

# Gilding the Needle

*"A few stitches today – an heirloom tomorrow"*

A chapter of the Embroiderers' Association of Canada  
(EAC) eac.ca

## President's Message - Spring

Spring has sprung, and the longer days are so nice.

It is also a Spring of flowers at our guild. Though none are yet blooming in my garden, they are out in full force at our meetings. The Blackwork flowers are gorgeous.

As well, people have been sharing other types on needle art work with flowers. The last trunk show on Far East contained silk flowers, and birds, and so much more. Thank you everyone for sharing.

If you finish your Blackwork piece, please bring it and share. They are all so different. Thank you everyone who has taught a Learn-a-Stitch class so far. I can hardly wait to see what the next sessions have to offer.

Spring is also happening in Belleville. Our guild has been invited to come to their "Spring Fling" on April 16. An e-mail with information has been sent to all. I hope to see you there.

As well, our guild has been invited to share at the Kingston Quilt Show. This year it will be held on June 12, 13 and 14. Please let me know if you are able to volunteer at our display, or have articles to share at our display at this show.

Thank you Linda and Pat for teaching in the afternoons. Both afternoon classes are being well attended. If you did not sign up for one, please bring your UFO's and stay for the afternoon.

Hope everyone has been having a great Spring - I love all these special days - St. Patrick's Day, Chinese New Year, and *hoppy* Easter. This time of year has so much promise. (and chocolate!)

See everyone Monday.

*Diane Dukoff*

Member of Ontario Network of Needle  
workers  
(ONN) onguilds.ca



## Cataraqui Guild of Needle Arts

Member of Embroiderers'  
Association of Canada

meets

1<sup>st</sup> & 3<sup>rd</sup> Mondays

9:30 am — 3:30 pm

at

Edith Rankin Memorial Church Hall

4080 Bath Rd.

Kingston, On

### Volume 13 Issue 3

April, 2015

Advertisers	6,11
Bayeau Taperstry - Theresa Lawrence	9,10
Blackwork Learn-A-Stitch	5
Bobbin Lace - a profile of Dorothy Forrester	7-8
EAC - on line course	6
EAC projects	8
Embroidery Word Search	2
Executive 2014-15	2
Last Meeting of 2014	3
Needle Arts Fair Request	10
President's Message	1
Spring Fling -Belleville	5
Spring Programme	12
Turn Mark Making into De-	13
Trunk Shows Continue	4
Winter afternoon Programmes	11
Winter in Review	13

**2014 -2015  
Executive  
of  
Cataraqui Guild of Needle Arts**

Suite 802  
829 Norwest Road  
Kingston, ON, K7P 2N3

**President**

Diane Dukoff

**Vice Presidents**

Penny Arnott

Sally Fink

Irene Hodge

**Treasurer**

Marg Henshaw

**Secretary**

Tricia Vretteas

**Librarian**Eileen Hanson  
Simone Lynch**Membership**

Ann Claudio

Shirley Peters

**Newsletter Editor**

Elizabeth Vandenberg

**Hospitality**Irene Hodge  
assisted by: Barbara Jackson, Ann Miller, Janet Wagg**Programme**Roslyn Hanes  
Anjali Shayam**Workshop**

Mary Lou Wilson

*A stitcher will make a great mess  
If stitching with undue duress.  
But if calm and serene  
The work will be clean  
And the product a roaring success*

**EMBROIDERY WORK SEARCH**

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

thread	darning
sequins	backstitch
button	shading
fishbone	chain
sharps	cotton
beads	stumpwork
crazy quilt	sampler
lace	antique

## Last Meeting of 2014

The last meeting of the 2014 was, of course, our pot luck luncheon which is always enjoyed by all. This year Theresa organized a great party game to get us all mixing and talking. Everyone certainly had a great time participating.

After lunch Barbara, Ann and Ros gave a talk about their trip to Seminar 2014 in Ottawa. It was interesting to see their finished projects and to learn more about them. Full articles on their seminar adventures can be found in the fall and winter CGNA newsletters. Ros' article is in the fall issue and Ann and Barbara's is in the winter issue.



The food



The game



The seminar

### Trunk Shows Continue

In January our theme truck show was “Painting with Threads”. Maureen Byers is our guild’s most experienced thread painter and she very kindly brought in several of her pieces which were very much appreciated by the group and Theresa and Ros rounded out the display with their beautiful pieces



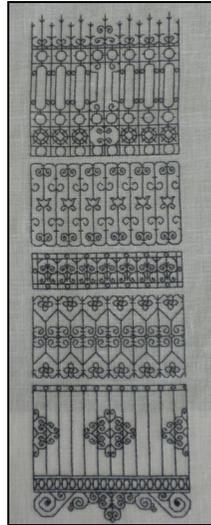
Bobbin and needle lace was the topic of our February trunk show. Please see pages 7 and 8 for Dorothy’s very interesting article.

The Far East (China, Japan, etc.) was the topic for the March trunk show. Several members contributed to the show. There were many lovely items on display and seeing them was made more enjoyable by hearing the interesting history of each piece.



## Blackwork Learn-A-Stitch Programme

*There once was a worker named Black  
Who found she had truly the knack  
To find a pathway  
That made viewers say, "Key,  
This is gorgeous, both front-side and back!"*



Enthusiasm for Blackwork is very high as we learn new stitches at each meeting to add to our projects. New books and web sites are eagerly shared and help and advice is readily available to anyone with a problem.

Can't wait to see the finished projects as no two are going to be alike.

This bodes well for a terrific display of Blackwork at the 2015 Needle Arts Fair.



Members work diligently on their Blackwork projects.

### **SPRING FLING**

We have been invited to help the Quinte Needlearts Guild  
celebrate their 25th Anniversary

April 16, 2015  
from 9:30 - 4:00

St Thomas Anglican Church  
201 Church Street, Belleville

### [RIBBONS & BOWS - EAC Online Course](#)

The project for this course was designed by Carol Storie of Heartfelt Designs. The stitches included were satin stitch; kloster blocks; cable stitch, doves eye filling stitch and hemstitching. Registration opened in September to EAC members. The first lesson was received online through a yahoo group on November 15 with the next two lessons coming in the middle of December and January respectively. The course was scheduled to close February 15.

I think very few EAC members registered - only two stitchers participated in the online discussion. Carol was available to answer our stitching questions and Faith Cormier checked on how we were progressing, encouraged and helped with computer questions.

The course was very well written. However, I do think that possibly it was more a beginner/intermediate level course rather than the beginner level listed.

I enjoyed working on this project. I liked that I could proceed at my own speed but that someone was close at hand if I ran into problems. Although I did not finish the project in the allotted time I would consider registering for another EAC online course.

We paid for this course but I understand EAC will be offering another two free online courses later this year. I encourage you to consider taking some of these courses. There are also several correspondence courses available through EAC that a member can register for at any time. (Please note that a group correspondence course can be a group of "one".)

*Kristeen Krestensen*





**Knit Traders**  
OF KINGSTON

formerly



**COOL-TYME**  
KINGSTON

**NEW NAME -**

***STILL THE KINGSTON AREA'S BEST AND LARGEST  
KNITTING (and more) STORE.***

Visit our new website:

[www.knittraders.com](http://www.knittraders.com)

Join us on Ravelry, Facebook, and Twitter.

725 Gardiners Rd, Kingston ON  
613 384 3951

**CGNA  
MEMBERS**

Receive a  
**10% discount**  
off regular priced merchandise  
when you present this coupon.

## A Profile on Dorothy and her Bobbin Lace



Our guild is indeed fortunate that one of our guild members, Dorothy Forrester, has a passion for Bobbin Lace and she is willing to share her knowledge and information about this beautiful work with the guild.

On a cold winter's day in February, Dorothy brought in numerous books, examples of various types of lace and the pillows used in the process, so we could try our hand to create our own pieces of lace. To begin with she challenged us to figure out the names of different lace samples she had brought in—everything from crochet to Honiton. She talked about the history of lace and showed us how the patterns are formed from paper patterns.

The delicacy of the work and the hours spent to produce just one small piece of lace is amazing. You certainly have to be a very dedicated person to produce such beautiful work.

Dorothy was asked if she would give us some background on how she got started in making lace.

*I first was introduced to lace by my paternal Grandma in Scotland who crocheted well into her nineties for all her family and friends. Her table mats, antimacassars and doilies were all over her house and also in the households of many of the residents of the village of Camelon so I learned to appreciate lace at a very young age. Also, my high school home economics teacher, Mrs. Bartlett, taught me tatting when I was 14. Because I knew how to tat, I was invited to go to the Ottawa Lace Guild where I first saw bobbin lace and fell in love with it. I loved the pillows, the beautiful bobbins, the beads and the lovely lace motifs. If nothing else, I wanted a pillow with bobbins and beads to display in my living room even if I could never learn to do it myself! That was in 1997 and since then I haven't really done any other craft besides bobbin lace, except for a brief interlude to learn hardanger embroidery and some quilting techniques, which I also really enjoyed.*

*I first took bobbin lace lessons from an English lady I met at the Ottawa Lace Guild, Joyce Granger, who had emigrated to Canada after she retired. Joyce and I became great friends and for 13 years until she died 5 years ago, we spent at least one evening a week making bobbin lace at her house, enjoying lace books and ordering patterns from England which we shared. When she moved to a retirement home in her early seventies, we continued to make lace there. I remember climbing over felled trees in Ottawa during the ice storm of January 1998 because I didn't want to miss my lace lesson with Joyce. Another of my lace teachers from the Ottawa guild who also came from England took part of a broken branch from her maple tree to England the next summer and had bobbins carved for us and inscribed with Ice Storm '98 which I still have!*



*As a member of the British Lace Guild, I attended summer school at Ford Castle where we lived and breathed lace almost 24 hours a day for a full week with wonderful teachers and interesting activities. This is also where I first carved my own bobbin on a lathe*

*I have also attended classes at the Lace Guild convention in Sheffield, England, and at a retreat in a convent near Boston with an excellent teacher, Holly Van Sciver, that was sponsored by the New England Lacemakers. One of the guilds I belonged to in Ottawa, the Bytown Lacemakers also brought an excellent lace teacher, Jacquie Tinche from England a number of times to provide us with*

*personalized lessons in a variety of laces. Jacquie has also recently been the president of the English Lace Guild that has more than 3,000 members worldwide. I was also very privileged to meet and learn from Pamela Nottingham, a very well known lacemaker, author and promoter of bobbin lace when she came to Canada in 1998.*



*So what to do next? I am very pleased to have had so much interest in bobbin lace from members of the CGNA and also members of the public at the Needle Arts Fair last fall. I am happy to have been accepted in this guild and I hope to continue to learn and share this wonderful craft with anyone who is interested.*

## **EAC PROJECTS**



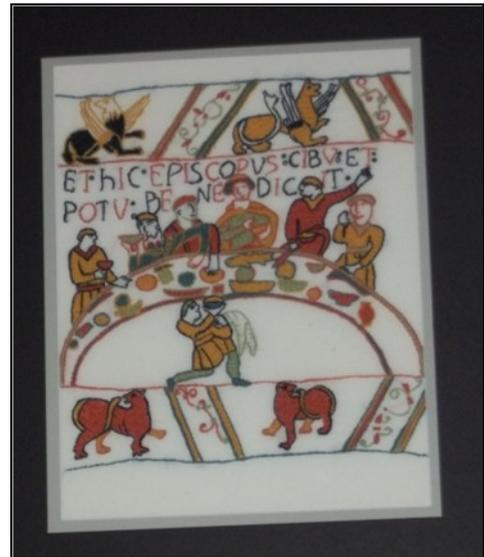
Members participating in the EAC mystery project anxiously awaited part 2 of the project and here is the result. It is shaping up to be a very nice piece of work. Perhaps more members will be encouraged to start the project. It isn't too late!

Two members, Dorothy Forrester and Elizabeth Vandenberg are participating in the EAC fibre art tile exchange. They think it is a great way to stretch your imagination.



## *And here the bishop blesses the food and drink*

My interest in the Bayeux Tapestry started about 20 years ago. We were visiting the town of Battle in East Sussex where the Battle of Hasting took place in 1066. There were lots of images of the Bayeux Tapestry in their introductory video at the Visitor's Centre. A couple of days later I picked up a book about the Bayeux Tapestry in a little second hand book store in Rye. Several years later (now a member of CGNA) I found a book called *The Bayeux Tapestry Embroiderer's Story* by Jan Messent at our Needle Arts Fair and was fascinated by the stitchery used to make the embroidery. In 2010 the guild organized a bus trip to see a replica of the Bayeux Tapestry on display at the Almonte Textile Museum. It had been done by Ray Dugan, a professor of 19<sup>th</sup> century literature from Waterloo University. That is when I first decided that I wanted to make a copy of the part of the tapestry representing the feast held just before the main battle. I looked into getting a kit from the UK but couldn't just find the part I wanted to do. Then we had a magazine sale at one of our CGNA meetings and, low and behold, there was an article, instructions, and the pattern of the exact part I was interested in doing. Now I had to do it!



The Bayeux Tapestry is not a tapestry in the real sense of the word, but an embroidered, graphic novel. It shows pictures of the events leading up to the invasion of England by William, Duke of Normandy; the Battle of Hastings on 14 October 1066; and the defeat of Harold, King of England.

It is believed that William's half-brother, Bishop Odo, had the tapestry commissioned and the work was most likely done in England. It took only a couple of years to design and make the tapestry. Somehow the tapestry seemed to disappear for about 300 hundred years and next showed up on a list of possessions of the Bayeux Cathedral in 1476. It reappeared again in the 1700's. Having read of its near demise on several occasions over the centuries it is amazing that the tapestry still survives—only a couple of feet at the end have completely disappeared. In the 19<sup>th</sup> century there was some restoration work done on the tapestry. The tapestry is now on permanent display in the Musée de la Tapisserie de Bayeux in [Bayeux, Normandy, France](#).

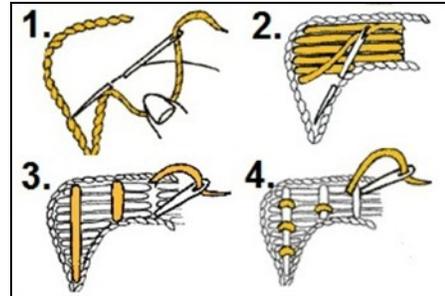
The tapestry itself is approximately 231 feet long and 20 inches wide. It is worked on a plain background of unbleached linen. There are only 8 colours of wool used in the embroidery—terracotta red, blue-green, sage green, buff, full blue, dark green yellow and a very dark blue. The colours were used arbitrarily so that a horse's body and near legs may be blue and his off legs red with hoofs of different colours. A man's hair may be blue or green.

There is a three inch border at the top and bottom of the main scene. In these areas are repeated ornaments in slanting lines; birds and beasts; morals and pictures from Aesop's Fables; rural pursuits like ploughing, harrowing, plants and trees; even Haley's comet which was visible during that time. In the tapestry there are 626 human figures but only four of those are of women. There are 190 horses, 35 dogs, 506 various other animals, 37 ships, 33 buildings

and 37 trees or groups of trees. There are 57 Latin inscriptions that help to tell the story.

There are only three stitches used in the piece—stem stitch, outline stitch and point de Bayeux (laid and couched stitch). The diagram to the right shows how this stitch is made. It is great for covering areas quickly using the least amount of material. It also has a lovely texture to it.

Over the years I have collected articles regarding the Bayeux Tapestry and in one article they spoke of the Leek Embroidery Society who made a replica of the tapestry in 1879. However, it being *Victorian Times*, the ladies in this group decided that they could not have naked bodies in the tapestry so clothed all of the men and the one naked woman that was portrayed in the work. This replica is on display in the Museum in Reading, Berkshire, UK.



In another article I found a group of ladies from Conche, on the north shore of Newfoundland, used the technique and style of the Bayeux tapestry to depict the early history of Newfoundland's French Shore. If you look for Images of the Bayeux Tapestry on the web you will see not only aspects of the original but how other people have made their own "tapestries".

My next adventure in the world of the Bayeux Tapestry is to do my own history. It won't be done tomorrow as a lot of thought and planning are needed for such a project. It differs from a family tree but hopefully will be treasured and passed down to other generations. As my husband and I were both born in the same hospital and attended some of the same schools we have a beginning....*and here we were born.*

## Textiles Around the World

Our Needle Arts Fair, 2015 is coming along nicely. To date we have 20 vendors willing to attend our fair this year. At the last guild meeting I talked about having mannequins on the stage in clothes from various countries. To date we have a dress kilt, an Indian wedding dress and a caftan from Morocco. If you have any clothing that would help round out this display please let me know. What about your wedding dress?

For the *Textiles Around the World* Display, so far we have the following countries represented: India, Panama, Scotland, China, Portugal, Italy, Greece, Native North Americans, Iceland and the Ukraine. If you have any embroideries /textiles that fit into these categories, please let me know so I can connect you with the coordinator for that country. Or if you would like to take on a country, that would be wonderful.

Most of the leg work is done, but we do need people willing to work on the advertising end of things. As we are approaching the beginning of the Spring/Summer quilt shows and other craft events this needs to be in place before the end of April. Remember this is your guild and the money we raise at the fair helps pay the rent.

### Winter - Afternoon Programmes

The first meeting in March was the beginning of new afternoon programmes. Linda Burke will be leading a group making a hosif which will be decorated with multiple surface embroidery stitches using three variations of each.

Pat Caffery will be instructing a “textures” notebook course and of course, those not attending either of these classes are encouraged to stay and sew at a UFO table.



**Knowledge  
& Needles**

[www.knowledgeandneedles.com](http://www.knowledgeandneedles.com)

**Cross Stitch Books,  
Supplies & Workshops**

**Ann McDonald**  
613-475-4843

e-mail: [balych@kos.net](mailto:balych@kos.net)  
190 Smith St., Brighton, ON K0K 1H0

### *Kimat Designs*

**Custom Framing**

Specializing in Heirloom Stitchery

Original Artwork

Unique Mat design

**Kim Mather**

Cross Stitch & Embroidery Supplies  
15 Pine Gate Place, Whitby, ON L1R 2M5

Tel/Fax (905) 666-5996

[kimatdesigns@rogers.com](mailto:kimatdesigns@rogers.com)

**Please note: Knowledge & Needles will be closed  
mid November 2014 - May 2015**

**Cataraqui Guild of Needle Arts  
Spring 2015 Programme**

April 6	AM	Learn-a-stitch: Blackwork <b>Show and Share</b>
	PM	Surface embroidery using stitch variations with Linda Burke “Textures” notebook course with Pat Caffery UFO group
April 20		<b>All day workshop with Beth Abbott “Turn Mark Making into Design for Stitches” (Doodle Stitching) -see page 13</b>
May 4	AM	Learn-a-stitch - Blackwork <b>Show and Share</b>
	PM	Surface embroidery using stitch variations with Linda Burke “Textures” notebook course with Pat Caffery UFO group
May 18		<b>Victoria Day No Meeting</b>
June 1	AM	Learn-a-stitch: Blackwork <b>Show and Share</b>
	PM	Surface embroidery using stitch variations with Linda Burke “Textures” notebook course with Pat Caffery UFO group
June 15	AM	<b>Annual Meeting</b> Stash sale/flea market/freebies
	PM	<b>Potluck Lunch</b> <b>SAQA Presentation by Bethany Garner</b>

## *Turn Mark Making into Design for Stitches*

In the morning, create a design by making marks using doodles/tangles®. This will be with a pen and paper activity. Plan the designs so that you use a variety of shapes and vary the thickness of the lines as well as the shapes so that you get a pleasing design with a variety of values.

In the afternoon, using needle and threads, recreate your design into stitches. Use a variety of stitch techniques on fabric, to emulate the textures and shapes of the pen and paper design. You may use counted thread techniques as well as traditional surface embroidery techniques.

This exercise should reacquaint you with many of the surface embroidery designs that you haven't used for a bit as well as get you thinking about texture, shape and value to create a unified design.

Traditionally this would be done in black and white but there is no reason why you couldn't use any colour you choose.

**Special pen and paper will be provided by the teacher** along with notes and ideas for designs. The teacher will have available many resource books for your use during the day.

**NOTE on Fabric:** You may provide your own fabric, either a counted thread fabric (22 threads per inch or higher - so you can get a lot of detail) or a plain cotton or linen for surface embroidery.

If you don't have fabric available, please let us know well ahead of time and we can provide it.

Participants should bring the following:

Thread - your choice of stranded embroidery thread, #12 and #8 perle cotton, in black or your choice of colour, or even hand painted thread in one or complimentary colour ways. If you wish to bring threads in a variety of diameters, you will have a choice of textural quality.

Stitch reference books - your favourites as well as some with new stitch ideas

Pencil or other fabric marking device to draw the outline of your design - as well, you may wish to create fine lines to follow for some of the stitch shapes.

Hoop, or frame, for a design no larger than 6" - 8" square, if you choose to use one - I found this was helpful.

Embroidery needles to suit the threads you will be using.

Scissors and any other favourite tools.

Your imagination in an expansive mood.

Supply Fee - \$15 (fabric will be extra)

# WINTER IN REVIEW

