

The Edmonton Stitcher

MARCH/APRIL 2021

Box 76027, Southgate Post Office, Edmonton, Alberta T6H 5Y1

<https://www.edmontonneedlecraftguild.org/>



PUBLISHED BY THE EDMONTON NEEDLECRAFT GUILD

The Edmonton Stitcher, newsletter of The Edmonton Needlecraft Guild (ENG) chapter of the Embroiderers' Association of Canada, is published every two months except for July and August.

The Edmonton Needlecraft Guild meetings are held on the second Tuesday of each month at 7:30 pm at Spirit of Hope United Church, 7909-82 Avenue, Edmonton. All are welcome!

The Edmonton Needlecraft Guild encourages the practice and study of the art of embroidery in all its forms. ENG membership provides the benefits of monthly meetings, workshops, guild library, bi-monthly newsletters and membership in the Embroiderers' Association of Canada (EAC).

The objectives of the ENG are:

- To promote cooperation and exchange of ideas among those interested in needlecraft.
- To work as a body wherein those involved in all levels of needlecraft can come together to learn and share their knowledge.
- To work towards developing and maintaining high standards of original design, workmanship and colour in all forms of needlecraft.
- To also encourage young people to participate in the aims and ideals of the Guild.
- To publish a guild newsletter.

2020-2021 EXECUTIVE

OFFICERS:

President: Debbie Bouwmeester-Fasek
Interim President: Catherine Challenger
Vice-President: Lorraine Dielin, Linda McBain-Cuyler
Past President: Catherine Challenger
Treasurer: Lorraine Dielin
Recording Secretary: Gwen Barr
Corresponding Secretary: Stephanie Brand

ELECTED DIRECTORS:

Membership: Gwen Loiselle/Janelle Brooks
Workshops: Darcy Hoover
Programs: D. Paula Banerji/Debbie Bouwmeester-Fasek
Publicity: Linda McBain-Cuyler, Sheila Harper

COMMITTEES:

Library: Donna Ziegler, Adele Mandryk
Newsletter: Christine Wiggett
Advertising: Debbie Bouwmeester-Fasek
Grants: Catherine Challenger, Lorraine Dielin
Exhibits: Jamie Johansen
Fundraising: Laurie Sobie, Debbie Bouwmeester-Fasek
Photography & Social Media: Darcy Hoover/Martha Griffith
Archives: Roberta Rolf
Hostesses: Susan Granger/Dianne Sylvester

SPECIAL COMMITTEES:

Website: Sheila Harper, Linda McBain-Cuyler
FFAA: *Vacant*
Fibre Potpourri: Lorraine Dielin/Linda McBain-Cuyler
Auditors: Armande Jones/Lorraine Dielin

The final date for submissions to the May/June 2021 issue of The Edmonton Stitcher will be April 27th, 2021. Send submissions to cmwiggett@gmail.com
Thank you for your contributions!

Cover art: Beaded Peacock by Gwen L



The Edmonton Needlecraft Guild Location

The name of the church we meet at has changed
it's name. it will now be known as:

**Meetings
by Zoom
6:30 pm
Watch
your email
for the
link
to the
meeting!**

The c
the m
in min
at the
next p
stay ur
sign on
you
meet
call th

leaving
Keep this
ay inside
when the
they will
will be a
or bell if
om the
o please
our help

Our G
like to
the r
stitch
our c
memb
to the church will be open at 6:15 pm. Classes will
start at 6:30 pm. Everyone is welcome to come
and stitch before the meeting.

arp! We
o enable
ff - our
starting
ors and
ne doors

Message from the President

Every time a new edition of The Edmonton Stitcher arrives, and when I fill in the Grant application, I am amazed by how many things our Guild has to offer its members. When I say "our Guild," of course I actually mean the volunteers who make these things possible. Collectively, we spent over 3200 hours during the 2019-20 year volunteering. For most of our members this was a few hours baking or making a Pretty Little Thing. For others, however, it was hundreds of hours because they wear multiple hats.

Each of the jobs we are looking to fill doesn't take too much time on its own, but when nobody volunteers, that job gets added to the plate of someone who is already doing other things for us. I know it can be intimidating to say you'd like to join what appears to be a tightly knit group, but we really are very welcoming to new people and new ideas. So at the next meeting, when we ask for volunteers, don't be afraid to put up your hand.

To our volunteers, I want to say a massive THANK YOU!!!! The Edmonton Needlecraft truly would not exist if it weren't for all you do!

Catherine Challenger

Interim President



Tabby's Roses Quilt by Catherine C

Membership fees m
or Octob

Membership Special

\$50.00

for 2020/2021 only

number
of
e

Y
E
de
der
part
the EAC correspondence courses.

Yearly advertising is invited according to the following guidelines:

- 3 1/2" X 2" 1 issue \$10.00, 5 issues \$35.00
- 3 1/2" X 4" 1 issue \$20.00, 5 issues \$70.00
- 4" X 7" 1 issue \$40.00, 5 issues \$125.00
- Full Page 1 issue \$80.00, 5 issues \$225.00

PROGRAMS 2020-2021

We have some interesting classes scheduled for you that will run from March to June 2021. They will be offered via Zoom on Tuesday evenings. Payments can be made by e-transferred to engtreasurer@gmail.com using the password **course** or by cheque made out to **The Edmonton Needlecraft Guild** and mailed to The Edmonton Needlecraft Guild c/o 1308 Thompson Court NW, Edmonton, AB T6R 3K5. Registration will be confirmed upon receipt of payment. Deadline to register is **March 26th, 2021**. Contact Debbie at d.bouwmeesterfasek@gmail.com with any questions.



Visible Mending with Linda McBain-Cuyler

Dates: April 6, May 4 & June 1, 2021, **1st** Tuesday of the month at 6:30 pm.

Level: Beginner

Cost: \$35.00, includes kit

Visible mending is a way to mend, patch and darn clothing; at the same time, worn clothing is transformed, embellished and made beautiful again. Mending (or darning) has become quite a fashion statement. We will cover several techniques to visibly repair clothing or hide stains. You will be able to give a piece of well-loved clothing new life rather than throwing it out. The focus of the class will be ideas and techniques for working on denim and sweaters with some discussion on the origins and ideas behind the visible mending move-

ment. A small kit will be provided to get you started with samples and you can work on your own garments – the ones in your to-do mending pile.

Embroidered Sheep Portrait with Darcy Hoover

Dates: April 27, May 25, & June 22, 2021, **4th** Tuesday of the month at 6:30 pm.

Level: Beginner

Cost: \$35.00, includes kit

This adorable sheep portrait uses simple embroidery stitches and can be achieved by the beginner stitcher. This sheep will be embroidered over three months.



Bargello Needlebook with Gwen Loiselle

Dates: March 16, April 16, May 18 & June 15, 2021, **3rd** Tuesday of the month at 6:30 pm.

Level: Intermediate/Advanced

Cost: \$55.00, includes kit

Registration for this class is now closed.

Program continued...

ENG Guest Speakers Spring 2021

Thanks to Paula for setting up the next selection of Guest Speakers:

March 9th, 2021 - Janet Scruggs from Kamloops on Fibre Art

April 13th, 2021 - Kathryn Drummond from Winnipeg on Needlework and the Social Media

May 11th, 2021 - Alison Cole from Australia on Goldwork

These guest speakers will join us after the short ENG General Meeting. Everyone is welcome!

Debbie Bouwmeester - Fasek

Stitching Days

We meet on Zoom to visit and stitch and anyone who would like to join us is welcome. To cut down on the emails everyone receives, all Zoom links for the week will be sent in one email the day before the first time we meet.

There will also be time to visit before and after our General meetings. If you would like to request additional stitching times, contact Catherine to book a Zoom meeting, or use your own account and contact Christine to add it to this section of the next newsletter or bulletin.

Wednesday afternoons from 1:00 pm to 3:30 pm:

- March 3rd
- March 17th
- March 31st
- April 7th
- May 5th

Thursday evenings from 6:30 pm to 9:00 pm:

- March 11th
- March 25th
- April 8th

Sunday afternoons from 1:00 pm to 3:30 pm:

- March 14th
- March 28th
- April 11th



Debbie

Never in a million years could I have imagined I would go up to a bank teller
wearing a mask & ask for money!

Spirit of Hope United Church

Library news:

The church had asked us to box up all the library contents as everything is to be stored in a container outside the church. **I want to thank Linda McBain-Cuyler and her husband David and their two children Chloe and Drew for taking on this task!!!** They completed the task in three hours and we are all very grateful to them. Please feel free to reach out and thank them yourself. Some other guild members did offer their time but were concerned about social distancing. As Linda's family all lives together this was not a concern for them. We are all very grateful to this lovely family!

Construction update:

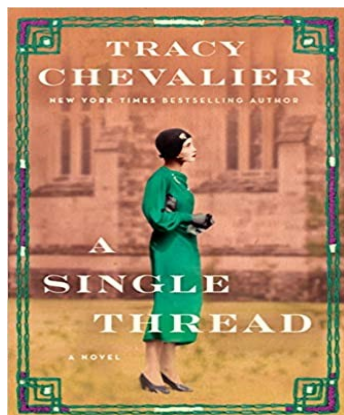
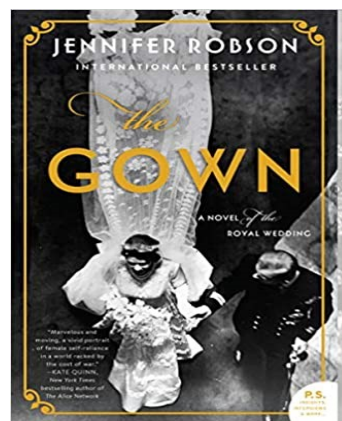
An update on the construction renovation of the Spirit of Hope United Church. You may see the details on the Spirit of Hope United Church website - looking under Renovation Updates. The design Development Phase was from September 2020 to October 2020. the Construction Documentation & Tender Phase is from November 2020 to February 2021. The Spirit of Hope United Church begins there renovation March 8th, 2021 and construction is to be completed at the end of August, 2021. The Architect is REID Architecture and the builder is Chandos. Spirit of Hope's website show all the details you will need to know about the new space. So this is very good news for all of us at the Edmonton Needlecraft Guild. We might just have something to look forward to in September 2021!!!

Debbie

Book Reviews

Two books this time, not embroidery books but novels.

I know some of you have read **THE GOWN by Jennifer Robson** but I would like to recommend it for anyone who hasn't come across it yet. The location is London, England and the time is the early 1950's and Canada present day. Lots of interesting embroidery scenes. I think it would make a good movie too – especially the part where the Queen and Princess Elizabeth (as she was then) visit the embroidery studio.



The second one is **A SINGLE THREAD by Tracey Chevalier**. This novel is set in southern England and takes place in the 1930's. The main character is a single woman – one of the many women whose husbands and fiancés were killed in the First World War. As part of the story she joins an embroidery society who are embroidering kneelers and cushions for Winchester Cathedral, also there are insights into the difficulties single women had in those times. I loved this as I know the location well, I have family living in Southampton and I lived around Winchester and Salisbury in my teens.

Stephanie

The Language of Stitches

By Darcy L Hoover

It's spring 2021 and we're all still stitching alone in our living rooms. It is hard not to feel completely cut off from our former lives. I find it helps to put the act of stitching into a historical context when I can't put it in a current social one.

Our context right now is isolation because of COVID-19. Our stitches speak to that. We might stitch in blue for a new grandson we haven't been able to cuddle yet, or choose to stitch red roses on a gift for a wedding we attended remotely. Those choices tell part of the story. The things we choose to stitch always includes an element of language.

Historically speaking too, stitching has been an unspoken language in a context. But unlike our safe socially distanced stitched communication, what the person with the needle stitched has in times past been risky.

While I've been sitting on the couch stitching and watching Netflix during this COVID-19 year, one of the films I watched was *The Spanish Princess*. It reminded me of the tragic stitching-related story of Margaret Pole.



Margaret Pole had a lot to talk about and took a little more risk in what she communicated in her stitch work. She was, after all, a descendant of the Plantagenets and one of the last surviving members of the house of York whom the Tudors defeated in the War of the Roses to gain the throne of England. Her brother was imprisoned then executed by Henry VII because of his position as rival to the throne. Margaret married into the Tudor family, but still her son was executed by Henry VIII. She was a catholic in what became protestant England under Henry the VIII.

She used her blackwork to reveal her continued catholic faith in newly protestant England and to challenge the legitimacy of the Tudors. Why blackwork? Blackwork was very popular in the court of King Henry VIII, likely because it was brought over from Spain as a concept and popularized by his first wife, Catherine of Aragon. It continued to be popular through to the reign of the next Tudor monarch, Elizabeth I. So blackwork itself, as a form, could have gone unnoticed because it was so common and that might have made it a good means to slip secret messages into everyday items. I'm sure that's what poor Margaret Pole believed.



Unfortunately, someone obviously took a closer look at her handiwork. Margaret's belongings were raided. The raid produced embroidered clothing showing catholic symbols like the Five Wounds of Christ and possibly another item showing the Plantagenet and Tudor coats of arms joined together. Her outspoken handiwork got her locked up in the Tower of London and sentenced to death. Hers was one of the bloodiest executions that ever took place at the Tower of London. Accounts vary, either she refused to lay her head on the block or the executioner was incompetent, but it was not a smooth execution. For the crime of stitching what she couldn't have spoken aloud.

That's a big tragedy from small stitches. This sort of context makes staying home and stitching flowers that communicate my longing to return to my lovely pre-COVID-19 trips across Alberta seem like less of a big deal.



The ENG 2021 Exhibit - *The Language of Stitches*

How do we use our needles and threads to communicate to and with others? How do our stitches speak for us? What are the stories our stitches tell? Our members answer these questions and create a dialogue with pieces expressing their unique and personal language of stitching.

The exhibit will run from March 1st to 31st 2021, at the Focus on Fibre Studio (9534 87 St NW) Edmonton, on the following days: Tuesday, Wednesday and Thursday 10:00 am to 4:00 pm. Friday 2:00 pm to 7:00 pm. Saturday 11:00 am to 3:00 pm.

A selection of photographs from the exhibit will be viewable on our website and social media.

Thank you to our members who have submitted pieces for this exhibit. For drop off and pick up of artwork, you will be contacted by Jamie at jamieobviously@gmail.com.

While you are there, you will also be able to see ACUA's Threads That Connect exhibition of Ukrainian embroidery and textiles.

Jamie

April Showers Bring Stitching Hours

Every year The Edmonton Needlecraft Guild and the Calgary Guild of Needle and Fibre Arts alternate in hosting Fibre Potpourri, a stitching weekend at Red Deer College. Edmonton was scheduled to host in 2020 but due to the pandemic, the weekend was postponed until 2021. Sadly, our event has been postponed one more year, until 2022. We miss our in-person meetings, workshops and fun weekends of gathering.

The Edmonton Needlecraft Guild has fantastic news! We are planning a virtual retreat weekend to gather all stitchers who are fed-up with stitching by themselves. You will be able to **Gather on Zoom & Stitch** at the **Virtual Spring Fling Stitching Retreat** on **April 24th & 25th**. All stitchers are welcome to attend.

You deserve a Spring Fling!

The two days will be filled with a variety of scheduled programming but your participation is very flexible.

- Attend for one or two days.
- Come and go. Drop in. Stay all day.
- Take part in the Mini Mystery Projects or work on your own stitching.

What to expect:

- Scheduled activity mostly during the day, however, stitching will continue into the evening.
- Mystery Mini Projects with materials most stitchers already own. Supply lists for each mystery project will be provided before the day. Follow up email instructions will be sent after the event.
- Demonstrations
- Guest Speakers
- Show and Tell
- Free Stitching and Visiting Time

Register on-line and pay by e-transfer or mail. Information on how to register can be found on the registration form. If you have other questions email virtuallspringfling@gmail.com.

Virtual Stitching Retreat Registration

Mini Projects * Guest Speakers * Stitching & Social Time * Demos



Hosted by The Edmonton Needlecraft Guild on Zoom

April 24 & 25, 2021

9:00 am - until you drop!



To Register:

1. Fill out the registration form online (Form: <https://forms.gle/hirnZMe4sqTS1pT98>)
2. Instructions will be sent for e-transfer or mailed cheque payment.
3. Remit your payment. You're registered!

Name	
Email	
Phone number	
Registration Fee:	<i>Please select one</i>
One day	<input type="checkbox"/> Saturday \$15.00 <input type="checkbox"/> Sunday \$15.00
Two days	<input type="checkbox"/> Both days \$25.00
Payment method <i>Please indicate:</i>	<input type="checkbox"/> E-transfer <input type="checkbox"/> Mail Cheque (payable to The Edmonton Needlecraft Guild): Note: Instructions on how to remit your payment will be automatically sent to you after your form is received.

Registration Deadline: April 22

Cancellation: Registration requires full payment and is non-refundable. ENG reserves the right to cancel event due to low enrollment or other circumstances.

Programming: Programming will mainly occur during the day but you may stay and stitch as long as you wish in the evening.

Contact: virtualspringfling@gmail.com for mail in registration instructions or other questions.

From Functional to an Art Form

by Adeline Panamaroff

Boro stitching is the purely utilitarian peasant version of sashiko. It was used from the 18th century to the end of WWII by the lower class of Japanese as a means to mend and reinforce their garments and futon covers. During this time in Japanese history fabric was very precious and scarce. The lower class did not have access to the cotton fabric that was available to the upper crust. The fabric that farmers and trades workers had available to them was home spun from natural plant fibers, the most common being hemp. While the upper class citizens were allowed to wear bright colours, the commoners were only allowed to wear indigo or brown dyed fabrics. These homespun materials were less durable than stronger cotton and silk so they required more frequent maintenance, especially considering the daily rough wear and tear that the wearers put them through. This led to the need to both reinforce and mend weak areas of fabric in garments with patchwork. No piece of cloth or old clothing is ever discarded. It was kept for patchwork in other articles of clothing or used in other household items such as futon covers or when no longer suitable for patching then for rags for cleaning.

Garments that were mended in this fashion often passed down from one generation to the next if their structural integrity remained functional. These garments tended to become more patches than the original cloth that they held together. While in this day and age where there is a revival to reduce, reuse, and recycle, these garments look very stylish and forward thinking in the philosophy of reusing and repurposing of existing materials, by the end of WWII many Japanese looked at these boro stitched items with disdain because it reminded them of times of depravity and austerity. The end of WWII brought an influx of mass-produced fabrics and fibers that encouraged the Japanese masses to put aside the need to maintain and cherish every piece of clothing that they owned. For many decades afterward, boro stitching remained almost forgotten to Japanese textile history. Only in the last 40 years or so has there been a conscious revival of this stitching technique. Many Japanese fashion designers have sought to increase interest in this folk craft technique and it has become incorporated into the aesthetic style referred to as wabi-sabi. Wabi-sabi is basically the philosophy of finding beauty in the imperfections of mended items. This is not only applied to fabric items but also mended pottery and even statuary. In honouring an older garment that needs mending by applying boro stitching techniques is giving thought to the work that went into creating the original item by getting as much use out of it as possible and also adding the individual tastes of the mender.

Boro stitching utilizes the basic running stitch technique as seen in sashiko. The main difference is that boro does not use set motifs or patterns. Traditionally boro uses simple straight parallel lines that stitch through the entire length and width of the fabric piece that is being attached to the amended item. This creates a very secure attachment between the patch and the garment. This differs from simply stitching around the edge of the patch. An example of this can be seen in a few of the patches in the piece of boro in the photo below of my own experiments with boro.



As time went on the simple use of straight parallel lines became more expressive of the person doing the mending. More creative stitch patterns started to be used such as small triangles, squares, crosses either on the horizontal or vertical, diagonal slashes, or other similar designs and not always in a straight linear pattern. As is common in many Japanese folk crafts this simple utilitarian method of mending continued to evolve and eventually the people who worked with boro stitching designed stitching motifs that reflected nature and this came to be known as sashiko which is a decorative form of surface mending.

Today boro continues to evolve and change around the world as interest in it increases. As you can see in the photo below it is no longer just about straight lines, triangles, and squares. People who practice boro stitching such as I do have been encouraged to use other stitches that they know and to incorporate them into their boro stitched works of art. On these bags that I boro stitched I also used herringbone, lazy daisy, blanket, and a type of feather stitch. As with any kind of stitch technique additions of new elements are what will keep the tradition alive and increase its creativity by the individual stitcher.



Boro stitching has become a member of the slow fashion movement. This development in the fashion world is in direct opposition to the mass-market fashion world that has had dominance in developed countries for over 100 years. A renewed interest in reusing and reducing comes along with the ever constant talk of climate change. By taking care and giving some thought into what a person uses and consumes and how these items' uses can be extended for longer periods of time has long been on my mind. Boro stitching for me is a means to apply my philosophies on trying to reduce the amount of wastes that I produce on a daily basis, and also the amount of money I spend on new items. For instance the bags that I had boro stitched the patches on were backed onto a worn-out tea towel, and the lining and drawstring casing are from an old haori that still had some sound sections of fabric within it.

I've always preferred working with small pieces of fabric, so patchwork and boro stitching is a match that fits well with my interests. Resources for boro stitching and materials can be found at A Threaded Needle <https://www.athreadedneedle.com/>. But a person can get started on their own with any bits of scrap fabric they have and a good sturdy cotton thread such as pearl cotton. The edges of the patches can either be left raw or they can be folded under as I have done. The placement can be orderly or in a more random fashion. I stitched these pieces on a flat piece of backing fabric and then just treated it like a regular piece of fabric that I intended to sew with by cutting through embroidered lines and later sewed into bags. Similar things could be done with larger pieces of boro stitched patchwork, possibly even made into full scale garments such as jackets, shirts, or anything else the imagination can think up. To quote the owner of A Threaded Needle, "boro stitching is often like doodling." There are no set rules to follow. It is up to the creative efforts of the individual on what stitches are laid down and what direction to take them.

References:

Bryant, Austin. All about Boro – the Story of Japanese Patchwork. From <https://www.heddels.com/2015/08/all-about-boro-story-japanese-patchwork/>

Fighting Climate Change Their Everyday Lives. How to: Traditional Boro Clothes Mending. From <https://www.1millionwomen.com.au/blog/how-traditional-boro-clothes-mending/>

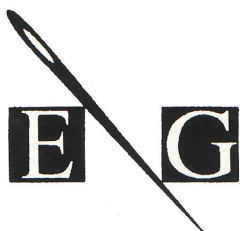
Howie, Sue. Boro Stitching : An Introduction. From <https://indigoniche.com/2018/08/30/boro-stitching-introduction-history/#:~:text=Boro%20is%20essentially%20the%20practice,a%20distinctively%20gorgeous%20textile%20artform>

Okhio, Camille. Japanese Borough textiles tell history of labour and love to patchwork. From <https://eyeondesign.aiga.org/japanese-boro-textiles-tell-histories-of-labor-and-love-through-patchwork/>

Members Show and Tell Slideshow

Thank you to everyone who sent photos in advance, everyone can see your work so much more clearly than holding it up. Send your photos to InHerOwnImage.FibreArt@gmail.com by March 6th and April 10th (that's three days before our meetings) so that they can be included in the next Show and Tell slideshow and so that we can share them online and in the newsletter.

Darcy



The Edmonton Needlecraft Guild Teaching Submission Guidelines

The Edmonton Needlecraft Guild (ENG) is interested in receiving submissions from needle artists who would like to present a class. We are a guild committed to supporting and nurturing potential embroidery and textile art teachers.

We are currently requesting proposals for September 2021 through June 2022.

The **opportunities to teach** would be in one of the following four categories.

- Program - taught online over 3 evenings once a month on Tuesday evenings, 1.5 - 2 hours/meeting. In September 2021, we may return to in person programs taught during or General Meetings on the 2nd Tuesday of the month.
- Workshop - 1 or 2 day Autumn or Winter Workshop, usually on a weekend, 6 hours/day. **Workshops will be taught online if we are unable to meet in person.**
- Fibre Potpourri in Red Deer - 1 or 2 day workshop on a weekend in late May or early June of even numbered years, 6 hours/day.
- POPup Stitches, various locations – 1 evening, approx. 3 hours.

Submission Guidelines

Please include the following in a one-page proposal (.doc or .pdf):

1. Your name, email, phone number and address.
2. In which category you would like your class to be considered? (see above).
3. A 100 to 150 word enticing description of the project, for use in promotional advertising, which will include the following:
 - Title and Techniques that will be taught.
 - Materials and colour choices.
 - Any pre-class work that must be completed.
 - Appropriate credit if the design is a commercial pattern or an adaptation of a pattern and not your original work.
4. Kit information – If there is a kit, list what will be included and the approximate kit fee.

5. Student Supply List – List additional supplies and equipment the students must bring.
6. Maximum number of students.
7. Room Requirements – Space per student, water access, audio visual equipment, etc.
8. A 100 to 150 word biography, for use in promotional advertising, describing your interest in the technique you will be teaching, where you learned your techniques, other related qualifications, exhibitions, association memberships, etc.
9. Photographs.
For two-dimensional projects - 2 photos (front and detail close-up).
For three-dimensional projects- 3 photographs (front, side or back, and detail closeup).
Photography guidelines: Digital photography on a white background is preferred. Photograph your work in a well-lit area near a window, out of direct sunlight or use a daylight light such as an 'OttLite'. Submit full sized photo files (between 2 and 5 MB). If you have difficulty with photography, do your best or you may submit an actual project sample. If your proposal is accepted we can photograph the sample for you.

To Submit

By Email: edmonton@eac-acb.ca.

By Mail: flash drive to The Edmonton Needlecraft Guild, PO Box 76027 Southgate Post Office, Edmonton, AB, T6H 5Y7.

In Person: on a flash drive to the appropriate committee.

Proposals received by **April 15th, 2021** will be considered for teaching between September 2021 and August 2022.

If Selected

You will be reimbursed according to current ENG rates for programs or workshops.

You may be required to provide a sample of your project for display. To promote the class you may be asked to demonstrate the technique in various public places, such as guild meetings, exhibitions and festivals.

We prefer new or current projects that have not been taught in the Edmonton area. For Fibre Potpourri proposals, the project may not be taught within 500 kilometers of Red Deer for 30 days before or 30 days after Fibre Potpourri.

Reduce, Reuse, Recycle



Tutorial (Part II) Tutorial Needle Case

Please read all instructions before proceeding.

A. Outer Fabric (the cover of needle case)

1. Fuse fusible fleece or other “padding fabric/wadding” to the wrong side of the outer fabric. **Correction:** the outer fabric should only measure 7 inches by 12 inches.
2. Quilt if desired by machine or hand, through the two layers referred to in step 1.
3. This is when the “sliders” or “d rings” need to be attached to outer fused fabric. **Correction:** Strip of fabric for closure should measure 2 1/2 inches x 11 inches – sew strip wrong sides together with 1/4 inch seam allowance, turn right side out, and then iron strip so that seam is in middle of strip as shown below.



- See picture of “slider” below: The slider used was the 1” wide one cut four inches off of finished closure strip. Slide it around the middle bar of slider, with short edges meeting.



- If using “d rings” the 4-inch strip goes through both rings, the short ends meeting. The finished strip or ribbon will need to be the width of “d rings” used.
- The pictures below show how the folded strips were attached to the outer fused fabric, on the left side of the outer fabric. Center the fastener with strip in middle of cover. Baste before machine sewing to keep it in place.

- Ribbon: the width of the fasteners can be used instead of the fabric as seen below. (**Note:** These photos show the finished needle book, the back of needle book, a gentle reminder these fasteners were sewn in place in step 3).



- The raw edge of the fastener is folded under in center photo, covered with ribbon in photo to the right, and first photo shows “d ring” with ribbon used to fasten instead of a fabric strip.

B. The Inner Pocket

4. Cut the piece for the pocket. Fold the piece in half, with wrong side' back of fabric together, long edges meeting. Iron the piece. Folded piece will measure 3 ½” by 12 inches.
5. The pocket is improved with interfacing 3 ½ “by 12” fused to one half of the pocket. Use the lengthwise fold for placement of interfacing. Align the interfacing with the lengthwise pocket fold.

The other way to stabilize pocket edge is to add a decorative ribbon to top edge of pocket, a piece of lace, or sewing a bias edging at top edge of piece, see below.



6. Pin the pocket (using a lot of pins to avoid shifting) to the inside lining fabric. Match the bottom edge of the pocket to the bottom edge of the inner lining fabric.
7. Measure to ensure pocket is properly lined up with top of inner lining fabric. See photo below.



8. Mark lines with erasable pen or removable pencil lines for the inner pocket divisions. The size of each partition determined by how the maker wishes to use the pocket. Example: small notepad, ruler, scissor, thread packets.

See the white arrows showing the machine stitching lines on the pocket (reference # 4 and # 5). The sewing lines are parallel to sides of the needle case inner lining.

C. Finishing the Needle Case

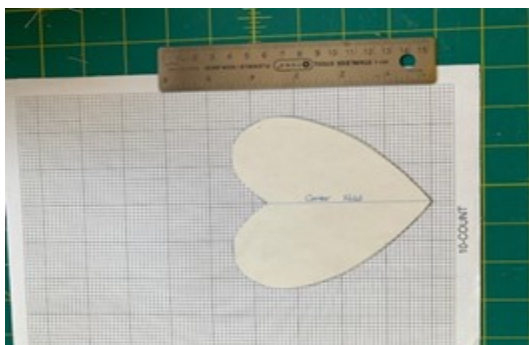
9. Sew the binding on the needle case sewing the binding to the outer fabric side as showing in the picture below. (Instructions for binding can be find on google by searching “attaching binding to quilt”). Fold binding over the edge of piece back to the inner lining, and hand stitch or machine stitch it into place.



10. Next the needle felt: boiled wool and felt likes to stretch while sewing. If you wish to pink the felt, do so at this stage. To reduce the stretch, mark the center line with erasable pen onto the top of the two pieces of felt. Machine sew on center line, see below.



11. Mark center line on inside of the needle book, at top edge and bottom edge, inside needle book. Baste felt into place, and machine sew in place through all the layers. The felt can also be hand quilted into place if that look is preferred on outside cover.
12. Then hand stitch the heart in place. Heart is not necessary but it is a place to put those needles being used in current project. See photo below for graph for heart.



13. See below for placement of the heart on the inside of the needle case.



14. The remaining piece (7") of closure strip is hand sewn into place on the inside of the cover, with the seam showing when book is open. Close the needle case by running strip through the fastener and cut off any extra and finish off edge of strip by folding fabric in on itself to eliminate raw edges.
15. For those who wish to use elastic and a button. The button (with thread or actual shank) is sewn to cover at the center, top of the needle case. The elastic is hand stitched on the inside of back cover of needle case. Check to make sure that elastic is sufficiently long to reach easily to the button, but also short enough to hold the needle case close.
16. After making 11 needle cases for this "tutorial" to work out the construction details, this is my favourite one. It is made using the upholstery samples from Dempsey's with some embroidery added.



In closing: Debbie, our President of the Guild, has said that there should be a scissor fob for the scissors that usually goes into a needle case. It seems there is to be a Part 3 in the next newsletter.

Erika Bottcher © February 2021



Focus on Fibre Art Association

Call for Entry – Self-Expression Exhibition

In July and August 2021 FFAA will host an open (non-judged) exhibition of fibre artworks by members in the Focus on Fibre Studio in Edmonton AB. Read the Call for Entry at <https://focusonfibreart.org/2021-exhibition/> to learn about opportunities to exhibit your fibre artworks.

Important Dates:

February 15, 2021 - Submissions open online

May 15, 2021 - Submissions close at midnight

July 1, 2021 - Intake (within AHS Guidelines, as required)

July 2, 2021 - Exhibition opens (within AHS Guidelines, as required)

July 2 to August 30, 2021 - Exhibition runs (within AHS Guidelines, as required)

August 31, 2021 - Entries available for pick up (within AHS Guidelines, as required)

Many thanks to the Fibre Fly group from Edmonton and Sherwood Park for agreeing to coordinate this first-ever open FFAA exhibition.

We look forward to displaying your creative interpretations of Self-Expression.

Members Show and Tell



Cat in a ruff
by Catherine



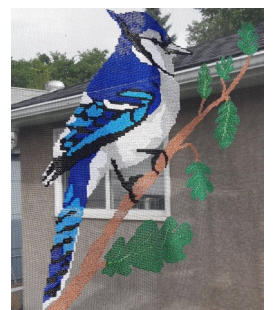
Cottage Garden by Lorraine



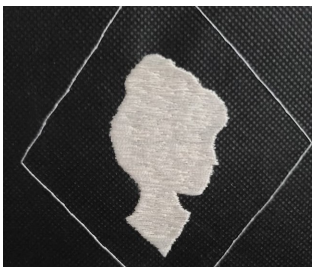
Hapsburg lace
by Barbara



Cross Stitch by Donna Z



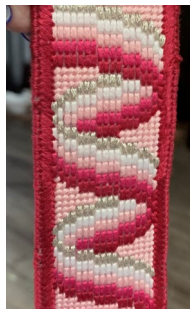
Blue Jay by Terri



Cameo by Darcy



Bargello Candy Stripe
Box by Susan



Bargello Bookmark
by Jan A



Crocheted Blanket
by Martha



Embroidered Heart by
Debbie B



Embroiderers' Association of Canada, Inc.
Association canadienne de broderie, Inc.

PROJECT FUNDRAISER

Calling all EAC/ACB Project Designers

EAC/ACB is looking for projects to be sold as association fundraisers via the EAC/ACB website. The projects can be patterns only or they may be made up into kits. Any project may be submitted as a proposed project. We are looking to choose a project for every embroidery level (Youth, Beginner, Intermediate, Advanced or All levels) and that showcase a variety of techniques.

EAC/ACB would have the right to sell the project for two years. The rights would then return to the designer to be used as they wish. Projects chosen will result in an honorarium of between \$300 - \$350 for the project rights for the 2 year period.

See EAC/ACB members site for full guidelines and submission form. All submissions to be made via email to Celebrating50@eac-acb.ca and due by March 31 2022.

TAKE 50 SAMPLER

Calling all EAC/ACB Designers, Teachers and Individual Members

EAC/ACB is looking for members to design a portion of a stitch-a-long sampler project to celebrate the 50th anniversary of EAC/ACB. Are you a beginner or "secret" designer who has designed only for yourself or for your guild members? We are especially looking for you! If you have been designing for years, we need your expertise as well. We want to promote our "Member Designers", so this is your chance to show the world what you can do!

We are planning to offer 4 different, small designs each month for the whole anniversary year (January 2023 to December 2023), with 2 bonus designs to make up a total of 50 designs for our 50th year! The idea is to have designs in different techniques so that the stitcher can choose which to add to their own sampler. We are looking for designs in the following techniques: surface stitchery, canvaswork, various counted techniques to include: Blackwork, Cross Stitch, Hardanger, Pulled Thread etc. The designs will be posted on the EAC-ACB website and the EAC-ACB Facebook page each month. This stitch-a-long will be available to anyone visiting our media - both members and the general public.

The designs should be based on 28 count fabric or 18 count canvas. Anyone choosing to work all surface designs will be instructed to back their fabric with calico or muslin. The designs could be in the form of a band or a spot motif. The maximum length of a band design is 5 inches (13 cm). The maximum width of a band design is 2 inches (5 cm). The maximum size for a spot motif is 3 inches (7.5 cm) square. Spot motifs could include a small border within the 3 inch boundary. Spot motifs can be square, circular, hexagonal or free form.

Designers can submit more than one design. How about submitting one design for each month of the year? Your designs can be in different techniques. Colour choices for the design can be suggested by you or left up to the individual stitcher.

There is no monetary payment for this project: we will be promoting your name in all of the EAC-ACB media sources. Your design will be on the EAC-ACB website for the duration of the anniversary year and will then be moved to the members only section where it will remain. You will retain copyright of the design and can use it as you wish even during the anniversary year. We ask that if you use it you also promote EAC/ACB when you do.

Closing date for submission of designs will be January 31, 2022. Decisions on the final 48 designs will be made by March 31, 2022. Instructions/pattern will be requested for submission if the design is selected and are due by September 30, 2022.

Submit your design and a submission form (found on the members site) and email it to Celebrating50@eac-acb.ca by January 31 2022.

What's Happening...

The Edmonton Needlecraft Guild

March 2021

Ongoing until June 30th - Virtual Show & Tell. A Facebook album to post your finished pieces in the comments. <https://www.facebook.com/media/set?vanity=107443652618019&set=a.4193339914028352>.

March 2nd to 31st - The Language of Stitches exhibit by members of The Edmonton Needlecraft Guild at the FFAA Studio.

March 2nd - Stitching to Be - Stories of the Everyday program, 6:30 pm.

March 3rd - Stitch In on Zoom, 1:00 - 3:30 pm.

March 9th - ENG General Meeting on Zoom. Stitch In at 6:30 pm. Meeting starts at 7:30, followed by Show & Tell and guest speaker Janet Scruggs, textile and fibre artist <https://www.janetscruggs.com/>. Guests are welcome.

March 11th - Stitch In on Zoom, 6:30 - 9:00 pm.

March 14th - Stitch In on Zoom, 1:00 - 3:30 pm.

March 16th - Bargello Needlebook program, 6:30 pm.

March 17th - Stitch In on Zoom, 1:00 - 3:30 pm.

March 23rd - Embroider the Wildflowers of Alberta program, 6:30 pm.

March 25th - Stitch In on Zoom, 6:30 - 9:00 pm.

March 28th - Stitch In on Zoom, 1:00 - 3:30 pm.

March 31st - Stitch In on Zoom, 1:00 - 3:30 pm.

April 2021

April 6th - Visible Mending program, 6:30 pm.

April 7th - Stitch In on Zoom, 1:00 - 3:30 pm.

April 8th - Stitch In on Zoom, 6:30 - 9:00 pm.

April 11th - Stitch In on Zoom, 1:00 - 3:30 pm.

April 13th - ENG General Meeting on Zoom. Stitch In at 6:30 pm. Meeting starts at 7:30, followed by Show & Tell and guest speaker Kathryn Drummond on Punto Antico Embroidery <http://www.gingerbreadgirl.ca/>. Guests are welcome.

April 15th - Deadline to submit teaching proposals for Workshops and Programs to be taught between September 2021 and August 2022.

April 20th - Bargello Needlebook program, 6:30 pm.

April 24th & 25th - Virtual Spring Fling on Zoom, 9:00 am start.

April 27th - Embroidered Sheep Portrait program, 6:30 pm.

May 2021

May 4th - Visual Mending program, 6:30 pm.

May 5th - Stitch In on Zoom, 1:00 - 3:30 pm.

May 11th - ENG General Meeting on Zoom. Stitch In at 6:30 pm. Meeting starts at 7:30, followed by Show & Tell and a guest speaker Alison Cole on Goldwork <https://alisoncoleembroidery.com.au/>. Guests are welcome.

May 18th - Bargello Needlebook program, 6:30 pm.

May 25th - Embroidered Sheep Portrait program, 6:30 pm.

June 2021

June 1st - Visual Mending program, 6:30 pm.

June 8th - ENG General Meeting on Zoom. Stitch In at 6:30 pm. Meeting starts at 7:30, followed by Show & Tell and a guest speaker. Guests are welcome.

What's Happening...continued

June 2021 continued...

June 15th - Bargello Needlebook program, 6:30 pm.

June 22nd - Embroidered Sheep Portrait program, 6:30 pm.

The Embroiderers' Association of Canada and Focus on Fibre Art Association

2021

Ongoing until March 13th - Threading Black exhibit at the Albert Craft Council. <https://www.albertacraft.ab.ca/2021-discovery-didactic>.

Ongoing until September 11th - ACUA Threads That Connect International Ukrainian Embroidery and Textile Symposium. <https://acuarts.ca>.

March 7th, 14th, & 28th - FFAA Custom Fit Sock-Along with Kate Atherley. <https://focusonfibreart.org/kate-atherley/>.

April 1st - Deadline to submit a seaside themed piece for the EAC Board Challenge. <https://eac-acb.ca/my-eac-mon-acb/challenges-exchanges/>.

April 30th - EAC Coaster/Trivet exchange deadline. <https://eac-acb.ca/my-eac-mon-acb/challenges-exchanges/>.

May 15th - FFAA Call for Entry deadline for Self-Expression Exhibition. <https://focusonfibreart.org/2021-exhibition/>.

May 18th - 23rd - Magical Mystery Seminar in Richmond, BC. <https://eac-acb.ca/seminar/>.

July 2nd - 30th - FFAA Self-Expression Exhibition. <https://focusonfibreart.org/2021-exhibition/>.

December 31st - Deadline to submit a design for a new EAC-ACB logo. <https://eac-acb.ca/logo-competition/>.

** The Edmonton Needlecraft Guild has a group membership in The Embroiderers' Association of Canada (EAC) and in the Focus on Fibre Art Association (FFAA), which entitles our members to participate in events sponsored by these organizations. Further information can be found on their websites and we encourage you to follow them on social media and to sign up for the eThreads newsletter: <https://eac.ca/eng/> and <http://focusonfibreart.org>.*

*ENG members who are teaching, exhibiting, and selling their fibre art may submit these events to Artisan's Corner. If your event is offered through a commercial venture, please encourage the shop, gallery, or show to purchase an ad in this newsletter.**

Members Show and Tell



Embroidered Woman
by Darcy



Punto Antico Embroidery
by Paula B



Hapsburg Lace
Bookmark by Marie



Punto Antico Embroidery
by Paula B



Wool Embroidery by
Scheri M



Wool Embroidery by
Lorraine L



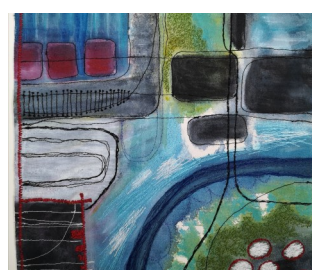
Cross stitch by
Paulette S



Needlepoint Foot-
stool by Paula B



Cross stitch cats by
Stephanie



Modern Art by Linda MC

The Craft Connection

Celebrating 30 years in business

Specializing in X-stitch patterns and materials:
DMC and Anchor floss, Kreinik, Weeks, Gentle
Arts, Caron, Threadworx, RainbowGallery,
GlissenGloss, Cresent, Glorianna, Perle Cotton &
tapestry yarn. Mill Hill beads treasures, buttons
and charms. Linen, evenweave, aidacloth, overdyed
fabrics, Hardanger & canvas. Kits & accessories.
Also offering affordable custom picture framing.

(780) 452- 5213

12413-115 Ave. Edmonton

We are still offering
phone-in curbside
pick-up or shipping
options.

ADVERTISE YOUR BUSINESS HERE

Contact Debbie at d.bouwmeesterfasek@gmail.com

Online shopping
and curbside pick-
up are available



TRAPUNTO

FABRIC, NOTIONS, NEEDLECRAFT & LONGARM SERVICES

WE CARRY THE FULL LINE OF DMC FLOSS – COTTON, SATIN, ETOILE, LIGHT EFFECTS, VARIATIONS, COLORIS & THE BRAND NEW DIAMANT.

WE CAN SPECIAL ORDER TREENWAY SILKS, CARON, & KREINIK. AND WE ALWAYS HAVE A BUNCH OF NEAT NOTIONS & TOOLS!

TRAPUNTO – “TO QUILT” IN ITALIAN (WE’RE NOT ITALIAN). WE ARE A FAMILY BUSINESS THAT STARTED IN 2016 AS A WAY TO SHARE OUR LOVE OF QUALITY FABRIC, SEWING & NOTIONS WITH OTHERS.

#102 7019 CALGARY TRAIL NW, EDMONTON
WWW.TRAPUNTO.CA 780-860-1395

Notices and such...

In this section of the newsletter, members will be able to suggest links to articles, websites, requests, questions, kudos and such, that may be of interest to other members. Example: if someone is looking to ride share to the meetings. Post must not be commercial in nature as we wish to support our local businesses.

- Inspirations Studio at <https://www.inspirationsstudios.com/>, lots of things to see, sign up for their newsletter.
- A great article on Erica Wilson <http://ericawilson.winterthur.org/> arguably the most successful embroidery designer, teacher, and entrepreneur in America during the second half of the twentieth century.
- Relics in Situ is a website that researches early modern needlework to learn about the lives of women and how they contributed to their world. <https://www.relicsinsitu.com/>.
- From the Victoria and Albert Museum - Embroidery Styles: An Illustrated Guide. <https://www.vam.ac.uk/articles/embroidery-styles-an-illustrated-guide>.
- The City of Lacombe is commissioning a four-panel art quilt for one of its multi-purpose rooms, and the call for artists/artist teams is open now and closes March 15, 2021. Please visit this link to download the call to enter and application forms. <https://www.lacombe.ca/DocumentCenter/View/2499/2021-Art-Quilt-Call-to-Art-Quilters-Final>.
- Darlene Henson is looking for the discontinued pattern 'Queen Mermaid by Mirabilia'. Please contact Darlene at darlenehenson@shaw.ca if you can help her out.
- Global Schwalm Sampler - A superlative cloth created by 81 embroiderers from 14 nations. <https://www.luzine-happel.de/?p=19412&lang=en>.
- The Clothing and Textiles Division of the Museum of Texas Tech University comprises over 32,000 objects. <https://www.depts.ttu.edu/museumttu/collections/clothing-textiles/index.php>.
- An article on sourcing cotton embroidery threads by Trish Burr. <https://trishburr.com/2021/02/26/cotton-embroidery-threads/>.
- The Ukrainian Museum of Canada, Ontario Branch's current exhibit on the Spirit of Beads: Sharing Our Stories. <https://www.umcontario.com/spiritofbeads>.