



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

President's Message

Do you believe that we're almost halfway through June of 2022 and we're almost halfway through the year 2022? Time is just flying again, as we get ready to meet in-person in-doors. We've already had one in-person meeting at Lake Ontario Park that was very successful despite the iffy weather. And we have a plan to meet in-person at Lake Ontario Park again on June 20th for our Town Hall and Annual General Meeting (AGM) starting at 10 a.m. I hope you can make it. Don't forget your CGNA registration form, cheque or cash, your own picnic lunch and your chair! No rain dances allowed from now till the 20th! To protect our members, we will practice social distancing and wear masks, removing them only to speak. I'll be sending you an email with reminders of all the things you could bring.

As noted under "Guild News", we have a new meeting venue, a change of meeting dates, and a new venue for our Needle Arts Fair. We also have a new Membership Chair, a new Treasurer (thank you ladies), and we need a new Secretary. (I promise we won't bite, in fact, we will welcome you with open arms. Please consider.)

CGNA is like a rising phoenix with lots of possibilities for this amazing, talented guild. On the 20th, we will discuss how we might change or rearrange our meetings to suit us, now 20 years since our

Gilding the Needle

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Summer, 2022

Contents

Advertising	2,9,12
Cook's Corner	13
Guild News	3
Marie-Renee Otis	5
Monochrome Challenge	13
Moroccan Melody	7
President's Message	1
Show 'n' Share	10
Snippets	6,9,12
Sunflower Pins	17
UFO Challenge	14
Upcoming Events	18
Yoko White	8

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beginning. Is what we are doing suitable to our changing needs? Let's keep what's working and rearrange, delete, or change what isn't, remembering that we are a teaching guild.

Remember what you learned from Marie-Renée Otis or Mary Lou Wilson -- and it wasn't a stitch. There are lots of ways to teach. What can we do to make this guild the best there is for both our talented and knowledgeable members as well as our talented newbies (to embroidery)? Put on your thinking caps and bring your ideas to our AGM.

We have the start of a programming team who will be able to work to their strengths. This is a good start. We need others to join them. Please consider if your talents can enhance this team. No one knows it all. If we work together, we can fill in the gaps and have fun at the same time. Are you on board?

As you read through this newsletter you will see some amazing projects that have been completed. Congratulations to all of you who have shared what you have done. It is fabulous! For some of you, I say, **they** are fabulous! Congratulations to all who completed their UFO challenge. I'm still working on mine, but I'm close to finishing, maybe by the 20th.

For those of you who didn't make our June 6th meeting, I have a gift for you from EAC: a 50th Anniversary pin. EAC invites you to participate in a fun and informal challenge by designing your own piece of wearable art, incorporating your pin with the technique of your choice. Embellish at will! Anything goes!! EAC would like you to send a high-quality photo along with your name and chapter to celebrating50@eac-acb before April 1, 2023. Check out the back cover of the latest edition of your Embroidery Canada magazine (Spring 2022) for details about this challenge.

In closing, I wish you all a wonderful summer and look forward to an exciting "new" and "different" 2022-2023. We can do this if we work together and because we are together.

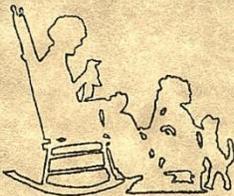
CGNA Administrative Committee 2021 - 22

Executive

President: Donna
Vice-President: Anjali
Past President: Lorna
Secretary: Leola
Treasurer: Lyn M.

Standing Committee Chairs

Program: Ros
Communications: Beth M
Library: Jane
Hospitality: Mary Anne
Membership: Lynn P.
Special Events: vacant



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Guild News

In Memoriam: Linda Burke



CGNA is sad to announce that Linda Burke passed away in Napanee on May 14, 2022, at the age of 87. A charter member of our guild, Linda was an expert in surface embroidery and regularly taught classes in styles such as Jacobean and Montmellick. Her “Elizabethan Cat” class was such a hit that a group of members who joined after Linda retired from guild demanded that the class be repeated. Other members remember being invited to her home with its beautiful English garden, where she taught techniques like sun-dying. We offer our condolences to Linda’s family.

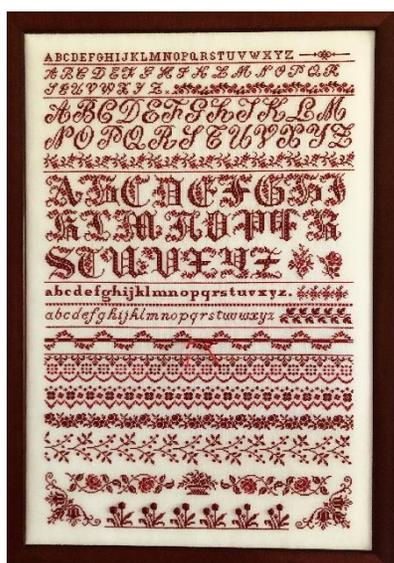


New Member: Our newest member, Lynn P., introduces herself.



A little about me: I was born and raised in Montreal, but moved to Whitby in 1998 for my job. I love living in Ontario. I have lived in Whitby, Etobicoke, Ajax and now Kingston. My love of needlework started when I was quite young, making doll’s clothes and Barbie clothes. The first piece of stitching that I did was a large needlepoint of a geisha. Unfortunately, I did not take the piece with me when I left my ex. My neighbour in Whitby got me hooked on cross-stitch. I couldn’t get enough of it. Then I learned different techniques: Surface embroidery, stumpwork, band samplers, and Brazilian, to name a few. I won prizes for some of my work for my technical skills when I was a member of the Trillium Embroidery Guild in Durham region. I started quilting when I was recovering from breast cancer treatment almost nine years ago. I love quilting as much as stitching.

I decided to join your guild as it’s the best way to meet like-minded people. I hope to eventually meet you all in person.



Our Meetings are A-Changing! Much as we have enjoyed our Monday meetings at Edith Rankin Memorial United Church, with its sunny windows and lake view, it's time for a change. Effective September, 2022, we will be meeting at **St. John's Anglican Church** (40 Church Street, in Portsmouth, opposite the Domino Theatre). Meetings will be on the **second and fourth Tuesdays** of each month, and we will have the hall for the full day. St. John's have space for our library cabinet, will let us use their kitchen, and will be our mailing address.

Executive Positions: A huge thank-you to our two newest members for stepping up to fill vacancies on our executive. Effective immediately, Lynn P. will be our Membership chair. Lyn M. is taking over the Treasurer position.

Having completed two terms, Leola is no longer eligible to be our secretary and we must have a replacement for her, though she has done such a good job that she is a tough act to follow! We also need to firm up the composition of the Hospitality, Program, and Special Events standing committees. Please consider how you might do your part to keep our guild happy and active.

Membership Renewals: This year, we have been asked by EAC to get our renewals in early. That means, Lynn must have your renewal form and payment in June. Stragglers will not get processed until September. In September, EAC's fee increases by \$10. So, please – you can help Lynn in her new job and avoid the fee increase by getting your renewal done in a timely fashion.

Needle Arts Fair:

Yes!! This fall we will have a Needle Arts Fair. We have a new venue: The Royal Canadian Legion Hall at 734 Montreal Street, between the 401 and Quattrocchi's. There is lots of parking.

The fair will be held Sat., Oct. 1, from 10 a.m. to 3 p.m. Admission is \$6.

We have two large halls, one for the Merchant Mall and the other for displays. At the moment, we have 14 vendors, with the majority selling embroidery materials. We hope to add some beads, wool, and other related needlecraft – please make suggestions and Theresa will do the contact work. The displays will include our members' work; after two fallow years, we expect this to be impressive! Our featured stitcher will be Kristeen. A new feature will be a charity drive: We will be selling sunflower lapel pins, with the proceeds going to support the Ukraine. (See sample instructions, page 17.)

The Legion has a kitchen/bar where tea, coffee, sandwiches and cookies will be available for purchase.



Kristeen's specialty is counted-thread work

We need all hands on deck!! Set-up in the display room is scheduled for Sept. 30th. Set-up in the Merchant Mall begins at 8 a.m. on Oct. 1, and tear-down happens after 3 on Oct. 1. Please indicate your availability to Anjali.

Marie – Renée Otis:
Women, Beauty and the Embroidery Process
Presentation to CGNA, March 7, 2022

Trícia



I did not like the Marie-Renée presentation – I LOVED IT! I believe I am not alone in feeling that way as I noticed not a word was spoken by anyone at the end of her presentation. We just sat in awe of her fantastic needlework pieces.

Marie-Renée is such a personable, well rounded, and very established artist. Throughout her life she has participated in and learned many arts including drawing and sketching at the age of six. She joined astronomy clubs, took calligraphy courses, metal workshops, marbling, leather work, felting, woodwork, clay, etc. etc. These mediums and all of the knowledge acquired are creatively combined and infused into her embroidery to produce an individualized, easily recognizable Marie-Renée style.

With her main theme being ‘Woman’ with a capital ‘W’ – Mother Earth, Protector, and Intuitive Being – she is able to show the artistic styles of the many countries she has visited, using the materials gathered along the way. Who would think to use fish leather on their embroidery piece!

Once I had pried myself off the ceiling, I could think of questions I wished I had asked – how long to complete a piece, how many pieces on the go at one time, any UFOs – however, perhaps next time. Yes, there has to be a next time because I want to see more. If you have not yet watched the Marie-Renée Otis presentation to our Guild members, I strongly advise you to do so. She has inspired me to find my own theme and style, to utilize items I have gathered on my past travels and to maintain an embroidery notebook for any ideas, inspiring words, expressions, and titles. Perhaps I have followed enough patterns in my life that I can now venture out, using my own ideas or even just embellish patterns in a unique way.

Marie-Renée’s parting words were inspiring as well, especially for our current times –
‘My real motivation for doing embroidery is to lift my soul and to lift somebody else’s soul, to participate in the beauty of this world.’



We thank Marie-Renée for allowing us to include pictures of her work. Pictures are protected by copyright and may not be reproduced without her permission.

Not only did Marie-Renée Otis give us an articulate and inspiring presentation, but she also donated a stack of greeting cards with printed pictures of various of her pieces, enough so that each of our members could have one. Thank you! Our guild feels privileged to have interacted with such a talented and gracious artist.

Want to know more about Marie-Renée’s knowledge and interests? Be sure to check out her 6-part series, “A Week in the Museum” in your *Embroidery Canada* magazine.

Apart from eliminating the costs associated with hosting a visitor, there are advantages to doing presentations electronically. Tricia commented that it was better than having forty or more women crowding around a table to try to see each individual piece of needlework. “I can expand to full screen, I can rewatch and listen again to the speaker and I am not restricted to the first or third Monday of the month.” Perhaps our newly developed comfort with the virtual presentation will linger even when the masks and social distancing are behind us!

Moroccan Melody

Glenda & Kristeen

Membership has its benefits - just ask Glenda & Kristeen who were simultaneously drawn to this EAC members-only course in October 2021.



Glenda's *Moroccan Melody* in burgundy and blue

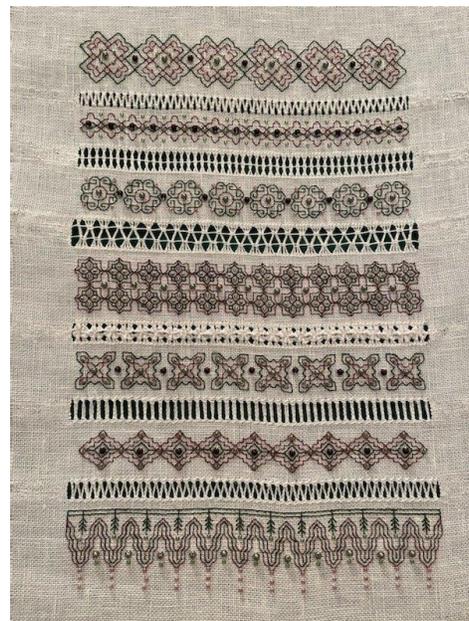
Designed by Kathryn Drummond, this counted thread sampler, called "Moroccan Melody", was inspired by Moroccan tiles. It features bands of blackwork stitchery alternating with bands of drawn work. The course kits included Splendor silk floss and linen fabric. Two different thread counts and colour schemes were available. The rose/green version on 28-count Cashel appealed to Kristeen while Glenda chose the blue/burgundy variant on 32-count Belfast. A multitude of crystal pearls and metallic beads in complimentary colours (428 in total) transform the piece with a sparkling finish. Completed design measurements are 7 inches wide by 11.5 inches high on 28-count fabric and 6 inches wide by 10 inches high on 32-count fabric.

For some of the drawn thread bands, we would have liked more detailed information than the patterns provided. We assumed that they would have standardized names; without such names, we were unable to research them on the internet. In total,

there are 64 threads that are either cut, drawn and/or re-woven.

This three-month course did not include regular lessons with the instructor but guidance from the counsellor/author was available throughout. Flexibility with the end date was granted and very much appreciated by both of us. An evaluation was available at the end of the project. This course is still being offered by EAC (see Page 6 of the Spring 2022 issue of *Embroidery Canada*), but please note that although the photograph shows blue fabric, in actual fact, an off-white linen was included in our kits.

As is so often the case, photos of needlework do not do it justice but here are two anyway so that you can see for yourself. We are both proud and pleased with the result and look forward to the day when we can 'show and share' them with all of you in person!



Kristeen's rose/green version

In Her Own Words: The Embroidered Art of Yoko White

Editor's Note: In February, Dorothyanne proposed a piece on Yoko White for the newsletter; she incorporated material from Yoko into her presentation to CGNA on March 21st. I carefully edited the written material, making all the subjects and verbs agree, adding articles, and eliminating sentence fragments. Then, I realized that my "corrections" had destroyed the charm of the piece that Yoko sent us. So, here it is, back in (primarily) Yoko's own words....

Hi! My name is Yoko. I am an embroidery artist who grew up in Japan, moved to Canada after high school, and finished my education in Canada. And now I live in Nova Scotia with my family for over 20 years. Since I was little girl, I enjoy sewing, knitting, crochet, wood carving, drawing and more. I still do, but when I started to learn about Embroidery I wanted to do more. I wanted to make something pretty in different way than traditional way, sometime no plan, just go with it, or whatever came in my head. Like these Apple head animals. There is something about animals with costumes that make me giggle. These are one of my cute, weird, kawaii pieces. I wanted to make people giggle every time when they see their cute faces with apple costume.



Most of my pieces are made with French Knots now. It is a time-consuming, slow progress but the results are very rewarding. I usually use two strands for my French Knots like this Wisteria tunnel located in the Kawachi Fuji Gardens in Japan. (Size: 9.5" x 14")

When I was working on each knot to create flowers, it was very slow progress. But the longer the time I spend, I felt more calm, I become more and more patient. Especially now the world has changed, struggling to get back to the life we used to have. It is

very difficult, but thinking about what is my next idea and working on new piece helps me to focus.

Because of lockdown, I really appreciate simple beautiful things created by nature, like puddles on the table after the rain, or full bloom of Brown Eye Susan in my garden. I used only one strand for them to create more detail and sharper look. They both measures 4.5" x 3.5".



This is another one, I found it so pretty. I was amazed by pattern created by one of the coldest days in February last year. I wanted to make powerful, strong and pretty piece from these frost on the window. I loved the way the pattern moved and changed to totally different shapes, just like snowflakes are all different.



Latest pieces are for art show called Pre-Shrunk at Argyle Fine Art in Halifax, Nova Scotia. I made five wax stamps/wax seal using color from each cakes. All of the Wax Stamps / Wax Seal are measures 4" x 5", and I used two strands for them.

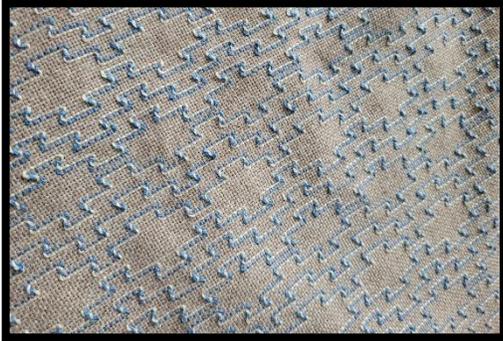
Please visit my instagram @yokowhite_handembroideryart to say hi. To see full body of work visit https://www.flickr.com/photos/yoko_white/



Framing can be expensive, and this can make choosing a frame a fearsome task. Theresa suggests experimenting with a picture of your to-be-framed piece on your computer. Try embedding it in different colours and sizes of borders to simulate mats and frames. You'll go to your framers with clearer ideas of what you want.

Show and Share

Linda: Swedish Weaving



I showed off my start on this throw at our meeting at Lake Ontario Park last September, and now it is finished and fringed! The Swedish weaving pattern is one of Christine Allan's. I have no particular place for this in my home; I just made it because I wanted to!



Beth M: Jacques's View

Whilst searching my stash for patterns for the "Cats" collage, I found this delightful chart, dated 1996, by Barbara & Cheryl, and immediately promoted it to the top of the "urgent" list. It reminds me of New Orleans, for a cat named Jacques looking out at a courtyard with ironwork railings surely resides in the French quarter of that picturesque city. Stitched over-one on 25-ct. Lugana, the piece is just a smidge bigger than 4" by 6". Although there are 76 different DMC colours involved, many of the colours were used in only one part of the design, and the piece stitched up quickly without an excessive number of colour changes. I was particularly pleased at the way the backstitch defined not only the railings but also some of the details, such as the bases of the flowerpots.



Kristeen: Vagonite

This past March, during their March Mini Madness, Virtual Threads (EAC's cyberguild) offered an online course on **Vagonite**, written and taught by Jewel Cousens. Vagonite (pronounced *wagonite*) is a form of Brazilian embroidery that is much like Swedish weaving. The main difference between the two techniques is that in vagonite the stitch goes through the material whereas in Swedish weaving the thread is not pulled through the material.

Vagonite uses two main stitches – split stitch for the outline and running stitch for the pattern. Traditionally, this technique was used mainly for floral patterns but it also works well for simple outlines such as those found with google or in children's colouring books.

I enjoyed being introduced to this new-to-me stitching technique.



Janet: Samplers



Finished and Framed....
TaDa!



Finished and awaiting
framing

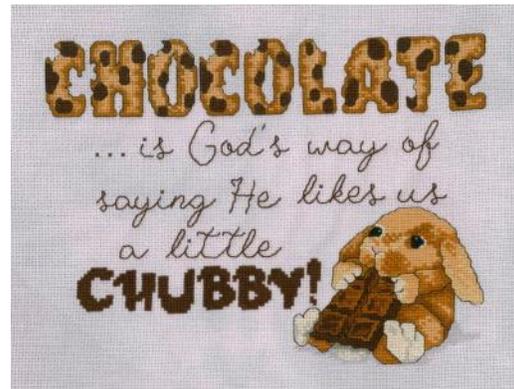


Almost Finished



A new fun work in
progress....an alphabet sampler
in the shape of a teapot

Jo's New Designs



I was one of the teachers at Seminar, where I taught a class was on making these needleworker gnomes. We had a fun two days working on these, and I've already received a finished pic from one of the participants in my class.

I just released a new chart with a saying about chocolate. I LOVE sayings, and am always looking for fun things to turn into a chart!!

Home Gnomes (F-760M) and Chocolate (T016) can be found on my website, if anyone is interested.

Jo is looking for MODEL STITCHERS: "I have a couple of stitchers who are going in for surgery and can't complete projects. The projects are looking for new homes – and one is for a magazine. I always have projects coming up, so I'm always looking for stitchers. We can't afford to pay cash to our model stitchers, but we give them an equivalent credit to spend on our site. Contact me at x-stitch@xs-and-ohs.com for more info."



The DMC Tongue-Twister

How many skeins could a skilled stitcher stitch, if a skilled stitcher could stitch skeins?

The Monochrome Challenge

Members continue to complete little pieces for this collage, 23 pieces and counting. Nancy's is the first item we have in purple, her favourite colour. Daphne experimented with blackwork patterns in red. For those who like "search" puzzles, find the cardinal in Elizabeth's red piece. The snowdrops were contributed by Ros, and the gorgeous green foliage piece is Tricia's.



Cook's Corner: Meringues *Theresa (Purity Cookbook)*

4 egg whites
1/4 tsp. cream of tartar
1 cup fruit sugar (also called instant dissolving sugar)
1/2 tsp. vanilla

Preheat oven to 250°F.

Beat egg whites and cream of tartar to form stiff but moist peaks.
Gradually beat in fruit sugar. Beat until very stiff and shiny. Fold in vanilla.

Cover baking sheets with parchment paper. Drop by spoonfuls onto the sheet or use a piping bag. Makes between 12 - 14 generous meringues.

Bake in a preheated 250°F oven for 1 hour. Turn off the heat and leave meringues in the oven with the door ajar until cooled to room temperature.

These freeze well.

The UFO Challenge

Ros:

Learn-a-Stitch: Drawn Thread (2017-2018)

It turns out I am not very fond of doing drawn thread work, so I made a picture of a cat ripping up a play ball. The cut threads, knots and inaccurately unfinished patterns show the battered ball (and how I feel about doing the counting!)



Learn-a-Stitch Whitework (Pulled Thread and Drawn Thread, 2012-2013)

I changed the original leaf pattern to make it smaller (better chance of finishing - only took 10 years!) My dull coloured leaves (pulled thread) are disintegrating in a gutter indicated by a couple of lines of drawn thread.



Left: **Kantha afternoon workshop (2006 – 07)**

Glenda: Beginner Stumpwork

It's been more than a year since I started this EAC course, authored by Sandra Roy, and I have finally finished it! At just 2" wide by 3 1/4" high, the completed design is considerably smaller than it appears on the cover of the course workbook, although a more accurate depiction is on Page 6. (Although EAC have retired the course, it is one of those purchased by our guild and, therefore, available to our members.)

Inspired by Sally's expertly-stitched version, I wanted a Monarch of my own. With its graceful curves and splashes of bold colour, this stumpwork project offered a departure from the counted work I have been enjoying lately. As you can imagine, sourcing some of the materials was a challenge during Covid-19 restrictions. What I wasn't able to buy locally when the shops were open, I acquired through generous donations by other guild members. I was gifted wire for the top leaf and butterfly wings, a bead for its head and rayon thread for the tufts attached to the milkweed seeds. I chose a separate piece of neutral muslin for the raised leaf and both wings. In hindsight, the better choice for me may have been pieces of green and black cotton to minimize the fabric showing through along the edges of these pieces and make cutting them out much easier. This lesson came hard as I accidentally cut into the buttonhole stitching on the raised leaf and had to create a replacement. It may also be time to do my homework and invest in a good pair of embroidery scissors, an important tool for this stitching style.



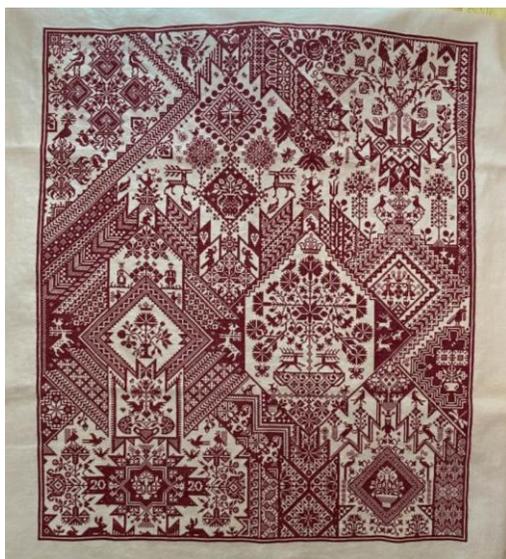
Another challenge was working the light pink bullion knots in the milkweed flowers. I found myself wishing for either one of two things - an articulated embroidery frame or a third hand, neither of which I have. After a long pause to work on another project, I returned to this piece, determined to finish it. As they say - better late than never!

Kristeen: Waves of Lavender

Waves of Lavender was an online hardanger/bargello course designed by *Heartfelt Designs* (Carol Storie). It was originally offered by EAC Seminar 2021 as an in-person course. When the seminar switched to online courses, Donna and I decided to participate. Donna finished her project some time ago. I decided it would be my UFO challenge to finish it this year.



Kristeen: Pandemic



I started **Pandemic**, designed by Jools Line of **Long Dog Samplers**, shortly after it was released as a free pattern (for one week). **Pandemic** was originally designed for Long Dog Samplers' 25th anniversary, but it was released early for the COVID pandemic.

I used 16 skeins of Anchor 44.

Although it is a large cross stitch and although it was put away sometimes so I could fit in other projects with deadlines, I never really tired of stitching it. I'm finally finished stitching and have sent it to the framers.

Beth M: Cirque des Carreaux

Like most of my cross-stitching friends, I am a fan of the designs of Tracy Horner (**Ink Circles**). One of her most popular series of designs was the "Cirques" (Cercles, Coeurs, Triangles and Carreaux). Several years ago, I saw my friend Bonnie stitching "Carreaux" on white opalescent Lugana with a strongly coloured variegated thread, and I determined to do the same. My thread, by Carrie's Creations, was called "Berry Swirl". Alas, much as I loved the colours, there were two



problems with the thread. First, the colour variation was so extreme that I felt the intricacies of the motifs were lost; my eye followed the colours, not the shapes. Secondly, the thread is not colourfast; because I intended the piece as a cushion cover, it needed to be washable. And so, into the mighty UFO pile it went.

The CGNA challenge encouraged me to re-consider it. I stopped "conserving" thread and snipped lengths so as to get the colours I wanted in each motif. The process generated a pile of orts, which I dumped into a glass of water. When I laid the soaked orts on paper towels, there was no bleeding to speak of! I guess "Not Color Fast" protects the manufacturer if the dyes do run, but doesn't necessarily mean they **will** run – one has to do the test oneself. So, my UFO has graduated to FUPPIE status (a finished unfinished piece); I need to get backing material and stuffing to finish it as a cushion for the bed. Did I hear someone say "before Oct. 1, please"?

Instructions for Sunflower Pins

Elizabeth



Supplies:

3" square of blue craft felt

yellow floss or #8 perle cotton (e.g., DMC 444)

dark brown embroidery floss and/or beads

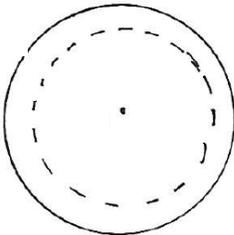
white and blue sewing thread

One 1-3/8" template circle (no smaller as pin is 1" long) and one template circle 1/8" smaller

One 1-3/8" circle cut from sturdy cardboard

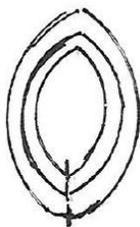
Instructions:

1.

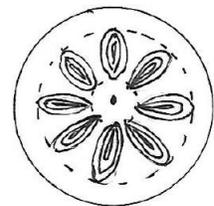


Place 1 3/8" template on half of the piece of felt and with a light-coloured pen or pencil draw a circle. Pencil marked side is the back of your work. Put the smaller template in the centre of the circle and baste around the circle. Basting stitches will show on the front of work. Mark the centre of the circle.

2.



Using yellow thread, bring your needle up at least 1/4" from centre mark. Make your first daisy stitch, bringing your needle back up at the basted line. To fill in the daisy stitch make two more daisy stitches inside the first daisy stitch.

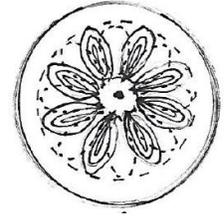


Start second daisy stitch 1/8" from first stitch, repeat around until you have made 8, 3-part daisy stitches.

3. Start the second row of daisy stitches between the first row of stitches

4. Fill in centre with French knots, colonial knots, and/or beads.

When complete remove basting stitches.



Finishing:

Method 1. Cut out felt circle about 1/4" outside pencil line. Baste around cut edge of circle. Place cardboard circle in centre of felt and pull the basting stitches tight. Centre the flower in place and fasten felt securely. Cut second circle of felt slightly smaller than 1 3/8" and whipstitch it on the back. Sew pin in place.

Method 2. Place a second piece of felt on your finished flower and cut out the two pieces on the pencil line. Cut 1/8" off from around the 1 3/8" cardboard circle. Completely cover the two pieces of felt with glue. Place the cardboard circle in the centre of one piece of felt and cover with the second piece. Press tightly all over and around the edges. Sew on pin.

PLEASE NOTE: This is only a suggested idea for making a sunflower pin. There are many ways to make one, all of them acceptable. The important thing is that we have a selection of pins available for visitors to our Needle Arts Fair to encourage them to donate to the Ukrainian Relief Fund.



Ros made her pins from scraps of yellow wool cut with a fringed edge. She added needlefelted brown wool centres, and studded the centres with beads.

Upcoming Events

Tues., June 21 (3-4:30). **A Fanciful Feather.** A free online beading course taught by EAC/ACB indigenous teacher Naomi Smith, available through Michaels'. Info and registration at:

<https://canada.michaels.com/en/onlineclasses#id=a-fanciful-feather-project-for-indigenous-peoples-day-designed-and-created-by-indigenous-artist-n>

Sat., July 23 (10-4). **"Stitch in Time"** at Glengarry Pioneer Museum, Dunvegan, ON

Spinning, weaving, cross stitch, rug hooking, quilting, rug braiding, Bunka, knitting, crochet, drop spindle competition, children's activities, clothing and professional costuming, etc.

Sat., July 30. **World Embroidery Day.** The Royal School of Needlework are initiating their "Sip & Stitch" fundraiser. Themes, ideas, design templates, etc. at royal-needlework.org.uk

Sat., Sept. 17 (10-5) & Sun., Sept. 18 (1-4). **Embroidery Exhibition** by Lakeshore Creative Stitchery Guild, celebrating their 50th anniversary. Free admission. Stewart Hall, 176 Lakeshore Rd., Pointe Claire. (No vendors)