten, and long days at home the norm – may be just the right time to attack that stack. So, like several of our sister guilds, CGNA has issued the challenge: Choose one of your UFO’s and complete it by June.

It turns out that UFO means different things to different stitchers. I always thought that a UFO was a project you had started but abandoned. Once motivated to pick it up again, you might figure out why you abandoned it. Perhaps there was a mistake that would be nasty to frog, perhaps you were seduced away from it by something new or something with a looming deadline, perhaps you just didn’t like the design or colours as much as you thought you would. If you can identify and redress the problem, you’re on your way to finishing the project.

Gabrielle committed to completing Laura Perin’s “Jewel Box” in mid-December, even though she hadn’t heard about the challenge. She’d started the canvaswork piece years before, but, somehow, it didn’t captivate her. Her analysis: She didn’t enjoy the colours. She ripped out the green, replaced it with purple, and had the whole piece done by January 5th. She might even have another UFO in the works to finish by June.



Gabrielle’s Jewel Box
Above left: as of Dec 11, 2021
Right: finished, Jan 5, 2022



Similarly, I can re-construct the reason why my “Peacock Lady” (Joan Elliott) hit the UFO heap. It’s all done except for some braid and beads and there was no braid in the project bag. Apparently, I ran out, and, by the time I acquired some more, I was into other projects. This spring will be the perfect time to finish it.



Ros's Mask, ready to embroider

Theresa and Ros have pulled out masks that were molded in a workshop with Beth A. several years ago. The masks were then to be embroidered, but that's where they stalled. If the embroidery hasn't even been started, is it still a proper UFO? Well, why not?

Donna also takes a liberal view of what constitutes a UFO. She's committed to finishing her "Garden of Delights" blackwork (Liz Almond), which she has been working on over the last couple of years. Given that it has never really been abandoned, I would have classified the piece as a "WISP" (Work In Slow Progress). But, it certainly is also an UnFinished Object. Go for it, Donna!

Janet has developed a passion for samplers. At our Zoom meeting, she displayed the chart for Teresa Wentzler's "Christmas Sampler", which she has yet to start, an interpretation of UFO that runs perilously close to my husband's. (He believed that every chart I possessed but hadn't stitched was a UFO.) But, she's now decided to commit to finishing two guild-endorsed samplers: the "Garden Gate Sampler" and the "Friendship Sampler".

That brings us to the final point. Some people are embarrassed by their stack of UFO's and regard finishing them as an obligation. But, do you feel obliged to finish reading every book you start, to watch every show you begin, no matter how boring, to its conclusion? UFO's illustrate the changing trends in the field and our own developing tastes and skills. It's fun to sort through them and remember when and why we started them. If seeing them re-kindles one's initial interest, then this may be the time to work on them again. But, if not, there is no shame in discarding them, donating them to a better home, or packing them away to view another day. We're women! We have the right to change our minds.

Colour Crossword Solutions

ACROSS: 1 red 2 pearl 3 grape 5 straw 8 olive 10 parrot 14 coral 16 Christmas 18 teal 19 delft 22 pumpkin 23 emerald 24 salmon
 DOWN: 1 raspberry 2 pewter 3 green 4 aqua 6 cocoa 7 tin 9 violet 11 apricot 12 forest 13 mustard 15 carnation 17 ecru 20 old

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Program: Spring Meetings

DATE	THEME	
Mar 7	Special Guest Presentation (via Zoom) Marie-Renée Otis talks about her work, her inspiration and the embroidering process. http://www.mrotis.com/	
Mar 21	Presentation: “A story of starting small – working with galleries to sell your work. Highlighting the work of Yoko White.”	Dorothyanne
Apr 4	“Create a Card” A presentation on hand-crafting greeting cards Debbie is willing to donate kits to CGNA members ahead of time. Watch your e-mail for details on how and where to pick these up.	Debbie & Tricia
Apr 18	Stitches that begin with the letter “D”	Dorothyanne
May 2	Stitches that begin with the letter “E” (Ermine, Eyelet & Eastern)	Beth M.
May 16	TBA	
June 6	TBA	
June 20	End of year party Picnic at an outdoor venue???	

There must be a special place in heaven for the loved ones of stitchers! They are our chauffeurs, our photographers, our pack animals, and our tech support. They profess to admire our stitching and let us display it all over the house. They accept it when we embroider for hours, but cannot find the time and eyesight to mend a hem or sew on a button. They eat burnt offerings for dinner when we cannot put down our blackwork long enough to cook. Then, they venture into habitats where they feel awkward to buy us even more stitching supplies as gifts. So, thank you to Dave, Heinz, Kathy, Avery, Jim, Alison, Heather, and countless others whose names I do not know, for loving us enough to indulge us in our habit.