

The Edmonton Stitcher

JANUARY/FEBRUARY 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.

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: Scheri Manson
Auditors: Armande Jones/Lorraine Dielin

The final date for submissions to the March/April 2021 issue of the Edmonton Stitcher will be February 23rd, 2021. Send submissions to

cmwiggett@gmail.com

Thank you for your contributions!

Cover art: Bobbin lace ornament, stitched by Sheila H



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!**

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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.

Membership fees m
or October

Membership Special

\$50.00

for 2020/2021 only

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pate
the EAC correspondence courses.

Yearly advertising is invited according to the fol-
lowing 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

Message from the President

January has always been a productive month for my
needlework. With the hustle and bustle of Christ-
mas over, and the decorations still up, it's a cozy
atmosphere in which to relax and stitch.

This year we will all have even more time at home
than usual. Instead of feeling restricted, I intend to
enjoy this opportunity to finish off some of last
year's projects for our exhibit in March. I've also
signed up for one of our Programs because it's al-
ways fun to learn something new with friends.

For those of you who are busier than usual at work,
our Stitch-Ins make perfect excuses for breaks.
These smaller gatherings are great for visiting, mak-
ing friends, and sharing progress on crafts. Whether
you prefer to stitch with others or alone, don't for-
get to send us photos so we can share them with
other guild members.

Happy New Year of Stitching!

Catherine Challenger

Interim President



PROGRAMS 2020-2021

We have some stimulating classes scheduled for you that will run from January to March 2021. They will be offered via Zoom on Tuesday evenings. All payments are to be made by e-transferred (for quick processing) to ENGtreasurer@gmail.com using the password **course** or a cheque can be dropped off at Lorraine D's house, address is on the membership list. Registration will be confirmed upon receipt of payment and the deadline to register has been extended to **January 12th, 2021**. Contact Debbie at d.bouwmeesterfasek@gmail.com with any questions.



Stitching to be - Stories of Everyday by Alice Oelofse

Dates: January to March, 2021, 1st Tuesday of the month at 6:30 pm.

Level: Beginner to Advanced

Cost: \$30.00, no kit available

Our stories of the everyday matter. Explore the practice of stillness and quietude of the Self through the practice of slow stitch. Explore the idea of what the moments in the everyday can inspire and bring a sense of connection and belonging in our often very busy lives.

Embroider the Wildflowers of Alberta with Darcy Hoover

Dates: January to March, 2021, 3rd Tuesday of the month at 6:30 pm

Level: Beginner/Intermediate

Cost: \$45.00, including kit fee

Let Darcy guide you through the intricacies of replicating our beautiful wild flowers with needle and thread. The finished flowers can be displayed in the hoops used to make them.



Bargello Tree with Gwen Loiselle

Dates: January 25th and February 23rd, 2021 at 6:30 pm

Level: Intermediate

Cost: \$35.00, including kit fee

This is the second class in the Bargello series and is a short, 2 lesson class. You will be once again be stitching on plastic canvas and have a little ornament at the end of it. To sign up for this course you must have done the first course taught by her in the preceding 3 months, or demonstrate a basic understanding of counted canvas work.

Program continued...

Bargello Needlebook with Gwen Loiselle

Dates: March to June, 2021, 4th Tuesday of the month at 6:30 pm

Level: Intermediate/Advanced

Cost: \$55.00, including kit fee

This is the third and final in the series in Bargello that Gwen started in October 2020. You will learn to embroider a more complex Bargello design and learn to make it into a needlebook that you will treasure. This is a 4 class course and the previous two courses are a prerequisite.



Stitching Days

Our Stitch Ins are changing again. Our hostess Catherine would like to attend some presentations by the Royal School of Needlework, and since they all happen on Wednesday afternoons, she won't be able to host during those times. 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:

- January 6th
- January 20th
- February 3rd
- February 17th
- March 3rd

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

- January 14th
- January 28th
- February 11th
- February 25th

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

- January 10th
- January 24th
- February 7th
- February 28th



Debbie

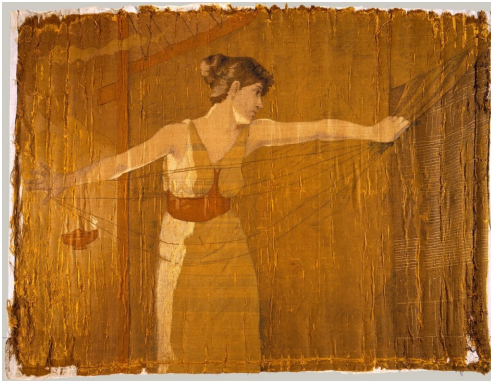
Interesting Times

By Darcy L Hoover

You know that curse “May you live in interesting times?” That’s us right now.

What do we do in interesting times? We tell stories. There is an etymological link between the English word textile and text. That etymology is why when we tell a story we ‘spin a yarn’ or ‘weave a tale’, and why plots have threads.

All of us sitting at home in these interesting times with our threads and needles in hand are doing what women have done throughout history, and what women have done in all our stories. Fibre arts and needlecraft are at the centre of the human story. Threads represent the control of time and the control of fate, and we use them to explain our lives.



With Odysseus away, Penelope kept her would be suitors at bay by saying she would not remarry until she finished weaving a shroud for her father-in-law. The Greek Fates control destiny by spinning thread - one spun, one dispensed, and one cut the thread of mortal life. Ariadne, the wife of the god Dionysus possessed the thread that led Theseus to the center of the labyrinth and safely

out again.

The Germanic version of the three fates, the Norns - Urdr, Verdandi, and Skuld - spun the threads of fate at the foot of Yggdrasil whose

roots extended into the underworld and branches extended into the heavens. The goddess Holda (Frau Holle in the Brother’s Grimm) was associated with spinning. She rewarded hard word and punished idleness.



In Baltic mythology the goddess Saule spun the sunbeams and determined the well-being of all life on earth.

In the Arthurian legends there is the tale of the Lady of Shalott. A strange curse means she cannot ever look out of the window at the real world, so she wove scenes of daily life on her loom.



All of these stories were spun long ago and are now woven into our cultures by people who wanted to explain the times they lived in. What stories are we all telling with our threads right now?

TANGLED THREADS

By Stephanie Brand

Unscramble the letters to get the name or type of thread

- | | |
|---------------|--------------|
| 1. KLIS | 11. ELHICLNE |
| 2. TOTCNO | 12. TOCCEHR |
| 3. LEREP | 13. INNEL |
| 4. DALNAVI | 14. SLOFS |
| 5. RACONH | 15. PATTRESY |
| 6. LEMALITC | 16. PNOTAPEL |
| 7. HINCEMA | 17. NIKKERI |
| 8. YOLPTERSE | 18. DAMAREI |
| 9. HUBTOLTNEO | 19. NARCO |
| 10. TUGRENAM | 20. TGATINT |

Answers can be found on page 21

Royal School of Needlework - Online Talks and Exhibitions

The RSN events that I plan to attend are from 7 - 8 pm GMT, which begins at 12 Noon MST. The price per lecture is a minimum £5 donation, which is less than C\$9.00.

- January 13th - Faces & Figures in Embroidery
- January 27th - Four Centuries of Embroidered Bags, Pouches & Purses
- February 24th - Embroidery & Needlework in Education
- March 10th - Stitch is International

See the RSN website for more information, including how to book online.

<https://royal-needlework.org.uk/events-exhibitions/online-talks/>

Catherine

Call For Submissions

The Language of Stitches

Focus on Fibre Arts: The Studio

Language, a system of conventional spoken, manual (signed), or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves.

Embroidery has been a way to communicate social status, create identifiers like flags and insignia, personalize items, and convey hidden messages with symbols or codes since fabric production. With the invention of mail-order catalogues and paper patterns in the 20th Century, embroidery was no longer just a pastime for the upper classes and also gained popularity with men. While the styles and techniques have changed little since its start, the purpose has evolved to be less about function and more decorative, leaning toward sentimental in many cases. We create pieces to mark a new birth, the loss of a loved one, christen a new home, to make us laugh, think, learn a new technique, to tell a story or be something to bring colour into a space.

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?

These questions are a few of what we hope to answer and create a dialogue with pieces made by our members expressing their unique and personal language of stitching.

Works able to be submitted:

- Any piece(s) completed within the last five years.
- Has not been shown in an Edmonton Needlecraft Guild exhibit. Works that have shown in FFAA exhibits are welcome.
- That fits your interpretation of the above.
- Is mostly embroidered pieces or would be considered handiwork. As the Needlecraft Guild, we want to ensure that the pieces showcase talents featuring these skills.

Work Size:

- Any size is welcome, but please be mindful that there is limited wall space, and everyone should have a space to show their work.
- You are welcome to submit multiple pieces or a series of work.

Entry Requirements:

- Name
- email address and phone number
- Good photographs of the work (please refer to [this link](#) with tips on how to photograph pieces behind glass)
- A short artist statement. (This may be submitted at a later date)

Photograph Requirements: Images should be in JPEG/JPG format with image size set to 300dpi resolution. Approximately 4" x 6" in size. Title of artwork. Date completed. Media. Dimensions. Images taken on a smartphone should be large enough. **Please do not use the zoom on your phone for detail images.**

List the following for each image:

- Filename
- Title of artwork
- Date or year completed
- Media used
- Dimensions

Timeline of the exhibit: March 1st to 31st 2021

Entries Due: February 16th, 2021

Artwork: The Studio will help us hang the pieces. **If you have special instructions for your work, please include them in your submission.**

Work Drop Off: Please have your piece(s) dropped off at Focus on Fibre Art Studio. 9534 87 St NW, Edmonton, **no later than March 1st.**

Reception: TBD

Pickup Artwork by: April 1st, 2021

Publicity: Work will be shared on the Edmonton Needlecraft Guilds Facebook and Instagram accounts, website, newsletter, and potentially included in promotional materials. *By submitting works for the show, you agree to have photographs of them used for these purposes.*

Sales: Pieces will not be for sale at The Studio. You may make arrangements for private sales in your own time.

Please contact Jamie Johansen with questions or comments at jamieobviously@gmail.com.

Artist Statement Guidelines

An artist statement is a not-too-long series of sentences that describe what you make and why you make it. It's a stand-in for you, the artist, talking to someone about your work in a way that adds to their experience of viewing that work.

- Gather your art in one digital or physical space and really look at it. It's possible you've been working on such a micro level you haven't taken a macro view in a while. What commonalities and differences do you see? Think holistically about a specific body of art.
- Write out a list of adjectives that describe your work. Use both visual and tonal descriptors. Be specific and avoid art jargon. If your art follows in the footsteps of minimalism, could you describe it as quiet? Or rhythmic? Is your work funny, raunchy, messy?
- Think about the emotions and reactions you want your audience to come away with. An artist statement is one of the few places you get to nudge that audience towards your desired result. Do they learn something from your art or make new connections between disparate subjects? Are you trying to make people feel agitated, joyful, incensed? What are the questions you hope to answer (if any) in your work?

Suddenly, you have a bunch of words describing your art. Now you get to pick the best ones to fulfill the very basic elements of an artist statement: what, why, and (possibly) how.

- **WHAT** - Make sure to state what medium you work in (painting, lace, silk, embroidery, crazy quilting...). It's amazing how many statements don't include that basic fact.
- **WHY** - Try not to overthink this one. You make this work because you're excited about it. What, exactly, are you excited about? Be confident: Your art shouldn't "hope" or "try" to do something to the viewer, it should just do it. Here is where you can also bring up your influences and inspirations.
- **HOW** - If you have a truly unique process that's important to understand—or one that images can't accurately convey—briefly describe how you make your work.

Beyond fulfilling these basic "what, why, and how" requirements, an artist statement can be relayed in whatever tone and sentence structure feel best to you. <https://thecreativeindependent.com/guides/how-to-write-an-artist-statement/>. If you would like help with your artist statement, contact Adeline at crow.bird7@gmail.com and she will edit or even write it for you.

The Simple Elegant Art of Sashiko by Adeline Panamaroff

Sashiko has long been practiced by Japanese peasants and farmers as a means to mend and make sturdy worn or torn clothing. The style of surface mending works over the entire surface that is to be reinforced or patched instead of just around the edges where the two pieces of fabric meet. In the true Japanese tradition the simple act of mending was transformed from just functionality, into an art form. Many different patterns and styles were developed through the centuries that reflect different regional tastes and availability of materials. Commonly using geographic shapes and stylized elements from nature were incorporated into the patterns such as waves, bamboo weave, and hemp leaf as seen in this photo of a bag sewn by Stephanie Brand, an ENG member.

Utilizing a simple running stitch and using no knots at the end of the thread, sashiko is able to produce a smooth surface look. Traditionally sashiko was stitched on dark grey, black, brown, or indigo coloured fabrics with light contrasting thread so that the pattern of the mend could be seen. Those who worked sashiko into their clothing did so out of both the need to preserve and lengthen the life of that clothing but also out of a deep respect for the fabric they were working with. This respect and deeply ingrained cultural practice of needing to take care of what little they had for as long as they could lead those who stitched sashiko to use the best quality thread they could afford so that they could show respect to both the garment and the practice of sashiko by using good quality materials.



Sashiko image credit: work done by Stephanie Brand, photo taken by Catherine Challenger.

While there are general guidelines on how to stitch sashiko patterns, I like this article <https://upcyclestitches.com/sashiko/> that recommends to use your own artistic judgment, in both the length of stitches and whether or not lines of stitches cross. The advice that what feels and looks right to you is therefore more important than what a book or online resource may recommend is good advice because this is a creative effort and creativity should not be bound by a strict set of rules.



Surface mending credit: Needle weaving and handspun thread by Elizabeth Prose, *Spin Off* associate editor. Photo courtesy of Long Thread Media. Photo by George Boe.
www.spinoffmagazine.com

One source that I came across while researching sashiko talked about cultural appropriation <https://upcyclestitches.com/?s=cultural+appropriation&submit=Search>. This seems to be a hot topic lately with regards to Indigenous, African-American, and other minority groups. In the realms of sashiko it can also have a valid point. When surface mending and movements in upscaling clothing use the term sashiko to describe the style of stitching that is used it could indeed be argued to be cultural appropriation. These examples of mending would be better referred to as freestyle, artistic, or creative surface mending that usually uses materials that are on hand and convenient for the stitcher such as seen in the image to the left (taken from the article <https://spinoffmagazine.com/visible-mending-7-tricks-know-sew/>).

The Simple Elegant Art of Sashiko continued...

Sashiko on the other hand takes into account cultural motifs that are taken from nature or standardized geographic patterns that have cultural significance. Those that practice sashiko often use good quality materials keeping in mind a respect for the article being stitched and an awareness of the history of where both the pattern and the technique stems from. Like language, needlecraft changes and evolves with time, as does any healthy cultural expression like sashiko. Non-Japanese stitchers have long been in love with this mending style and this is a healthy and natural growth of any art form. This is an especially good thing because the local knowledge and interest in sashiko is on the wane within Japan. In order for any craft to survive there needs to be an external interest outside the traditionally practicing group, in order for it to reach a wider audience.

When I first learned about sashiko I much appreciated the books that included a small historical background description of each pattern, what it meant, its traditional name, and how to stitch it. The sources that do not include such information lack depth and respect for the technique. An example of such an online resource that lacks this background information is [FREE Sashiko Repeating Embroidery Patterns](#). While this is a good resource for learning the technique and for quality materials, a more in-depth explanation of sashiko would make it a more nicely rounded experience. On **The Threaded Needle** blog I was pleased to see one additional method of transferring sashiko patterns to fabric that is now available in Canada. This is with a sheet graphing fabric. This is 100% cotton fabric with wash away dots, six dots per inch. It comes in light and dark blue and can be ordered through The Threaded Needle website <https://www.athreadedneedle.com/blogs/with-a-threaded-needle/tagged/how-to-transfer-sashiko-designs>. This fabric allows you to directly draw your pattern onto the fabric that you will sew without the need of transfer paper, markers, chalk, or a pre-existing design.

For a list of sashiko books that are available at the Edmonton Public Library see below:

https://epl.bibliocommons.com/v2/search?query=sashiko&searchType=smart&_ga=2.98684766.1749282708.1604432528-1110246737.1604432528

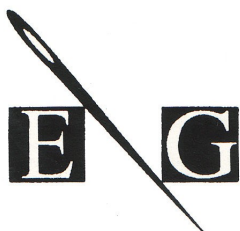
For a list of sashiko books at the University of Alberta Library see below:

<https://search.library.ualberta.ca/symphony?utf8=%3F&q=sashiko>

University of Alberta Library items can be borrowed by the general public if they have the Alberta Library (TAL) card, or with an external borrowers card which you can register for at any of the UofA's Library branches.

I am a big fan of upscaling clothing, though in my day we simply called it recycling. The idea of decorative surface mending delights me and I look forward to when such a workshop can be offered through our guild. The roots of such mending indeed have some roots in sashiko and I would not be surprised to see sashiko inspired mending.





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 April, May, June 2021 and for September 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. **For 2020-21, workshops will be taught online.**
- 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 **February 17, 2021** will be considered for teaching between March 2021 and August 2021. 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



Needle case Inspiration:

A google search for images can provide ideas on colour, types of closures for needle cases, and embellishment ideas. These images if used are subject to copyright so the item cannot be made for resale and you must give credit to source. This tutorial is a simpler version of the needle cases made by the writer, and is subject to copyright and you may only use the information for personal use or to make an item for donation to a charity.



Tutorial (Part I) Supplies, Initial Preparation

The Fabrics:

The needle case for this tutorial was completed using colour coordinated drapery fabrics. The drapery sample books were provided by Dempsey's Fine Furniture before the family operated business closed in 2019. ENG readers will be given access to all drapery sample books in the writer's possession, once COVID is under control and the weather permits viewing in garage with doors wide open. All samples are free with limit of one book per member, more if supplies last.

Other fabrics that can be used, included but not limited to, leftover dress-making or quilting fabrics, vintage embroidery or crochet or lace pieces, as the photos in this article demonstrate. This is the member's opportunity to recycle a favorite garment, a piece of embroidery made by a family member, or a small piece of fabric that is a reminder of other, better days. The choices are only limited by the imagination of the reader.

For those who are uncomfortable "matching" different fabrics, the drapery sample books are a wonderful solution for creating the patchwork cover "matching it" to the inner fabric lining. There are no wrong answers when choosing "your collection" of fabrics or bits to complete the outer cover or the inside of the needle case.

The Supplies:

- Outer fabric: completed patchwork piece 7 ½ inches by 12 inches.
- Inner fabric: 1 piece for pocket (cut 7 inches by 12 inches). 1 piece for lining (same size as outer fabric).
- Fusible fleece or wadding.
- Binding: approx. 30 inches x 2 1'4 inches of quilting fabric cut on bias and folded edge to long edge.
- 1 button (decorative with shank).
- An 1/8-inch diameter piece of elastic: 5" long or ribbon for closure.
- Strip of fabric for closure: 3 ½ inches by 11 inches (if #2 closing is chosen, see Part 2).
- Recycled boiled wool garments, felt, or pieces of wool coats (for needle felt) : 2 or 3 pieces measuring 7 ½ inches by 12 inches).

Initial Preparation Step, Designing the Fabric Cover



Decide what fabrics or bits to use on outer fabric cover, sew the pieces together, adding any embellishments like embroidery, ribbon or lace trims to cover at this time. No beads are used as they interfere with sewing, that is best left for another day.

Fuse fusible fleece to completed outer cover. (**Note:** Can use any of the commercial products available to applique fabric pieces to the larger surface and can use a piece of regular fleece or even a piece of recycled wool instead of fusible fleece).

This is the most artistic part of the endeavor, deciding what the cover will look like so take your time. And if there are too many “treasures” for just one cover, make two and gift a needle case to a friend.

See example above: Shown is a piece of soutache trim, and two pieces of hand tatted lace hand sewn onto a piece of silk plaid drapery sample before the cover was fused.

If you wish to hand quilt as shown above and in picture to the right, the quilting is completed after fusible fleece is ironed on but before the inner lining is attached to cover. Example of quilted cover using Japanese quilting designs with Japanese fabric samples.



For those who wish to use or embroider a piece for the cover. This version uses pillow ticking samples for the patchwork, with lace insert and counted cross stitch embroidery on the linen fabric. The inspiration was vintage French linens. Think of replacing the embroidery with a piece of recycled embroidery, using part of an old embroidered pillow case or doily.

Another idea, using very bold fabrics, in this case using Japanese fabrics. (Scissor case was available as a class).



Or how about left-over pieces of quilting fabric.

Preparing the Inside Pocket:

1. Use a single piece of fabric or a patchwork piece, fold the 7 inch piece in half, wrong side in, matching the long sides (12 inch) together to finished piece measures 3 ½ inches tall x 12 inches long. (Right side of fabric will be on outside).
2. Press the fold to get sharp edge.

Preparing the Inner Needle case lining:

1. Lay the inner lining down right side up.
2. Lay the pocket down on the lining with raw 12-inch edge matching the bottom edge of inner lining.
3. Pin baste the pocket in place, sewing just less than ¼ inch from edge of lining.
4. Mark the lines with water erasable pen dividing the pocket into 2 or more sections. Lines are drawn perpendicular to the bottom edge and pocket size or numbers of sections can vary depending on what reader wishes to use pocket(s) for. Useful is a pocket sized hold a small embroidery scissor and another for ruler or needle packets.
5. Machine stitch or hand quilt through all the layers on the line as marked. This line can be done by machine (preferred) or hand quilting through all layers of the lining and the inside pocket.

Example - not quite finished but...



Cover of sample project with binding and inner lining completed. The bias binding on outside of needle case is a batik that picks up on the colours in the tree and monkey.

Part 2 will include a photo of inside showing how coordinated drapery samples became a needle case. No closure or felt has yet been chosen.

Next article will include putting together the needle case “sandwich”, the bias binding finish, attaching the felt for the needles, and the choices for closures.

Erika Bottcher © December 2020

Members Show and Tell



Cross stitch by Gail V



Cross stitch by Lorraine L



Needle roll by Joyce



Ye Old Crow by Jacki Flaata



Cross stitched heart by Lorraine D

Thank you to everyone who sent photos in advance for the Holiday Show and Tell. Everyone can see your work so much more clearly than holding it up. Send your photos to InHerOwnImage.FibreArt@gmail.com by January 9th and February 6th (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

Edmonton Needlecraft Guild Education Bursary

The Edmonton Needlecraft Guild Education Bursary is intended to help Edmonton Needlecraft Guild (ENG) members with the cost of a class or workshop. It is also intended to help the ENG and guild members find new and interesting teachers. These teachers may be invited to teach at the guild or members may individually take their classes.

Bursary Guidelines

1. One education bursary will be awarded each year.
2. The amount awarded will be up to \$200.00 Canadian.
3. You must be a member in good standing for two years to be eligible for the education bursary.
4. You may be awarded a bursary only once every 5 years.
5. You will be reimbursed the awarded amount of the bursary after the workshop and upon submission of a receipt.
6. The education bursary may not be used for Edmonton Needlecraft Guild or Fibre Potpourri (Red Deer) workshops. It should be used for a teacher or a class that is not familiar to ENG or Fibre Potpourri.
7. The workshop should be fibre or art related.
8. The successful applicant will be a guest speaker at a guild meeting within one year of taking the class. They will present the project they completed in class. The presentation may include their evaluation of the project and teacher, background of the teacher, whether the teacher should be asked to teach for ENG, information about the techniques learned (especially tips that may be helpful to other members) and any other projects completed using similar techniques.
9. If several applications are submitted, the bursary will be awarded at the discretion of the ENG executive.
10. The deadline for bursary application will be the August executive meeting (the fourth Tuesday of August). If there are no applications at that time there will be a second deadline which will be the January executive meeting.

Bursary Workshop/Class

An opportunity to take a class or workshop funded by our silent auction programs at the general meetings of the Edmonton Needlecraft Guild (ENG).

- Applications will be reviewed by the Executive.
- Applications should include details of the workshop/class choice (where & when, etc.)
- Cost
- Why this workshop/class appeals to you.

In exchange for the bursary for this workshop/class the successful candidate will report back at a general meeting of the guild within one year. This report should include “show and tell”, how much you enjoyed the workshop/class, information and any recommendations about the teacher.

Applications may not be used for Edmonton Needlecraft Guild or Fibre Potpourri workshops or classes. It should be used for a teacher or a class that is not familiar to ENG or Fibre Potpourri. The workshop should be fibre or art related.

Application Form

Name:

Address:

Phone number:

Email:

Workshop/Class (please include details of where and when this workshop will take place):

Instructor:

Cost:

What about this workshop/class appeals to you:

Any additional information you would like to provide can be added to the reverse of this form:

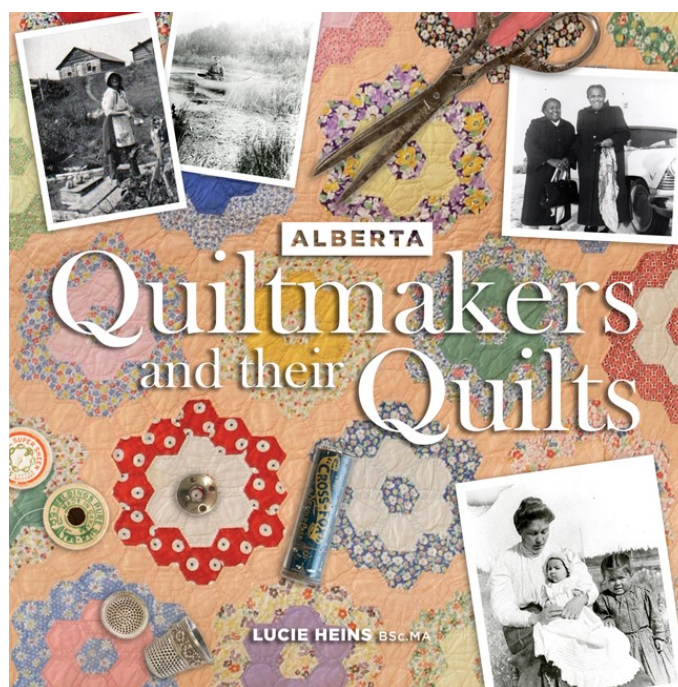
The Edmonton Needlecraft Guild History - Correction

In the November/December 2020 issue of this newsletter, Wendy Carwell-Hollands was reported as President for 1996, when in actuality Karen Swiderski (ne: Kucher) was President for 1996-97 until she resigned her position when she moved to Red Deer to attend Red Deer College for their costume design program.

Wendy Carwell-Hollands and Barb La Croix were Co-Presidents for 1997.

The Friends of the Royal Alberta Museum Society
is pleased to present

Alberta Quiltmakers and their Quilts
by author and RAM curator Lucie Heins



The Friends of the Royal Alberta Museum (FRAMS) proudly supports the Royal Alberta Museum in a variety of ways — most importantly through telling Alberta's stories. From sponsorship to artefacts, we now add publishing. FRAMS is excited to announce the forthcoming book, *Alberta Quiltmakers and their Quilts*. At 175 pages, and fully illustrated in colour throughout, this book tells the province's history through the lives of the quiltmakers and their quilts held in public and private collections.

For those interested in obtaining a copy of this new work or to give it as a gift, please sign up now by visiting the FRAMS website book launch page <https://frams.ca/book-launch/>

What's Happening...

Edmonton Needlecraft Guild

January 2021

January 1st to June 30th - Virtual Show & Tell. A Facebook album to post your works in progress and your finished pieces. <https://www.facebook.com/events/398375354497499/>.

January 5th - Stitching to Be - Stories of the Everyday program, 6:30 pm.

January 6th - Stitch In on Zoom, 1:00 - 3:30 pm.

January 10th - Stitch In on Zoom, 1:00 - 3:30 pm.

January 12th - ENG General Meeting on Zoom. Stitch In at 6:30 pm. Meeting starts at 7:30, followed by Show & Tell and a guest speaker Celeste Chalassani to tell us about Stumpwork: Then and Now. <https://www.celestechalassani.com/>. Guests are welcome.

January 14th - Stitch In on Zoom, 6:30 - 9:00 pm.

January 19th - Embroider the Wildflowers of Alberta program, 6:30 pm.

January 20th - Deadline to apply for the ENG Education Bursary.

January 20th - Stitch In on Zoom, 1:00 - 3:30 pm.

January 26th - Bargello Tree program, 6:30 pm.

January 28th - Stitch In on Zoom, 6:30 - 9:00 pm.

February 2021

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

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

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

February 9th - ENG General Meeting on Zoom. Stitch In at 6:30 pm. Meeting starts at 7:30, followed by Show & Tell and guest speaker Carolyn Mitchell on Hardanger and Canvaswork <http://www.carolynmitchelldesigns.com/>. Guests are welcome.

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

February 16th - Embroider the Wildflowers of Alberta program, 6:30 pm.

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

February 17th - Deadline to submit teaching proposals for Programs to be taught in April, May, June 2021.

February 23rd - Bargello Tree program, 6:30 pm.

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

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

March 2021

March 2021 - 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 16th - Embroider the Wildflowers of Alberta program, 6:30 pm.

March 23rd - Bargello Tree program, 6:30 pm.

April 2021

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.

What's Happening...continued

April 2021 continued...

April 14th - Deadline to submit teaching proposals for Workshops and Programs to be taught between September 2021 and August 2022.

April 27th - Bargello Needlebook program, 6:30 pm.

May 2021

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. Guests are welcome.

May 25th - Bargello Needlebook program, 6:30 pm.

June 2021

June 4 - 6th - Fibre Potpourri in Red Deer, AB.

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.

June 22nd - Bargello Needlebook program, 6:30 pm.

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

2021

January 17th - FFAA Board meeting by zoom.

February 21st - FFAA AGM by zoom.

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 18th - 23rd - Magical Mystery Seminar in Richmond, BC.

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.**

Answers for Tangled Threads from Page 7

- | | |
|---------------|--------------|
| 1. Silk | 11. Chenille |
| 2. Cotton | 12. Crochet |
| 3. Perle | 13. Linen |
| 4. Valdani | 14. Floss |
| 5. Anchor | 15. Tapestry |
| 6. Metallic | 16. Appleton |
| 7. Machine | 17. Kreinik |
| 8. Polyester | 18. Madeira |
| 9. Buttonhole | 19. Caron |
| 10. Guterman | 20. Tatting |

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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.

- Knit Hacker - where art and yarn hook up. <https://knithacker.com/>
- An article about Pearl buttons by Amy Barickman: https://mailchi.mp/amybarickman/thimbleful_of_gratitude-2977816?e=078a0ffefc
- Well Embroidered - Educating and Inspiring Students. <https://wellembroidered.co.uk/>
- TATTER, an organization dedicated to the examination and celebration of the essential role of cloth in human life. <https://www.tatter.org/>
- The San Francisco School of Needlework has Free Virtual Stitch-Ins via Zoom on Wednesday and Saturday afternoons. <https://sfneedleworkanddesign.org>
- Betty Isaac (stickyslippers@mcsnet.ca) If anyone is interested in some cross-stitch supplies (for free) please call me at 306-825-3182 (better contact than e-mail) for more info. Thanks.
- Hello, I used to work for Government House Historic property in Regina. I was well acquainted with many of our skilled folks on the stitchery guild. Every Christmas, we had an amazing sale of Pettipoint, Cross-stitch and other amazing delicate works. We have a 1907 baby grand piano. It is padded with an exquisite pettipoint floral and cross stitched border. The pettipoint is in the center of the piano bench, a small design of about 6x10, and the perimeter is all burgundy cross stitch. Unfortunately, it seems that our new puppy could smell something in the piano bench.... he chewed a corner of the cross stitched border, an area about 1.5" x 4". It is certainly fixable... but we were devastated to come home to this. He now must be kennelled when we leave! Unfortunately, I cannot fix this myself. I am happy to pay someone to do the repair. We are not in a big hurry to fix this, so it can be done at leisure. Please contact me at 780-996-3713 or 780-431-1605 and dianne48@telus.net. Thank you for your help! I have such good memories of the very capable folks at the Government House Stitchery Guild and Historic Society in Regina... so I thought that surely there must be some wonderfully skilled folks here in Edmonton too! Cheers, Dianne Hannen.