



President's Message

And I thought last year was a fast summer! Did we have a summer this year? Between the scorching temperatures, smoke from wildfires, all that rain, and now more extremely humid temperatures, I hardly remember the two or maybe three weeks of perfect weather; in August, I think it was. Gardening was challenging. However, it was nice to see the flowers blooming despite the harshness of the weather. And now I can hardly wait for real fall temperatures and colours!

As we start a brand-new stitching season, we are settled in our new home. Later in this newsletter, you will read about the end of our Perfectly Imperfect Year last season. And looking forward, once again, your Program committee has been busy over the summer and has something familiar and something new, given with help from members like you.

This fall we will be stitching a Crazy Quilt with lots of beautiful surface embroidery stitches – the stitches will be new and refreshers. Don't know how to make a Crazy block? No problem, we'll show you how to do that too. Your fall edition of Embroidery Canada is chock full of different examples of

Gilding the Needle

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Contents

President's Message	1
In Memoriam: Daphne	2
End of Perfect Year	3
Me, You, and Us	4
CGNA Constitution	5
June Show 'n' Share	6
Theresa (Honorary Member)	7
Introducing Diane R.	8
Quilts Kingston	9
CGNA at Quilts Kingston	11
Which Project Next?	12
What's New?	13
Summer for Stitchers	14
Fall/Winter Programme	16
Events Calendar	18

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how you might stitch on your Crazy “block” or “heart” or “tool kit” or “whatever your imagination brings to you”. This is sure to be a member pleaser.

And later in the fall, Lorna Rae is returning to give us a Gold Workshop using many of the gold work threads from the late Shirley White. (Many thanks, Shirley.) This will be lots of fun too.

And don’t forget about our focus groups in the afternoon. The word is “sampler”. Beth M has found an interesting one, or you can pick one you’ve been dreaming about making.

We have decided not to hold a Needle Arts Fair in the fall of 2023. We do need to start thinking about when we



might hold one in 2024. Planning will need to begin in January 2024.

Consider what you can do to help make this a reality.

Talk about a new Covid variant has begun. Let’s hope it disappears or at least won’t cause issues this year. Masks will be optional and will be always welcome. We want everyone to stay healthy.

Here’s to another year of stitching with friends! As always, we need your ideas. When you come up with one, be sure to share with your Executive so we can all enjoy it!

Let’s go stitch!

Donna

In Memoriam: Daphne Hawkins



CGNA is sad to announce that Daphne Hawkins passed away last June. Daphne was always keen to try a new project or a new technique, and was characteristically the first one to finish a class project. Her forte was counted work. Although she created many small pieces that had a practical place in her home, she was most proud of her Mediterranean House, a blackwork piece stitched on 32-ct. linen.



CGNA Administrative Committee 2022 - 23

Executive

President: Donna

Vice-President: Anjali

Past President: -

Secretary: Kristeen/ Beth A.

Treasurer: Lynn M.

Standing Committee Chairs

Program:

Katherine/Elizabeth/Susanne

Communications: Beth M

Library: Beth M.

Hospitality:

Nancy/Janet/Francine

Membership: Lynn P.

Special Events: Anjali/Ellen

The End of a Perfectly Imperfect Year

We've had such an amazing year at CGNA! In September, we were masked and apprehensive, by June we were productive and sociable. We've mounted a fair, stitched in classes, visited with in-person speakers, and tutored each other. We've even shared treats!

Our AGM in June meeting was an opportunity for wrapping up and taking stock.



Donna with Leslie

Since it was our first year in our new home at St. John's Anglican Church in Portsmouth, we've had to make a lot of adjustments. It took time to decide how to configure the room, not to mention the library. The church staff have been exceptionally helpful, so an important item on the AGM agenda was a thank-you to Leslie (church secretary) and to Colin (who sets out our tables and chairs).

Donna also announced that Theresa can't ever really retire from guild – she is our newest honorary member! Please read her story (page 7). We weren't sure if there was supposed to be a formal certificate presented – guess we'll have to ask Theresa. Hmmm.

During the pandemic, the round robins kept us stitching together, but it was time for the last one to leave the nest. The final spaces on the folk-art round robin were filled in by Elizabeth, and Lorna added the binding and backing just in time to display it at Quilts Kingston. The ladies who stitched on it had the opportunity to throw their names in a hat, and a winner was drawn ... drumroll...Elizabeth!! Congratulations, Elizabeth! We know you will find a place of honour in your home for this piece.

We also settled a number of business items at the AGM. The executive positions were established, and, after considerable discussion, we decided to go back to the structure for meetings that we had used pre-pandemic: Business meeting first, followed by Learn-a-Stitch, lunch break, and afternoon activities.



Then, it was party-time! We enjoyed a fascinating presentation by two of our local fibre artists, Linda Coulter and Phillida Hargreaves. Please read Janet's story on page 4. The afternoon concluded with tea and goodies. Hospitality would like to thank Katherine R. for supplying treats at our year end party. The treats were welcomed by all and disappeared very quickly. A perfect ending to our year end.

Me, You, and Us

Linda Coulter and Phillida Hargreaves discuss mounting their collaborative exhibit

Janet



From Linda and Phillida's "Landed" Exhibit:
Four pieces – two from each artist – were grouped together on the basis of colour

After a lovely introduction by Beth Abbott, Phillida Hargreaves and Linda Coulter generously shared their expertise and knowledge on how to put on a show or an exhibition of work.

First and foremost was knowing and trusting the people you are working with and having respect for their judgement and ambition.



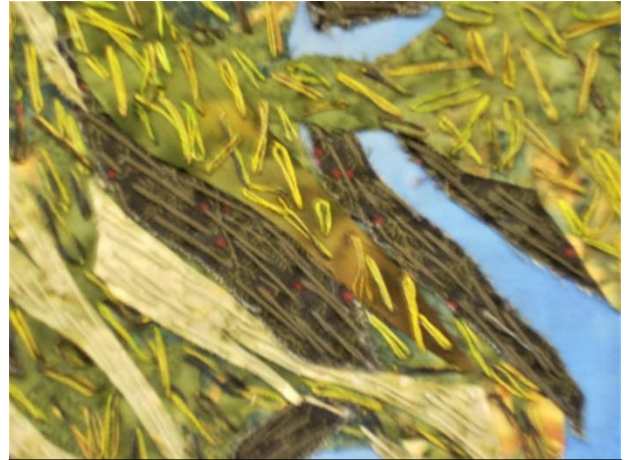
Which of Linda's pieces best complements
Phillida's plant against stone?

The artists then have to decide if their pieces are complementary. If not, can they still work together even if the styles are quite different? Is there a theme or a rhythm to the work that offers a sense of cohesion or should the work be separated into different styles? At this point, it may be wise to ask for another person's opinion to see if the pieces do work together to present a pleasing artistic whole or whether it may be advisable to abandon the project altogether.

If the decision is to carry on with the show, it is time to consider basic logistics. Most venues need to be booked 18 to 24 months in advance. Does the focus and function of the space meet your needs and expectations? How many pieces do you plan to exhibit? Does the space have adequate

lighting or do you need to supply additional lighting? What are the insurance requirements? Does an artist have to be present in the gallery at all times? How and by whom is the publicity handled? And finally, is there a professional curator who has experience in hanging and displaying pieces to their best advantage?

Linda and Phillida shared many words of wisdom with us on how to prepare for and to mount an exhibition of work. However, perhaps what was most illuminating for me was the stunning works of art that these ladies were able to envision and then produce using hand-dyed fabrics, needles and thread. These are pieces of art, which, no matter how often they are looked at and admired, will always reveal another little hidden gem of inspiration and creativity in the colors, the textures and the stitching. Amazing!



A close-up from one of Linda's pieces that shows the detailed stitching

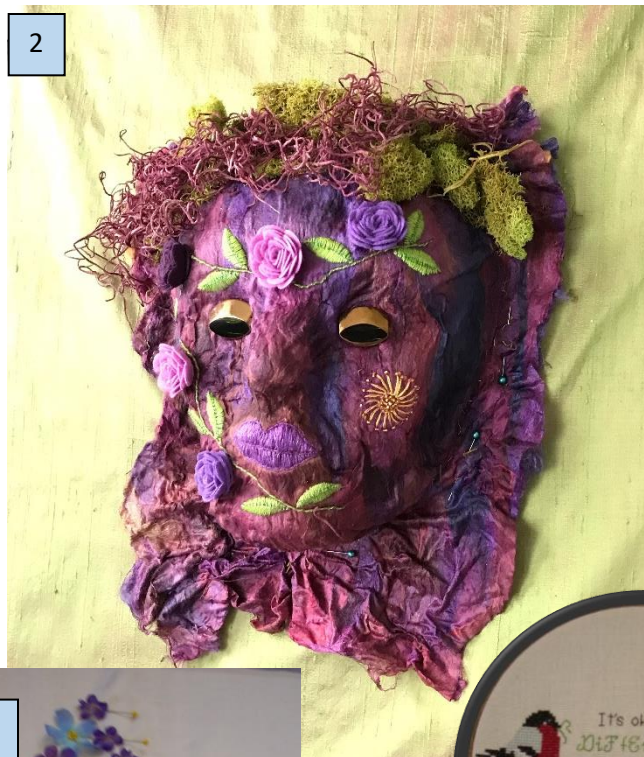
The CGNA Constitution

You all should have received a copy of the 2023 CGNA Constitution, reviewed over the summer by Donna, Anjali, Theresa, and Kristeen. If you haven't received it, contact Donna. Please read and bring any questions, concerns to our business meetings in September. On October 10, we will vote on whether to adopt it. If you can't make the meeting, you can send your vote to Donna via email or mail. This will not be a full Annual General Meeting. You have the opportunity to discuss issues during our September meetings. Let's get your concerns heard and this important document updated! By the way, there are two typos – I wonder if you noticed them!!

Kingston is very fine....

Linen. Yes, Zweigart used to name its evenweave with girls' names—e.g., Valerie, Linda, and Brittney -- and its linens by the names of cities which had important linen mills. Dublin linen has 25 threads per inch, Cashel has 28, Belfast 32, Edinburgh 36, and Newcastle 40. Members of our guild should be pleased that Kingston linen is particularly fine, with 56 threads per inch. (And, if you're wondering who would use such stuff, the answer is Mike Parr, with his Dresden Bud design, available from EAC/ACB).

June Show 'n' Share



1 Lynn's Save the Stitches 2 Jane's silk fusion mask 3 BethA's blue vase 4 Ellen's Silly Bird
5 Janet with hummingbird 6 Diane R's silly bird 7 Theresa with her embellished bee

A Message from Theresa:

Our Newest Honorary Member

I joined the Cataraqui Guild of Needle Arts at the suggestion of a good friend, Mary Ann Dohler. “You’ll like it,” she said. “They are a lovely group of ladies.” That was in January of 2003. We met in the old Girl Guide House on Mowat St.



Mary Ann was right, of course. Although there were many ladies I already knew from quilting and the Cancer Society, there were other ladies from Brockville, the Adolphustown area, and even Picton whom I was meeting for the first time. All were friendly and very helpful to someone with virtually no embroidery skills. Everyone pitched in whether they were on the duty roster to teach, bring treats, set up, vacuum (yes, we had to vacuum the rooms before we left), or put away tables and chairs.



My knowledge of embroidery was the basic stitches most school kids learned—running stitch and lazy daisy. But, through Learn-a-Stitch, afternoon classes and workshops taught by people we brought in for two days of intense learning, my knowledge and skills developed -- along with my stash of supplies and books. Blackwork and painted thread probably were my favourites, but I tried everything that was on offer. My biggest challenge was “The Wave” — so many different threads.

During my 20 years with the guild I held most executive positions. It is the glue that holds this group together and being part of it makes you feel more invested in the guild. The more people who participate the easier it is for everyone. I would say that organizing the Needle Arts Fair was the most satisfying for me—bringing together our craft suppliers and the public who were introduced to all of our talented embroiderers.

Thanks to everyone I’ve worked with along the way. You made it easy to be part of CGNA, to grow in skills and knowledge and great friendships. Please don’t be a stranger in the new chapter of my life as it evolves.

Introducing Diane R.

A lifetime of interest in working with a needle and thread has lead to me becoming a textile-based mixed-media artist who works in both two and three dimensions. I have always preferred to work with recycled or gifted materials.

Embroidery has been of particular interest for as long as I can remember. I decided years ago that I wanted to learn as many stitches as I could, so I got a book..... It's not a path that I've made much progress with on my own. Becoming a guild member will certainly remedy that.

My husband and I are currently working on converting our garage into a studio to host my business, Sentimental Cloth.



Diane's visual poem depicting her father's life

At Sentimental Cloth, I create heirlooms, both two- and three- dimensional, for people. I use fabrics (usually clothing that has a sentimental reason for not being thrown out) bits of jewelry, special buttons...the list is endless...whatever items they have brought to me. It's a very interesting and rewarding job. I hear some incredible stories and get to work with some very unexpected materials. A peek at my website www.sentimentalcloth.com will give you a better idea of the scope of projects that I have undertaken.

When I'm not creating for other people I make Art Dolls and experiment with textile surfacing techniques.

I'm glad to have found myself in the Kingston area. It's a lovely location full of very interesting people.

Quilts Kingston, 2023

Last June, the Kingston Heritage Quilters and the Limestone Quilters combined forces to mount their first post-pandemic quilt show, the first such show in five years. Over 300 quilts were on display, and there were vendors, a boutique selling finished quilted pieces, raffles, and scissor-sharpening.

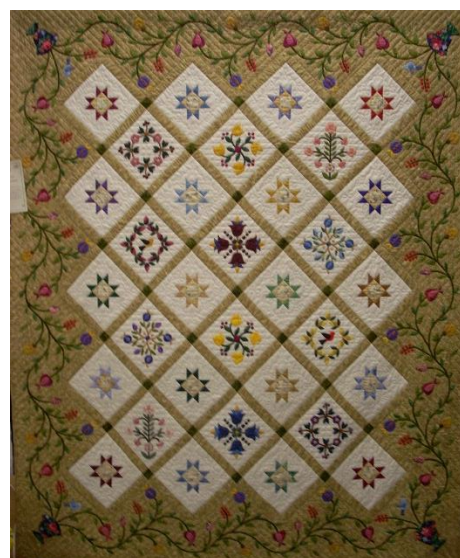
Quilters and embroiderers are surely sisters. Several of our members and friends are members of the quilting community and had their work represented (below and next page). And, surely a highlight for everyone was the Canada Landscape Quilt, a huge collaborative effort by the Kingston Heirloom Quilters that has been over five years in the making. Congratulations to all the quilters for their part in this spectacular show!



Lyn M.'s "Home Again, Home Again" was one of the **seven** pieces she exhibited in the show.



Beth A. was in charge of a whole section of **modern** quilts, including this "Geisha"



Our former member, Simone, took first prize with her "Stars over Baltimore"



Anjali's "Purple Elephants"



"Simplicity" by our former member and silk-ribbon expert, Sally H.



"Continue the Legacy" by our honorary member, Mickie



Francine's "Snow Day" quilt
(inset shows embroidered
detail)



Donna's tote bag took first
prize for Viewer's Choice, small
items category



Ros impressed us with her
wall hanging of irises



The Canada Quilt by the Kingston Heirloom quilters. The enlargement of the Ontario panel shows the amazingly detailed embroidery



One of the last events at the show was the draw for three raffled items. The ears of the CGNA ladies perked up when the name "Avery" was announced as a winner. How many Avery's would have been there? Yes, our Janet's husband won a gorgeous wall-hanging. Interestingly, he remembers it being worked on several years ago at Beth A's stitching retreat in Odessa by Ann Oastler. Congratulations, Avery!

CGNA at Quilts Kingston

The quilters generously gave display space to CGNA, to rug-hookers, and to lace-makers, so we were part of the excitement.

We brought our banner, the round robins, and the sample pieces from last year's classes; then, as our display space expanded, added some show-stoppers: Kristeen's Moroccan Melody (from an



EAC class), Lynn's cross-stitched butterflies, and Susanne's free-style seahorse. We tried to include a range of styles, techniques, and levels of expertise, enough to illustrate what we do and to attract interest. Thank you to everyone who loaned their pieces to the show, and to everyone who took a shift monitoring our table. Judging by the number of visitors who signed up for more information, you were wonderful ambassadors for CGNA!



Which Project(s) Next?

Donna

Where do you get your drive to keep stitching? In the September 8 issue of **Inspirations** (a newsletter out of Australia), they talked about this. As we all know, sometimes the flow of stitch after stitch comes easily, while at other times, “it’s a little – or sometimes, a lot! – harder to find.” The article begins with “Debbie” stopping her feelings of guilt about unfinished work. They are, after all, her hobby. So she has a new mantra: *“This is my hobby and there is no guilt allowed”*. Personally, I think this is a wonderful idea. We’re doing what we do for FUN! There is no room for guilt. If it gets finished, yeah. If not, another day, or week, or year!

Then Debbie went on to share that she likes to have three projects on the go: one large and two smaller. That way, when the smaller project is completed, it gives her a boost that helps motivate her to complete the large project. To get down to three projects, she makes a list of all her current projects noting which ones she wants to finish. Now she has a big picture. From there, she can pick the top three to work on now.

I do something similar. Only my projects are a mix of embroidery, bobbin lace, and quilting. Sometimes I go through periods where one of those categories takes a back seat. And that’s OK. It will reach the top three one day.

What do you do to pick what project or projects you’re going to work on? Are you a “mono stitcher”--work on one project till it’s finished--or do you have more than one going? Let’s share what we do to inspire each other.



What's New? (at least new to Kingston)



Those of us who visit Michael's regularly have noticed a bank of a "new" kind of DMC cotton positioned just to the left of the regular floss and priced at \$1.49 per skein. According to DMC, this cotton is "a matte tapestry thread also known as Retors Mat. The thread is combed and singed by flame to remove fluff and contains 5 inseparable cotton strands made of 100% long fiber cotton. DMC Soft Cotton is available in a 10m/10.9yd skein put-up. This single ply thread is ideal for needlepoint, crewel, hardanger, weaving and more. Matte Cotton is a sturdy, dependable thread, making it a great for braiding and weaving."

Apparently, this product has been around for a long time, but not in the North American market. It is not mercerized, so it has less sheen and is softer than regular floss. You are not supposed to separate the five strands. Perhaps it would be a good substitute for tapestry yarn, useful for those who don't like working with wool? Finally, according to Mary Corbett, it is dry-clean only.

Zweigart may be the "industry standard" for fabrics for counted-work, but they are not without competition. Fabric Flair (www.fabricflair.com) produces a full line of Aida (14-, 16-, and 18-count), evenweaves (28-, 32-, and 36-count), and linens (28-, 32-, 36-, and 40-count). It's the first time I've seen 36-ct. evenweave available.



A fabric printed with a tiny cobweb design
from Fabric Flair's "autumn" collection

Instead of dyeing their fabrics, Fabric Flair print them – the back side will always be plain white. Printing may be environmentally more friendly than dyeing. Different pieces printed with the same pattern will be more like each other than occurs with dyeing, an advantage that encourages designers to create patterns specifically for certain patterns and facilitates stitchers in matching and co-ordinating pieces. The patterns available range from subtle mottling to downright crazy! CGNA members can save shipping costs by getting their Fabric Flair fabrics from Ellen.

Summer for Stitchers

Formal meetings and classes may be suspended in the summer months, but we stitchers stay busy. Some are finishing up and mounting last year's projects; others are assembling materials and getting a head start on next year's projects. And, most of us are enjoying a chance to relax with other stitchers, whether or not any stitching actually is accomplished on these play-dates.



A group of stitchers went shopping at Ellen's house in mid-July; then, on July 31st, Ellen welcomed about a dozen of us, including two of our newest members, to her waterfront home for a guild stitch-in day. It was an amazing setting, and Ellen had it organized with canopies for those of us who are sun-shy and big portable stitching tables. The weather co-operated and we had a lovely relaxing day together.

A couple of weeks later, Elizabeth invited guild members to her home. Although the weather was a bit more chancey, we did enjoy some time out on the grounds of her "estate", ruled by a heron (see front page photo). Astonishingly, most of us made some progress on our stitching projects!

A huge thank you to Ellen and Elizabeth for hosting these events!!!




At Elizabeth's stitch-in, Diane R. was piecing scraps of denim together to be part of a whole "denim room".

Members have also been meeting informally in small groups. Francine and Nancy brought their fabric and conversion charts to a meeting with Beth M. and Leola, and took advantage of the latter ladies' voluminous collections of fibres to select colours for their samplers.

August 19th was Stitching Day at **Knowledge and Needles** in Brighton -- Ann's first post-pandemic "annual" stitching day. Beth M. and Lynn P. spent so much time chatting with old friends that neither of them put in a single stitch, but they did manage to be polite (i.e., they bought lots of neat stuff).



A good summer, indeed!



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Mystery Floss

Kristeen was gifted with some skeins of regular DMC 6-stranded floss, but there's something odd about them. The labels have little tabs on them. Kristeen is wondering "what these tabs on the labels are for? Do they help with my stitching? If so, how?" If anyone reading this knows, please share your information with us all!



CGNA PROGRAMME, Sept to Dec, 2023

DATE	MORNING LEARN-A-STITCH	AFTERNOON ACTIVITIES
Sept. 12	Stitch Journal ideas Intro to Crazy Quilt	Focus Group – Counted-Thread Samplers Open Stitching
Sept. 26	Stitches for Crazy Quilt (Instructor TBA)	Focus Group – Counted-Thread Samplers Open Stitching
Oct. 10	Stitches for Crazy Quilt (Instructor TBA)	Focus Group – Counted-Thread Samplers Open Stitching
Oct. 24	Goldwork Workshop with guest instructor Lorna Rae	
Nov. 14	Gold workshop - Lorna Rae	Focus Group – Counted-Thread Samplers Open Stitching
Nov. 28	Christmas/Holiday cross stitch	Open Stitching (Christmas, Sampler, UFOs, etc)
Dec. 12	Town Hall Meeting, Holiday Gathering and Guest Presentation	

Learn-a-Stitch: Crazy Quilt



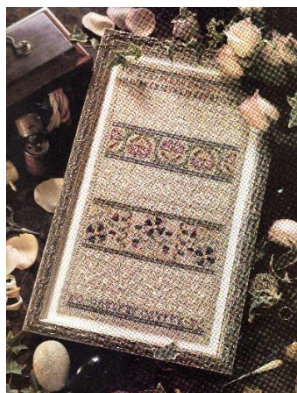
Crazy Quilting was a fashionable type of needlework in Victorian times. Upper-class ladies pieced together scraps of fine fabrics – silks, satins, tulle, etc. – then embellished the piece with embroidery, lace, ribbons, beads and anything else they fancied. Instead of minimizing the seams, seams were accentuated with embroidery. Crazy quilts were intended for display, not warmth, and generally did not have a layer of batting between the front and the back.

Crazy quilting lost popularity for a while, but is enjoying a resurgence amongst quilters and embroiderers. Modern crazy quilts can be used for a variety of household objects – cushions, tea-cozies, placemats, etc. – as well

as for garments, such as vests or jackets. It's an opportunity to use up the bits and pieces one can't bear to part with, to have fun, and to go...well...a little crazy.

Focus Group: Counted-Thread Samplers (Beth M)

Samplers keep cropping up in our CGNA meetings. We've learned about their history from Beth A., seen first-hand Lianne's collection of antique ones, and found interesting new ones in pattern books and online. Sometimes, it is the story behind the sampler that appeals to us; sometimes, it's a pleasing design.



Whilst leafing through our library book, **The Proper Stitch**, Darlene O'Steen's *English Heritage Sampler* (pictured on the left) caught my eye. I'm ready to work more with silk, and this sampler needs only eleven different colours, so it's within budget. It will also give me a chance to use a number of counted-thread stitches that I have limited experience with. Donna is planning to stitch a drawn-thread sampler from Patricia Bage's book (again, we have a copy in the library), and Lyn M. is planning the *Cottage Garden Sampler* by Theresa Wentzler. Hopefully, there will be lots of variety in the projects undertaken and in the skills we bring to them.

I've always liked having a mentor better than taking a class. The idea of the focus group is that we all help each other. It's a chance to commit to a project that one might not have the confidence to tackle alone. I can't wait to see what everyone's going to try!

Goldwork Class (Lorna)

Goldwork has been around for ages, as far back as the 1200's. Historically, it was used to decorate garments and furnishings for clergy and royalty. It was not only gold, other metal threads were used as well. Modern 'goldwork' threads rarely contain gold any more (and are quite expensive if they do!).

We will be exploring the different types of modern goldwork threads and the stitches used to apply them. Firstly, they are not threaded onto a needle and sewn through fabric in the way we use our other threads. They are typically couched down or cut into small pieces and treated as beads.

- Learn ways to transfer a pattern
- Learn about the different types of goldwork threads
- Learn the different stitches to apply the gold thread (couching, chipping, etc.)
- Create a small goldwork project, choice of either a small monogram with floral accents or a small flower arrangement. The techniques will be the same in either mini-project.
- You will be given a silk background with a choice of colours. (5 or 6 colours will be available)



Upcoming Events

Sept. 9 (10 – 5) & Sept. 10 (10 – 4). **Almonte Fibrefest** “Local guilds will demonstrate spinning, knitting, weaving, rug-hooking, lacemaking, smocking, and quilting, while our vendors will be selling finished fibre goods and textile supplies from across the province, including quilt shops and alpaca farms.” Almonte Community Centre (182 Bridge St). Admission: \$8.

Sat., Sept. 16 (10 a.m. to 4 p.m.). **Leeds Grenville Fibre Extravaganza**. “Enjoy opportunities to learn about and explore hand spun and dyed yarns, specialized tools and accessories, knitting, crocheting, spinning, weaving, rug hooking, felting, and more! Explore the offerings of our many creative vendors.” North Grenville Municipal Centre, 285 County Road 44, Kemptville, ON.

Sept 23 & 24 (10 a.m. to 5 p.m.). **Yorkshire Rose Quilters' Guild of Toronto Show**. Presented by the Yorkshire Rose Quilters' Guild. Quilt show and sale. Ellesmere Community Centre, 20 Canadian Road, Toronto, Ont. Show features a lively mix of modern and traditional quilts, Vendors’ market, Tea room. Members’ Boutique, Special draw for a Baby Lock Jazz II. Admission: \$10. For more information, visit: [Show](#)

Sat., Sept. 30. **National Stitch-in-Public Day**. All members of EAC/ACB are encouraged to promote embroidery by stitching in a public venue.

October 28 (10 – 6) & 29 (10 – 4). **Twisted 2023 Quilt Show**. Presented by The Twisted Stitchers Quilt Guild. Audley Recreation Centre, 1955 Audley Road, Ajax, Ont. Admission: \$10. Show features quilt show and sale, Tea Room, Door prizes, Merchants' Mall, Members' Boutique, Silent Auction, and In-Guild Challenge. For more information, visit: <https://www.tsqguild.ca/>

Nov. 10 – 12. **Stitches of our Lives**. Stitching retreat at St. Lawrence College, Kingston. Weekend and day passes available. Goody bag, vendors’ mall, classes. Dinners included. <https://www.stitchesofourlives.com/>

The Last Word....

When we were very young, our mothers would chide us if we loaded our plates with more dessert than we could eat: “Your eyes are bigger than your stomach.” Later, our English teachers made us read Robert Browning: “Ah, but a man’s reach should exceed his grasp.” Now, when you look at your overflowing stash, more projects than you can possibly complete, do you hear your mother’s scolding or the poet’s wisdom?