



Gilding the Needle

the newsletter of

The Cataraqui Guild of Needle Arts

"A few stitches today – an heirloom tomorrow"

We meet on the second and fourth
Tuesdays of the month, at St. John's
Anglican Church in Portsmouth.
Come join us!

President's Message

And I thought that summer flew by quickly. Can you believe that we're at the end of 2023? Fall came and was wonderful. Winter is now knocking at the door. It's too bad we don't have a choice about opening that door!

I hope you've enjoyed your fall stitching as much as I have. The crazy quilting has been fun, the goldwork workshop a joy, my sampler, well, let's say it's been moving slowly. I know many are progressing very well, despite the challenging instructions. Luckily, we have a couple of members who can stitch through any kind of instructions, right Leola and Beth M?

Our bi-weekly meetings have been wonderful, with lots of chatting and learning. What more could we want?

Over the next few months, I do hope you get a chance to visit the 1000 Islands History Museum in Gananoque to see the "From Away" Fibre Arts Exhibit featuring pieces from the Town of Gananoque Civic Collection, the Mississippi Valley Textile Museum, local artisans, and us, the Cataraqui Guild of

Gilding the Needle

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Needle Arts. Many thanks to members who donated their pieces to support this exhibit. It is on until June 2024.

Your Program Committee has more fun adventures for us in the coming winter months. You can read about it further on in these pages. Consider becoming part of this wonderful team and help direct what new techniques we will learn. It's only with the help of everyone that we will continue to flourish.

Be sure to bring your ideas and wants to our Town Hall Meeting on December 12. We need your input.

And lastly, I'd like to wish you and yours a Very Merry Christmas and Happy Holidays. May you have the best New Year ever!

Let's go stitch.

- Donna

A Note from the Editor

This issue was fun to put together – happy surprises kept arriving in my e-mail and I hardly had to write anything! The first treat was Elizabeth V's photo of our one-legged mascot (I think of him as "Hermann"), all decked out for winter. Then, Diane's article rolled in with lovely photos taken by a former member. Because we aren't sharing snacks at morning coffee break any more, I wasn't going to have a Cook's Corner – but decided a recipe for the holiday issue was needed and Francine came through. The new members all introduced themselves. Although the Book Review was "commissioned", Susanne was more thorough than I had really dared to expect; I hope that there will be more such reviews in future issues. And then came the pieces on the Goldwork Workshop – three in all – but different from each other. (The third one is **very** different.) Thank you to everyone who contributed.

- Beth M.

CGNA Administrative Committee 2022 - 23

Executive

President: Donna

Vice-President: Anjali

Past President: -

Secretary: Kristeen/ Beth A.

Treasurer: Lyn M.

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Programme:

Katherine/Elizabeth/Susanne

Communications: Beth M.

Library: Beth M.

Hospitality:

Nancy/Janet/Francine

Membership: Lynn P.

Special Events: Anjali/Ellen

Please Save Saturday June 1, 2024

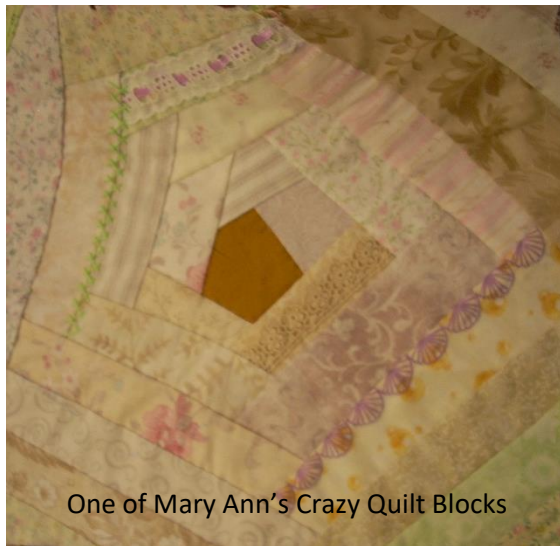
We have been invited to participate in The Lansdowne Textile Festival. Please save the date. Details to follow.

Our New Members

CGNA welcomes four new members!

First, a welcome back to **Kim** after a couple of years' absence. Kim, a familiar face to most of us, has been a keen participant in many classes over the years, and she has also served on CGNA's executive. No surprise that Kim is already fully involved in guild activities as well as continuing a project of her own.

Mary Ann is also a returning member, but from far enough back that I have asked her to introduce herself. She writes:



One of Mary Ann's Crazy Quilt Blocks

I would like to start by thanking everyone who welcomed me back to the group. It is nice to see familiar faces.

In the late 70's, I took heirloom quilting classes (Donna was also in my class). I have now been quilting for over 45 years, still by hand. I belonged to CGNA about 10 years ago, and I had started to use a lot of the things that I learned in my needle art classes in my quilts and wallhangings. When I worked on the Canada Quilt that was in our most recent quilt show, the level of stitches and workmanship involved made me realize that I had much more to learn. Tatting, thread painting, felting

and other needle works were all things incorporated into other pieces, but now I'm rusty, after having been away. The crazy quilt stitches seemed like a good fit to come back.

I look forward to sewing with you all.

Norma is known in the community for her weaving, but is new to our group. She writes:



Detail from one of Norma's woven tapestries

Me and embroidery...when I was at school, I was told my needlework was well below par, and that I should concentrate on the scientific side of the curriculum. Similarly with art. So, I ended up with a career in chemistry. Fast forward 17 years, when I turned my back on that and became a rug weaver, then a tapestry weaver. I would have loved to go back to school and show them what I did with their advice! I still didn't have the nerve to take up anything that required me to wield a

needle though, at least, not one with an eye. No problem with knitting (except that my husband used to say that I wasn't allowed to use bamboo needles because I knit so fast I would set them on fire). Fast forward again to my move to Kingston and the realisation that I needed a summer wardrobe different to the old jeans and tee-shirts that I'd worn in the garden. Out came the sewing machine, and I noticed most of what I made were in plain fabrics, and I thought a bit of embellishment was in order. So I decided it was time to try embroidery again. Friends in the weavers' guild persuaded me I should try CGNA, and so here I am. I've realised that, with encouragement and practice, I will be able to create stitched work that I will be proud to wear, so thank you for the welcome and the inspiration.

Our fourth new member is Karen, who has written an introduction that will resonate with many of our members:

For as long as I can remember, Christmas and birthdays included gifts of embroidery kits or knitting projects. The printed instructions and "Learn- How" books provided the method. Home Economics was part of the high-school curriculum and included sewing and embroidery. My mother did not sew (other than the mending for a husband and four children!), but both my grandmothers and many aunts were accomplished at knitting, crocheting, crewel, tapestry and embroidery.

I joined Kingston Heirloom Quilters in the 1980's and refined my hand-sewing skills in the classes led by Margaret Rhodes and Diane Berry.



Quilting was my hobby as I raised our three children, worked full-time as a teacher, helped my husband in the family business and looked after our home. There were brief lapses in my membership when my personal life took priority. I have served on the executive of Kingston Heirloom Quilters for many years and have participated in quilt shows.

When travelling, I have always enjoyed visiting collections of historical textiles and costumes

and am always amazed at the creativity of those who created decorative pieces as well as basic bed coverings and clothing for the survival of their families.

I'm a "home body". I don't like winter or cold weather and could easily stay inside my warm, cozy home, working away on my needlework projects from the beginning of December until April. Actually, I proved this during Covid! My hobbies suit this type of thinking.

After retiring from teaching in 2016, I decided to learn something new and chose the art of weaving with the Kingston Handloom Weavers and Spinners, with the goal of weaving a bed coverlet. After six enjoyable years of learning, I am ready to begin this challenge. Membership in the Limestone Quilt Guild followed in 2022, and with the Kingston CGNA in 2023.

I was lured to the Embroiderers' group by the idea of learning how to create an embellished Crazy Quilt. Surely these techniques could be applied to woven projects as well! Since September, I've made new friends, learned "correct" techniques for stitches, used their extensive library, attended a Goldwork workshop, started a sampler and made a Christmas ornament!!

The sayings "Great minds think alike", and "Birds of a feather flock together" come to my mind when I think of these needlework-related groups. Many of the women are members of many groups, just like me. We like attention to detail. We have stashes, we don't waste, we create, we're hard-working, we're kind, generous and comforting – just like the quilts, coverlets and creations we dream up.

The members of these groups are my friends. We have different backgrounds and life experiences, but we share the common interest of needle arts. We meet regularly to share our sewing accomplishments (and disasters) and to plan future projects. We have mini-workshops, and, if we can take the time, share lunch and a cup of tea. Then we return home to our varied lives and work away on our needlework projects.



Learn-a-Stitch: Crazy Quilts

This winter's Learn-A-Stitch is Crazy Quilting. Beth A. introduced the topic and explained some techniques for piecing varying fabrics together. She also brought in a mountain of fabric and invited us to snip off scraps of any fabrics we might fancy using in our quilts. Backing material in assorted sizes was provided by the Programme ladies. The resulting pieced quilts are, indeed, crazy in their variety.



Crazy Quilts pieced and ready to embellish.

Top Left: 2 quilt blocks from Donna

Left: Crazy Christmas Quilt from Beth M.

Above: Diane R's denims

Next, the quilts will be embellished. We are learning (or reviewing) stitches suitable for embroidering the seams, and may also add buttons, charms, lace, and ribbons at will. Crazy quilting will continue at guild meetings through the winter months.

Colour Catchers

Our quilting sisters know a thing or two! The gawdy fabrics that are entirely suitable for a crazy quilt sometimes bleed when washed. Donna and Francine recommend "colour catchers" – a product found not only in quilt shops but also with laundry products in regular grocery stores. Colour catchers look like dryer sheets. You toss one in with your washload, and they absorb excess dyes so that your fabric stays pristine.



A finished crazy quilt, embellished and mounted, by Sally Hutson

Crazy Quilt

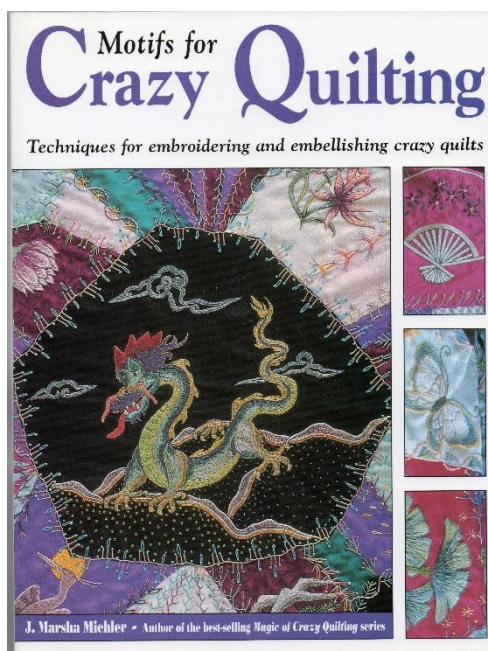
Word Search Puzzle

M	O	T	I	F	L	Y	N	S	H	D
D	S	S	O	L	F	Y	I	C	E	N
A	C	S	S	N	Z	L	A	M	R	E
E	R	O	C	A	K	C	H	A	R	M
R	Q	K	R	O	W	E	C	E	I	P
H	U	C	A	D	S	W	E	S	N	T
T	I	L	P	E	C	A	L	A	G	F
E	L	O	H	N	O	T	T	U	B	E
V	T	T	I	D	Y	E	R	I	O	A
L	A	H	I	B	R	A	I	D	N	T
E	V	A	E	C	U	T	M	O	E	H
V	L	A	Z	Y	D	A	I	S	Y	E
P	D	N	O	B	B	I	R	K	S	R

Can you find the following 32 words in the puzzle? Words may be horizontal, vertical, diagonal, forwards or backwards.

BEAD	LAZY DAISY
BRAID	MEND
BUTTONHOLE	MOTIF
CHAIN	PIECEWORK
CHARM	PLAID
CLOTH	QUILT
CORD	RIBBON
CRAZY	SATIN
CRETAN	SCRAP
CUT	SEAM
FEATHER	SEW
FLOSS	SILK
FLY	THREAD
HERRINGBONE	TIDY
KNOT	TRIM
LACE	VELVET

Solution on Page 9



We thank our former member and friend, Sally Hutson, for donating this book to the library. There is information on various techniques, and lots and lots of line drawings, which can be outlined and embroidered on any areas of a crazy quilt that look too plain. Inspiring!! Who will be the first to sign it out?

Book Review: Four Brazilian Embroidery Books

Susanne

Introduction

Occasionally, one embroidery technique sparks an interest in another, and so it was with me. Having tried my hand at three-dimensional flowers like snow drops and hollyhocks, I wanted to try Brazilian embroidery with its exotic flora and fauna and its shining threads.

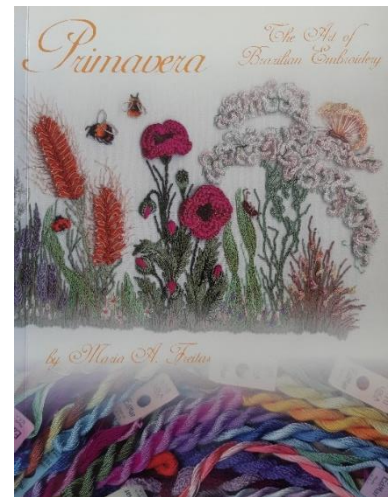
Our ever supportive and encouraging Guild librarian gave me four books which would help me, and asked that I review them – possibly with an eye to redundancy since shelf space is always at a premium.

Well, it makes you think: just what *do* I look for in a book? Pretty pictures on the cover already give an indication of what might be inside, with further direction from a table of contents. Clear stitch instructions, of course, the identification of required materials, and, hopefully, a template that could start one off. Left-handed instructions are a bonus, as are elements that represent varying skill levels. A lot to ask for from one book!

***Primavera The Art of Brazilian Embroidery* by Maria A. Freitas**

This little book is published by the EdMar company, widely known producer of rayon thread and, surprisingly, a company founded by the book's author. Its shiny cover depicts flora and fauna in all their fabulous stitches, the bright colours mirrored by the array of threads at the bottom of the design. This cover draws one in.

The first page lists thread weights, colour numbers, element descriptions and page numbers as well as needle suggestions. There is no advice on fabric but I know from other sources that Trigger cloth and poplin are the preferred choices.



There is no index but the essentials like washing instructions and additional guidelines are on the next page. The colour photos of stitch instructions and the elements to which they apply are a treat for the eyes; helpful hints are located as inserts by the appropriate stitch.

Although the cover portrays a continuous scene, there are instructions with thread weight and colour choice for individual elements which could become a mini-scene, such as the spider or cricket on grasses.

Finally, we are invited to copy the design template for our personal use. I think this is an excellent book both for beginners and more advanced practitioners of this fascinating technique.

J.D.R. Brazilian Embroidery Book 1 by Rita Quick Ferrell

The J.D.R. company has a website where it explains that Book 1 is a teaching kit for beginners with templates available for purchase.

On the cover are twelve individual flower arrangements in 6" hoops - always enticing since a small work will probably, actually, be completed.

The table of contents lists the essential information for navigating the book. Left-handed instructions as well as thread descriptions are provided.

The flowers are not exotic and require fairly basic stitches. Although done in pastel colours, they still shine and are pleasing.

Even without templates one can still create one's own design, although I would purchase templates and threads.

This book is a good source for learning three-dimensional stitching using rayon threads.



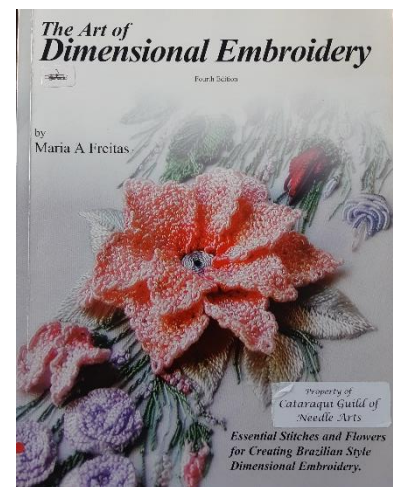
The Art of Dimensional Embroidery Essential Stitches and Flowers for Creating Brazilian Style Dimensional Embroidery by Maria A. Freitas

On the front cover, a large pink flower sits atop a spray of brightly coloured flowers showing the many different stitches used; on the back cover is a flower sampler of nine flowers each in its own stitched frame. Already the projects indicate a choice of simpler to more complicated challenges.

A history of Brazilian embroidery is given in the Preface, then on to Contents. I liked the amiable "Welcome and General Instructions" which describe the management of skeins, give permission to use designs and, through drawings, the types of needles used.

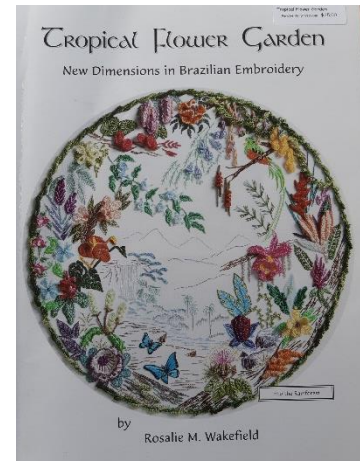
Additional Guidelines essentially describe techniques of stitching, washing instructions, but no fabric suggestions. There are clear drawings with black-and-white photos of the completed stitch. It reminded me of how we saw TV before colour infused images with life.

The forty leaves and flower objects are clearly identified as to their place in the sampler and in another hanging bouquet design. All have thread descriptions with their directions. This clear identification of the elements turns what seems at first a daunting effort into a project one could tackle with confidence.



Tropical Flower Garden New Dimensions in Brazilian Embroidery
by Rosalie M Wakefield

The cover of the book explodes with fabulous flowers, insects, and animals as one is drawn "Into the Rainforest" and "The Enchanted Jungle". I want to open this book! Inside are five other designs featuring individual dimensional flower elements that do not overlap – a good place to begin the embroidery journey.



The table of contents is extensive with directions to practical applications like "Frequently Used Stitches" and their techniques. However, there is no detail about stitch construction, so having a stitch bible would be handy. One would need a good memory to recall 'Hints and Helps' while making stitches, but then, that is what learning has always required.

The amazing index lists all one hundred and fifteen elements in alphabetical order with stitch descriptions and page location of the relevant designs. So clever! This book is a challenge to an adventurous beginner as well as to the more advanced stitcher of this exotic, shiny technique.

Conclusion

It is clear to me, after travelling through these books, that the decision on which book to own also depends in large part on what projects appeal to one. If I had to choose only two, I would keep ***Primavera*** and ***Tropical Flower Garden***. All four are in our library, so if you are interested in starting – or continuing – a journey

Knowledge & Needles
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Ann McDonald
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190 Smith St., Brighton, ON K0K 1H0
Cross Stitch Books, Supplies & Workshops

This year, Ann is open through January, 2024

What's New?

Kristeen found an interesting article about needles on the Lord Libidan website. An intriguing new item is needles with two eyes, one above the other. The idea is that when stitching with two strands of fibre, each strand is threaded into its own eye. This should help keep the strands from tangling with each other. It is likely to be most useful for blending metallic fibres with regular floss or silk. See: <https://lordlibidan.com/double-eye-tapestry-needles-perfect-for-blending-cross-stitch/>

Double-eyed Bohin needles are available in Canada at Traditional Stitches (Alberta) and Stitch-it Central (Ontario).

Cook's Corner – Something to Nibble on whilst Reading

Best Chocolate Banana Bread

Francine

1 cup flour
1/2 cup cocoa powder
2 tsp. baking powder
1/2 tsp. sea salt
1-1/2 cups mashed banana
1 large egg
1/4 cup unsalted butter, melted
1/4 cup canola oil
1 cup light brown sugar
1 tsp. vanilla extract
1 cup semi-sweet chocolate chips, divided
1/2 cup walnuts, chopped

Preheat oven to 350°. Grease a 9" x 5" loaf pan with non-stick baking spray.

In a medium bowl, whisk together flour, cocoa powder, baking powder and salt. Sift and set aside.

In a large bowl, mash bananas with a fork until no large chunks remain. Add butter (slightly cooled), oil, egg, and vanilla. Stir until fully combined. Whisk in brown sugar.

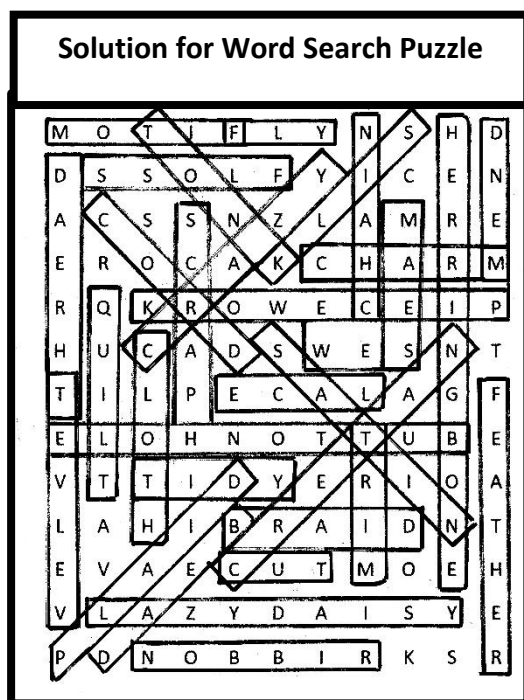
Add dry ingredients to wet ingredients and fold in with a spatula. Be careful not to over-mix.

Stir in 3/4 cup chocolate chips and walnuts.

Transfer batter to the prepared pan. Sprinkle the last 1/4 cup chocolate chips over the top,

Bake 50 – 60 minutes. At 50 minutes, check for doneness with a toothpick, then check every 5 minutes.

Remove to a wire rack and let cool 15 minutes in pan. Run a knife around edges of pan and remove bread. Let cool.



“From Away”

CGNA at the 1000 Islands History Museum

Diane D.

On Tuesday, September 26, mixed into the regular CGNA meeting information, was a discussion of a request by the 1000 Islands History Museum in Gananoque. The museum was setting up a Fibre Arts display and wanted to include our members' work. This would be a seasonal display, running from November 2023 until June 2024. The featured pieces would be from the town of Gananoque Civic Collection, the Mississippi Valley Textile Museum, local artisans and our CGNA members.

The opportunity to have something one or more of our members had created shown in a museum setting had presented itself. WOW!



Diane R's "coat-of-many-colours" sits atop a glass cabinet at the museum, where smaller pieces by Donna, Kristeen, Eileen, Diane D., Ros, and Elizabeth V. are safely on view.

The exhibit theme, "From Away", was chosen by the museum to examine "what material objects that come 'from away' say about their origins and destinations." The museum wished to include examples that "address the changing perspectives in our modern day culture" by influences from afar.

Well, our CGNA members were up to this task. Over the years, Learn-a-Stitch classes and afternoon workshops have covered a wide range of embroidery styles and techniques which originated in Europe, Africa, and Asia. Pieces based on these teachings that were created by our members were just sitting in their owners' homes, on walls or shelves, waiting for their chance to dazzle a new audience.

On November 9th, this opportunity began in an exciting public setting. The Museum issued an invitation to attend the From Away Grand Opening. Lights! Camera! Action!

First, lots of parking at this museum – always welcome. Next, a beautiful riverside setting. This before we had even entered the building. Third, perfect weather as the evening sky was clear and cool. A night to remember.

Joanne van Dreumel, the Executive Director, enthusiastically welcomed all visitors inside. There on the main floor, surrounded by an admiring crowd, were the CGNA pieces. The numerous admirers, ooing and aahing, included a member from the Gananoque Reporter. Lots of cameras and phone cameras flashed happily for their owners. Positive comments were expressed by all. The displays, including pieces of



whitework, blackwork, canvaswork, cross-stitch, surface embroidery and Hapsburg lace, positively glowed from the attention.

Adding to this fibre arts visual extravaganza was a gourmet feast of veggies, buns, meats and cheeses, and a well-stocked wine bar. What a grand opening!

So what more could our museum hosts astound us with? Why, the second floor! Upstairs, the museum has permanent displays of history from the area. You can view some of these on the museum website, 1000isandshistorymuseum.com

To conclude, a big thank you to all the members of our guild who made this exhibit possible. The embroidered pieces on display are gorgeous. Thank you all for completing them to such a high standard and sharing them until June with your admiring public. Thank you to the members who spent their time organizing the pieces and write-ups, and for going to Gananoque to set up the displays. Your eye to detail set the pieces off in the best

light. And thank you to the Museum staff for giving our guild the opportunity to "strut our stuff".

I hope everyone reading this has the opportunity to visit the CGNA displays at the museum. The exhibit is on until June, 2024. However, once the time is up, poof! it will vanish in the night.

Don't miss it.



"From Away" Exhibit Pieces

Top: Kristeen's Hapsburg lace (canvaswork) and map of the River Thames (cross-stitch) remind us of Germany and Great Britain.

Middle: Gabrielle's canvaswork Daffodils and blackwork Domes represent the Netherlands and the Middle East

Bottom: Kristeen's Moroccan Melody (blackwork & drawn thread) and Danish Christmas market (cross-stitch)

Show 'n' Share



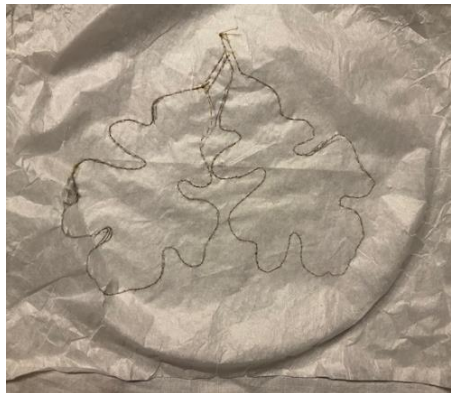
Top: Elizabeth's Silly Bird, Donna's blackwork Florida *Middle:* Kristeen's 103 Diamonds, Marg M's Crazy Collage, Gabrielle's silk fusion mask *Bottom:* Diane R's silk collage, Beth A's Cross-stitch 3 Spinners

Goldwork Workshop

Gabrielle

When the programme committee canvassed the members at a regular meeting to determine if there was any interest in providing a workshop featuring goldwork, I voted with both hands. The idea of learning about a very specialized type of embroidery using a precious metal was both fascinating and daunting. Images of royal vestments, military uniforms and ecclesiastic robes came to mind. Am I really ready to try this? Oh yes! If interest, enthusiasm and a knowledgeable teacher can make this happen, count me in!

The preparation for the class included a choice of design – either a monogram or a floral spray. I opted for something a little different. Inspired on my regular walks by falling leaves, I asked Lorna if I could work on an oak leaf or two. The model of a real leaf provided the outline for my project.



First hurdle – how to transfer a pattern onto black silk. I've never worked on silk before or even tried to reproduce a surface pattern on any black fabric. The tissue paper handout came into play. After outlining the leaf on the paper – in reverse of the final orientation – the paper was anchored on the back of the silk/cotton fabric. Tiny running stitches made with a fine thread and needle recreated the outline of the leaf. Careful removal of the tissue paper and turning the project to show the right side revealed an easy-to-follow pattern for applying the gold "fibre" called purl.



Looking closely at the purl "fibre", one can see that it's really a very finely coiled wire which can be gently expanded and coaxed into soft curves that are then carefully couched into place. Tiny stitches, a bit of patience, and regular, sustained breathing made the application quite straightforward. Such a simple and beautiful effect with just one length of metal thread!



I'm inspired to look for more goldwork patterns to further my interest in goldwork.

I am grateful that, as a guild member, I've been introduced to another embroidery form. I've handled several different types of metal thread and stitched a keepsake beginner project.

Images of Gold(work)



I wasn't too sure about this workshop but goldwork can be so beautiful I thought I would give it a go. I knew Lorna would be an excellent teacher and, of course, she was, with detailed handouts, information, examples and demonstrations. We were led carefully along the first steps of transferring the pattern to the fabric and then doing the long lines on our monograms with the Purl thread. I really enjoyed stretching the Purl gently but I must admit I was very tempted to keep going ... however I didn't!

I did manage to finish the couching with no major problems and the curves are looking quite smooth. Now to tackle the flowers and then the leaves. With Lorna's very clear and complete instructions on the handouts, I think I might actually be able to finish this project. No UFO for me! - *Ros*

Observations on Goldwork

Dave Lawrence

Honourary Member and Theresa's Driver

So, how does an old guy get to spend the day with 20 lovely ladies of indeterminate age? The answer is simple – by the deceit and subterfuge of his wife. He was told that it would be a day of "playing with gold". Now honestly, who could resist that? While admitting that he actually knew very little about embroidery, he was told that he was a smart guy and good at following instructions (that is what 50 years of marriage will do for you). So, accepting the challenge, he said, "Sign me up!"

Now, for a guy whose linguistic skills make him fairly fluent in English but barely manage to get him lunch and a drink in France or Germany, embroidery lessons in English should not pose a problem. Wrong...because embroidery uses a different form of English. Some examples will illustrate.

To an old guy, "couching" involves beer, TV and, well, a couch. Then there is "purl", which sounds very much like "pearl" but has nothing to do with pretty round things from an oyster. It gets worse because there is something called "pearl purl". This is pretty but not round and no oysters involved. Also, there is "bricking" which apparently has nothing to do with mortar and blocks of fired red clay. So while the body and mind were willing, there was a very large, dark cloud of confusion quickly forming on the horizon.

In the end, victory was snatched from the jaws of defeat by three essential things. First was a patient wife (did I mention 50 years of practice?). Then, there was an excellent reference book by the Royal School of Needlework, which has wonderful pictures to explain all the homonyms. Finally, and most important, was an excellent instructor in the person of Lorna Rae. The kit she had prepared was absolutely complete, the complexity of the project was perfect for beginners and the instructions were detailed enough for someone for whom "embroidery" was a second language.

My initial interest in the workshop stemmed from some goldwork that I have on military badges in my collection and from some of the artifacts that I deal with at Fort Henry. By the end of the day I had gained some very basic skills and a huge appreciation for the planning and expertise required to produce the more elaborate and exquisite pieces.

So, great fun...learned a lot...many thanks to Lorna and the CGNA.



Winter Program

December 12: We will be holding a Town Hall Meeting (as required by our constitution). A Town Hall meeting is different from a business meeting – it's a chance for members of the group to raise issues, offer opinions, and get feedback. Ours is not a political group – the executive aren't in it to defend themselves and most would be delighted to step down if someone else thought they could do the job better! So, please think about offering some praise and encouragement as well as bringing up issues that need airing. Some suggestions: What do we want for winter focus groups? Should we have a group session on finishing techniques? Do we want to mount a needlearts fair? What should we offer in next year's program? Who can take on an executive position?

For coffee break, Hospitality is organizing a festive treats exchange. Please bring a half-dozen home-baked treats to share with other members. Leftovers go home with the people who brought goodies.

Then, it's party time!!! Programme have planned a gift exchange game. If you want to participate, please bring a small stitched item, such as a Christmas ornament or bookmark. These will be hidden in paper bags for our game. If you bring one, you will go home with one....but which one?

After lunch (please bring your own), Norma R. will be speaking about her amazing woven tapestries. (Bring your cameras!)

January 9, January 16, February 6, February 13: Crazy quilts will continue as our Learn-A-Stitch activity. We will be learning/reviewing stitches suitable for embellishing our pieced quilts. If you know a stitch that you would be willing to teach, please contact the Programme ladies.

Afternoons will be devoted to focus groups and open stitching. The group stitching samplers will continue, and a new group using surface embroidery to represent the solar system is being planned. Hopefully, discussions in our December Town Hall meeting will motivate and define another group or two. For example, we might have a group stitching one of the EAC/ACB courses that we purchased.

March: Learn-A-Stitch will change to Hardanger. We anticipate a guest session with Mary Lou.

EAC/ACB Speaker Series: Lianne van Leyen on Samplers

On Saturday, January 27th, the speaker in EAC/ACB's series is our own member, Lianne van Leyen. Most of us have seen at least some of Lianne's collection of antique schoolgirl samplers – she's now up to 350 of them! In her talk, Lianne will explore "the significance of antique samplers in understanding the historical role of women and girls in education.... how knowledge and skills were transmitted through needlework in traditional and nontraditional subjects during a time when education was not a right and not universally accessible."

EAC/ACB's speaker series airs via ZOOM at 3 p.m. our time. Sign in to [My EAC/Mon ACB](#) to register for this talk. (Don't delay! It may take a day or two to get everything approved.)