



Gilding the Needle

the newsletter of

The Cataragui Guild of Needle Arts

"A few stitches today – an heirloom tomorrow"

CGNA is a chapter of the Embroiderers' Association of Canada.
We meet twice a month at Edith Rankin Memorial United Church.

Please visit our website: www.quiltskingston.org/CGNA

Note from the President

Winter already? I was just starting to get into the fall groove.

First, I'd like to welcome our newest guild members: Leola, Anne B., Lisa, and Linda S. We do hope you find the same enjoyment from being a member of our guild as the rest of us do—friendship, a shared love of embroidery, encouragement and knowledge, just to mention a few of the benefits.

I would be remiss if I didn't mention how much we will miss Maureen. She was so pleased and excited to be asked to be the "Featured Artist" at the Needle Arts Fair this year. Her son was happy for us to go ahead with the display of her embroidery work. It was a very fitting tribute to Maureen. She has generously gifted the guild pieces of her work, books, and her great stash. When I say "great stash", I mean we filled my vehicle twice to take all of her embroidery "stuff" from the house. More on that later.

It has been a busy fall—the successful Needle Arts Fair, the road trip to Gananoque, our learn-a-stitch (the

Gilding the Needle VOLUME 16, Issue 2 December, 2017

Advertising	2,5,14
Cook's Corner	15
Fall Excursion	11
Guild News	3
Hardanger	13
Looking Ahead	19
Maureen Byer	6
Needle Arts Fair	8
New Members	3
Photo Gallery	17
President's Message	1
Silk Fusion (Class)	19
Stitchmas Carols	2,15,18,19
Tapestry Weaving	16
Tips & Snippets	5,9,14,15,18
Viewers' Choice Awards	10
Winter Program	18

The CGNA Newsletter is not responsible for any infringement of copyright law by contributing authors.

material has finally arrived!), a day of bookmark making, the sharing of Maureen’s stash, and the beginning of a new Elizabeth Almond project.

I’d like to thank Ros -- “thank you, thank you, thank you!” -- for taking on the role of Program Chair. However, she needs help. Someone to organize the odd workshop; we only have two a year. Also someone to organize the year-end event/speaker. So, please consider this an opportunity to do your part in lightening the load.

The Elizabeth Almond blackwork piece was chosen to be done over the winter as it is a project you can work on even when weather prevents us from meeting or if you are one of those sun worshippers that goes south in the winter; you can take it with you. Doing the blackwork doesn’t preclude participating in some of the other things planned for the afternoons. Lorna has a project she is just itching to share with us and I hope lots of you will join in. It looks like it will be great fun.

Before we reach the end of 2017, we have our traditional Potluck Luncheon and a lottery to look forward to. Dave joins me in wishing you all the best of the holiday season--a safe trip in your travels, good food and drink, and happy reunions with family and friends!

- Theresa



I’ll Be Home A-Stitching

(Tune: I’ll be Home for Christmas)

I’ll be home a-stitching,
 Counted work and free.
 Silken threads, in greens and reds,
 Will make a Christmas tree.
 I have lots to work on:
 Projects big and small.
 I’ll be home a-stitching
 On gifts for one and all!

Cataraqui Guild of Needle Arts Executive 2017 – 2018	
President	Theresa L.
Vice President	-----
Past President	Diane D.
Treasurer	Lorna R.
Secretary	Tricia V.
Librarian	Gabrielle M.
Membership	Jacque B. (Beth A.)
Newsletter	Beth M.
Hospitality	Mary Anne K. (Mary S., Jean C.)
Program	Ros H.
Workshops	-----
Website	Donna H.
Archives	Susanne G.

US BELLES BOUCLETTES

ISABELLE PERDIGAL & JACQUES MORIN

HIGH QUALITY MOHAIR
 Direct from our family farm
 Vankleek Hill, ON

(613) 678-5690
 bellesbouclettes.com
 bbouclettes@gmail.com

FLEECES, LOCKS, YARN, CRAFTING KITS,
 READY-MADE ACCESSORIES, BODY CARE
 PRODUCTS AND MANY MORE

Guild News

A warm thank you to **Donna**, who organized our CGNA display at the Kingston Fall Fair – the first such display ever. **Donna** also took home several ribbons, including 1st place ribbons for her bobbin lace, sewn article, and her felted landscape piece, while **Janet** won a 1st for her hardanger piece and a 3rd for her bobbin lace. Congratulations, ladies! Unfazed by the prospect of more competition, they encourage all of us to enter needlework pieces into the fair's competitions next year.

Donations, donations, donations! We would like to thank several members and friends who made significant donations to our library and to our Feed-the-Heron table this fall. **Mary Lou** gifted the library with a Zweigart catalogue; it contains actual swatches of the various fabrics and colours, a useful reference book. **Nancy** and **Shirley** contributed library books. Former member **Linda Hetherington's** downsizing efforts brought a stack of valuable books and patterns to guild, while **Ann Miller** sent us a stack of patterns and books for the Heron table. And, then there is **Maureen's** "stuff". Thanks to **Theresa, Donna, Lorna,** and **Kristeen** for dropping everything else (in the week preceding the fair!) to sort it; special thanks to **Kristeen** and **Debbie** for storing it all. Note that we currently suffer from an embarrassment of riches – if you are planning to make a donation, please hold it until we get caught up sorting and distributing the current stack of treasures.

New Members

Four of our newest members introduce themselves:

Linda G.

I have always loved to do crafts. My mother taught me how to sew, knit and crochet at an early age. I did crafts at camp and when my children were in public school, I taught crafts there so they would have something to sell at their Fun Fair.

In the late 1980's, my girlfriend/relative showed me how to embroider and I was in my glory. In 1984, she asked me "what was I doing for myself" and since I couldn't answer fast enough, she asked me to go to Seminar in Montreal. I became a National Member. The knowledge I gained and the fellowship were great. I wanted a chapter in Belleville.

I was invited and I accepted to do the Newsletter for the National Members from Ontario and east. I was then on the Board of EAC.

By 1990, with the help of Anne Adams, Ann Cooke and Helen Graham, the Quinte Needlearts Guild became a reality. They wanted it to be a teaching guild and I went along with that. The knowledge I have gotten from the guild, seminars, and outside teachers has helped me grow in my own work.

I like counted work, but doing surface stitchery with other thread, besides being a challenge, helps me understand the problems others have doing counted work.

I joined the Kingston Guild because I wanted to expand my knowledge and meet new friends. Thanks.



Anne B.



To all you ladies out there who love to create beautiful things....

When I was about 7 years old, my grandmother taught me to embroider and knit. Later on, I learned more needlework from my mom.

When I saw the ad a few months ago to join CGNA, I was more than happy to reconnect with a passion that I had almost forgotten while working and busy bringing up my children in this world. Now, once again, I am inspired and I thank you all for encouraging me while we create and learn together new stitches – and remember some old ones.

Leola B.



I am happy to join the guild for the friendship of other stitchers and the stimulation of learning new techniques. I am a craftsperson....not an artist. Every time I change a design, I find that the original artist had a better balance or blend of colours, so I had best stick to the pattern!

I have always stitched. My mother used it as a form of babysitting, starting me at age 2 with burlap, yarn and a large needle. As a preschooler, I did outline stitching on tea towels. Later, I would send requests from boarding school for her to send me embroidery care packages. During vacations, Mom would have me cross-stitch borders on very full gingham dirndl skirts. That could fill hours!

I graduated to designing and sewing my own clothes from late elementary school through university. Jeans were purchased, but virtually everything else was sewn, first with mother's help, then alone.

I returned to hand-stitching in graduate school when I completed a stamped cross-stitch baby sampler for a friend who was having a child. I transitioned to counted cross-stitch when my son was a baby. It was great because I could visually see some progress after a day filled with diapers, tears, and feedings! I smocked my daughter's dresses when she was young.

Returning to teaching cut my time for any sewing or handwork. However, I usually had a counted stitch project somewhere in the house. For me it is a meditative form of "centering" to make everything right again. I think that a perfect day should include a long walk and an hour of stitching. Now that I have retired, the perfect days can happen more often.

Shirley W.

I was a member of CGNA for several years, then wasn't!! And now I'm back again. I live in Kingston, in a custom-built (by my son and his friends) apartment in the basement of my son's house, after about 40 years of living in the boonies. As I always lived in cities before I came to Canada, it is again luvverly to find a store within a four-minute drive!!

I am a member of Virtual Threads, an online chapter of EAC, and the Limestone Quilters Guild. I used to weave, make pottery, and make all kinds of Fibre Art that I used to sell in my business called Sarum Studios. Now I make baby quilts which my sister sells for me in Toronto.

I love all forms of surface embroidery, crewel, goldwork, Kantha, pulled thread, Hardanger, blackwork, redwork, beadwork, crazy quilting -- you name it, I love it. I'm not always that good at some of them, particularly the disciplined blackwork and cross stitch etc., but I have loads of UFO's that show I have tried!! I am currently relearning and am besotted with Jacobean crewel embroidery. My other hobbies are knitting, painting with acrylics, movies, the Blue Jays and Toronto Raptors, and reading.

My son Steve and his wife Tina live upstairs. I have two grandchildren—Sarah, a beautiful, dedicatedly single woman and Christopher, a wacky family man, married to an extremely patient woman, Kaitlyn, with two daughters, Everly, aged 4 and Arden, aged 1. My sister and her brood live in Scarborough.

Altogether I have a splendid life, and I am very happy to be back in CGNA.



Kristeen found a four-part series (Stitching 101) on Thread'n`Eye`s website.

<https://threadneye.com/news-and-updates>

Of particular interest:

In Part 1, they explain why one should start so that the first stitch crosses a vertical thread.

In Part 4, there is a table that shows how many stitches you will get from an 18-inch length of thread on different fabric counts.



Give me a C, a G, an N, an A!!!

Well, actually, we know the whereabouts of the C, N, and A, but would the person who has the voided stitching piece of a G kindly return it (or at least confess what has become of it!)

Remembering Maureen

“the best kind of member ever”



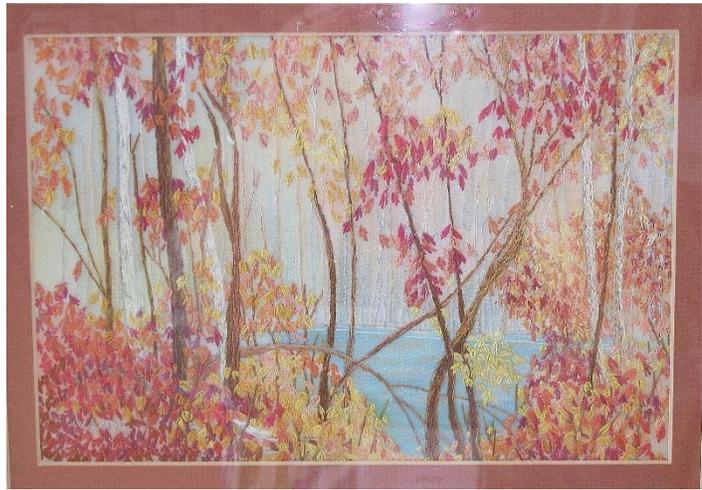
Maureen Byer was a creative spirit and a loyal member of our guild from the year of its inception. She passed away unexpectedly on September 24, 2017, six days before she was to be honoured as the featured artist of our 2017 Needle Arts Fair.

Maureen came to needlework late in life, following a career as a microbiologist. She was an expert in rug-hooking, and had learned to dye her own wools and to blend colours. Two of her rug-hooking pupils were Mickie and Betty Gill. When our chapter of guild was formed in 2002, Maureen joined along with her rug-hooking friends. The story is told that Maureen had never so much as threaded a needle and pondered where in the needle she should “stick the string”.

But, Maureen was a determined pupil. When she wanted to develop her eye for colour, she systematically read every book on colour that she could get her hands on. Even though she claimed that a degree of dyslexia made following patterns difficult, she avidly participated in learn-a-stitch programs and workshops: blackwork, stumpwork, felting, and everything in between. Mickie described her stitching: “Her needlework was excellent, not a stitch out of place. The colors she chose always blended very well with the pattern she was working on. “



Although her exhibited work demonstrates expertise across a huge range of needlework techniques, Maureen is best-known for fibre-painting on silk. As described by her artist friend Carol, “this intricate art involves stretching silk and painting a background upon it in silk dyes. When the paint is dry, Maureen intricately stitches landscapes into the silk over the background. The results are outstanding. Her piece “The Tangled Garden”, based on a famous Canadian painting, is stunning.”



Hand-in-hand with Maureen’s determined focus on whatever she was creating came her generosity. She was our resident card-maker – volunteering her time to put together the stitched cards that we send out to members and friends. She never asked to be reimbursed for her purchases of materials because, she said, “That’s my contribution to guild.”



Although disinclined to proclaim her opinions unasked, Maureen was always ready to give advice to guild members. When Theresa was stitching her fibre portrait of her father, Maureen helped her to shape a boyish jaw. Members frequently came to her for assistance in choosing or changing colours. Kristeen writes: “She had a fantastic colour sense and was quite willing to help others with choosing or rejecting colours.”

Who can forget her insistence that, in choosing colours for a piece, one needs a papa, a mama, and a baby (i.e., colours with the same hue in different saturations)?

“ I am glad in a way that I do not go to the meeting anymore. I would find it very hard . . . to sit there and not see Maureen.” - *Mickie*

“She was the best kind of member ever.”
- *Lorna*

We are stunned and saddened to have lost Maureen so abruptly, but know that her spirit will remain with us long into the future.

Needle Arts Fair 2017

Thank you to all the guild members who worked tirelessly on the Friday and Saturday of our fair. Well, I'm sure you were tired at the end of the day. I know I was!

It was with great sadness that we mounted our feature artist Maureen's work, grateful that we could share it with a wider audience.



I measure the success of the fair in four ways—the opportunity to network with like-minded people; the opportunity to share our beautiful work with a wider audience; the opportunity to shop by feeling and seeing the product you want to buy; and a bit of money in our pocket to help with guild expenses.



We did have several new vendors this year. This helps to keep things fresh and people coming back so they are not seeing the same year in and year out. We do have a core of vendors who have



been with us from the beginning and we thank them for their loyalty. I hope you will remember our vendors throughout the year when you need a few extra supplies.

Thanks to the Historical Costume Club of Kingston for their exhibit on the stage. They were delighted to participate in our fair. This was the first opportunity for them to do a display of this kind. Kudos to them as the compliments came in about their display.





There was also the amazement of attendees about all the work our guild has produced over the past 15 years. The variety of items and the skill level on display was staggering. Thank you to everyone who showed their work, without it we would not have had a fair. We are a very talented group of ladies.



Speaking of talented ladies, the Viewers' Choice awards went to:

- 1st Place: Elizabeth V. for her waterfall in the woods.
- 2nd Place (tie): Leola and Beth M.
- 3rd Place: Ros H.

The Canada 150 Challenge saw few entries but those who participated had beautiful, thoughtful entries. Congratulations to

- 1st Place: Sandi Percival -- rug hooking
- 2nd Place: Pam Kearns -- beaded piece
- 3rd Place: Donna Hamilton -- quilted wall-hanging
- Honourable mention to Daphne Hawkins -- embroidery work.

All told, a splendid 15th anniversary Fair!

THANK YOU

Dear members of CGNA:

I am very pleased and honoured to have been selected as first place winner of this year's 150th competition at the Catarqui Guild of Needle Arts Fair, 2017. I challenged myself and was rewarded in many ways.

Sincerely,
Sandi Percival.

Kristeen noticed the following announcement from Kreinik regarding dye lots:

"We want to let you know that Kreinik color 002HL has a slight dye lot change. . . . The new 002HL is still beautifully brassy, but just a bit darker in shade.

Unfortunately, dye lot changes happen periodically. . . . We always recommend buying enough thread at one time to finish a project to avoid dye lot issues

When you receive the new 002HL, spools will have an extra marking above the size; in this case, the letter "B" designating a dye lot difference. From now on, a stand-alone letter on the label will be shown on any metallic experiencing a dye lot difference."

Viewers' Choice Awards



First Place: Elizabeth's *Woodland Stream*

I was inspired to create "Woodland Stream" after taking Susan Strachan Johnson's Fibre Art Workshop "The Forest Floor". I used her techniques to make rocks, tree limbs and leaves. [Ed.: *Most viewers thought the branches and stones were real, but Elizabeth explained that they were composed of fabric/paper molded around real stones and twigs.*] The composition of the piece comes from ideas from several photographs.

Second Place (tie): Leola,

Teresa Wentzler's *English Garden Sampler*

Teresa Wentzler's English Garden Sampler displays the elaborate gardens of an English grand house. The sampler requires concentration, but has many small challenges to enjoy and celebrate as you stitch. Overall, it reflects an appreciation for "the fine things of life".



Second Place (tie): Beth M., Karen Kluba's *Inspiration*

I so much enjoyed stitching a motif from "Inspiration" for our banner that I determined to stitch the whole piece. Because so much fabric shows through, I splurged on a vintaged cream linen. Although the central figures are stitched over-one, most of the stitching involves full stitches without many colour changes – an example of how impressive a simple design can be.



Third Place: Ros ,

Felted Night-Time

This piece started in Beth Abbott's wool felting workshop where I chose colours I don't normally pick, purple and orange (plus blue, which I do like!) I very much enjoyed both the needle-felting and the stitching which went through the felted wool so easily. Fun! This is a night-time scene looking through tree branches at a street lamp.

Our Fall Excursion

Susanne

We knew exactly where we were going—and if all else failed, there was always the GPS (why are we in the lake?!). The day was to be full of events which would let us marvel at the works of other people's imagination, feed us lunch and, for those carpooling, enjoy someone else's driving.

Theresa had once again put her talents for sharing *her* delights toward this fine excursion, beginning with a visit to the costume department of the Thousand Islands Playhouse in Gananoque. Had she not been standing on the corner, we might have thought the parking lot a drydock for old boats and past dreams. As it was, we were warmly met by Jayne Christopher, wardrobe mistress and magician, who had been creating the costumes for plays for twenty-seven years. Within the large space, with mezzanine and hundreds of articles of clothing, she had fashioned, as exactly as possible, costumes designed by playwrights/designers—who did not always realize that the balloon dress for a witch would *not* fit through the available door space on stage. . . . And where to get antlers for the headdress? The Dollar Store, of course! An employee actually provided a set of fresh(!) antlers, courtesy of a hunting husband, which were then boiled, scraped, boiled, dried. . . you get the picture. . . until they could be mounted on a marvelous, magical



hat. Such imagination! Her invitation to try on costumes was delicately accepted and transformed our member into a fine woman from the 19th century. After a tour of the entire space, guarded by a huge giant's hand from a previous play, we said our grateful good-byes. I had no idea all that goes on "behind the scenes"!

At the Arthur Childs museum, we were 'in our element', marvelling at the Threadworks Exhibit with its variety of techniques, designs, and challenges of realized imagination. Looking at the works one was inspired: "I can do that" was not a put-down on a perceived 'simple' work but rather a realization that here is yet another technique, colour scheme, design which fits in my tool box to bring out something I want to see in more than my mind's eye. So fine.



Marvelling makes you hungry, so we next followed directions to the pub which was waiting for us with a large table and cozy darkness where we talked about our experience, childhood memories, last year's trip (which apparently contained a tasty waiter, eh Jacquie . . .) and all the good things we bring with us on a new experience.

Whom would you invite to a party—from a room full of portraits! We all know that people all look different but this show brought us up-close-and-personal with people like *the Universal Woman of Optimism*, *Portrait of My Mother*, *The Bookseller* (who really looked like he did *not* want to sell his books . . .). Thirty works in all had us looking and feeling and sometimes going up really close to see: Was this a photograph? All were paintings, and from them we could name the viewer's choice. 'Twas *The Book Seller* with his black turtleneck and trim silver beard, hidden objects in the painting to reveal his sense of humour, all rendered in the style of the Dutch Masters of the 16th century. What a potent, amazing, delightful experience!

We were ready to sit down, yes. The Springer Theatre was just below us and we gratefully sank into our well-placed seats. *The Birds and the Bees* was "a romantic comedy with a bit of buzz . . . which tackles sex (over 50 and under 30 and 40) love, science (that would be the bees part), family, and the artificial insemination of turkeys". Can you go wrong? It was funny, with a bit of bare-bum-flashing (all appropriate, although I did see two people leave), poignant, and a serious thread that causes one to reflect on one's own attitudes and, dare I say, situation? This was the last performance of the season and most of us determined to attend more plays next season!

And so went another excellent excursion with the CGNA. Our MANY THANKS to Theresa—and could we do it again next year? It was Great! Y'all come, y'hear?

P.S. The former Haunted House in Gananoque is now the home of The House of Spirits (also known as the LCBO . . .)

Taking the “Hard” out of Hardanger

Tricia

People have many fears: spiders, heights, clowns, etc. etc. Me? Up until this past October, my fear was of cutting the wrong thread, or I should say, just cutting any thread, at least when it comes to Needlework. Last March, determined to overcome this, I signed up for Mary-Lou’s Hardanger afternoon class. Hardanger is so beautiful. I have always loved it and wanted to give it a try.

Hardanger embroidery is a form of embroidery traditionally worked on white linen or other evenweave fabric, using counted thread and drawn-thread work techniques. Often Hardanger is used on

doilies, table runners or tablecloths, but it has also been adapted for tree ornaments, bookmarks and greeting cards.

There were approximately twenty-two of us who joined, some experienced but a few newbies just like me. Mary-Lou had two assistants, Jacquie and Irene, to help answer our questions and to guide us back to the correct threads. There was a fair bit of prep work, as with most everything worth doing in life. From March to May, we worked on a doodle cloth, practising just the basics -- kloster stitches, blanket stitches and eyelets. Then came the time to make decisions: which pattern to use, the size, the colours and designs.

Mary Lou gave us some homework for the summer. Did I say ‘some’? I picked a small piece but there was still a fair bit of counting threads, on



It takes concentration!



Irene’s Christmas
hardanger -- inspiring!!!



Donna’s WIP



Tricia's Doodle Cloth motif

28ct linen no less. Others, more adventurous than I, worked on larger pieces, lots of klostors and eyelets to be completed before our return in September. Upon our return after the summer there was some catching up to do and in October she showed us which threads to cut. She made it seem so easy and cut without hesitation, letting us know that if we made a mistake it could be fixed. That was just what I needed to hear!

We have such talented members and beautiful pieces will come out of this class I'm sure. I can't wait to see them all. Can I scratch this off my needlework bucket list? Yes, I can. To date I have only cut on my doodle cloth but, dare I say it, I loved cutting those threads. Sounds silly, but it felt empowering!

I have since bought Hardanger kits and patterns and with winter coming, I will have lots of cutting and wrapping of threads to keep me busy. Thanks Mary-Lou, that was fun!



Eileen's WIP



Kristeen's WIP is pretty in pink

Knowledge & Needles
www.knowledgeandneedles.com

Cross Stitch Books, Supplies & Workshops

Ann McDonald
613-475-4843
e-mail: balych@kos.net
190 Smith St., Brighton, ON K0K 1H0

Open May to November

Gabrielle learned a trick for stitching a Rhodes stitch from her Laura J. Perin pattern. A large Rhodes square can be very bulky, especially if stitched in pearl cotton or a specialty fibre. To reduce this, stitch the Rhodes square over an eyelet: That is, stitch an eyelet, using every other hole, then stitch the Rhodes square using the remaining holes. Now only half the stitches of the Rhodes square cross the centre, keeping the bulkiness down.

Cook's Corner: *Sally O's* Baklava

Sally's version avoids the sticky sweetness of most Baklava by using sugar syrup instead of honey.

Ingredients:

- 1 package of filo (e.g., President's Choice)
- 1 cup of unsalted butter
- 1 to 1-1/2 cups of ground nuts of your choice (e.g., walnuts, pistachios, almonds, or mixture) (can be mixed with raisins)
- 1 – 1-1/4 cup sugar
- 1 tsp. flavouring for syrup (e.g., vanilla, cinnamon, any sweet spice to your liking)
- A few drops lemon or lime juice (up to 1/2 tsp.)

Method:

Make the sugar syrup:

On low to medium heat, melt the sugar with 2 to 3 tbsp. of water. Stir constantly until sugar is melted. When it starts to boil, add the flavouring and the drops of lemon juice.

Start testing the syrup by dropping a drop on a plate. When cooled, it should look like a bead, not running liquid. This step is important as the final prepared syrup should not be watery or heavy like a candy, just medium consistency.

Set aside to cool.

Prepare the baklava:

Melt the butter.

In a shallow baking pan (about 2 inches deep), start laying the filo leaves one by one. Brush generously with butter in between.

Stop in the middle and spread with your favourite nuts and raisins.

Continue laying down the rest of the filo, one leaf at a time.

Brush the top surface with the rest of the butter.

With a sharp knife, cut it carefully into the shapes you like.

Bake in a 350 – 360 ° preheated oven until yellow to slightly golden brown (25 to 30 minutes)

Take it out of the oven and immediately pour the cooled syrup all over. It will absorb it very quickly. Set aside until cool. Enjoy!!!

Eileen's Kitchen Tips

To keep potatoes from budding, place an apple in the bag with the potatoes.

To prolong the life of celery, wrap in aluminum foil; it will keep in the refrigerator for weeks.

I'm Dreaming of Some White Marlitt *(tune of I'm Dreaming of a white Christmas)*



I'm dreaming of some white Marlitt,
Gold cord and blending filament.
With these threads that glimmer, my work will shimmer.
Such threads are surely Heaven-sent.
Dream with me of some glass seed beads.
Imported crystals are divine!
With these gems, your project will shine
(Just not quite as splendidly as mine.)

Tapestry Weaving Class

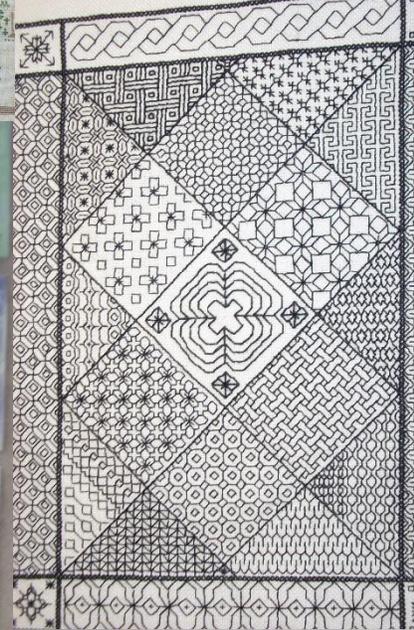
Anjali



At the two October meetings, we were fortunate to have Roxanne Kellett for a workshop on tapestry weaving. Her work was first introduced to us at last year's Needle Art fair, where she had a mini demonstration for an hour. Roxanne's design style is very modern and freeing, which would appeal to the non-traditional artists among us. It was my first attempt at weaving so, as in any art form, there's a whole new vocabulary to be tackled....warp, weft, butterfly the yarn. Roxanne brought a truckload of drool-worthy yarn to share. Her finished pieces are so colourful, detailed, and impressive and at the same time evoked a happy feeling. I thoroughly enjoyed this introduction to weaving and hope I can complete a presentable piece soon.



Photo Gallery



Winter Program

	Learn-A-Stitch	Sharing	Afternoon Activities
Dec. 4	Christmas Party!! Town Hall Mtg, Potluck Lunch, Lottery, Show & Share of Xmas items, Fun and Games		
Dec. 18	Corner edging (Donna)	Show & Share (anything you want to show)	Focus on Blackwork (Liz Almond)) Christmas Ornament Bookmarks Open Stitching
Jan. 15	Corner spiders and doves eyes (Donna)	Show & Share (anything you want to show)	Silk Fusion (Beth Abbott) Focus on Blackwork (LA) Open Stitching
Jan. 22	Middle section variations (Diane)	Hardanger: Mary Lou's class project & previously completed pieces	Silk Fusion (Beth Abbott) Focus on Blackwork (LA) Open Stitching
Feb. 5	Designing your Sampler (Diane, Beth A., Theresa)	Show & Share (anything you want to show)	Silk Fusion (Beth Abbott) Focus on Blackwork (LA) Open Stitching
Feb. 29	Designing your Sampler (Diane, Beth A., Theresa)	Cross-stitch pictures Large and Small	Silk Fusion (Beth Abbott) Focus on Blackwork (LA) Open Stitching

Honorary member Shirley Peters wrote me about some of the early projects she did in guild. "Kathy Gorman was the first teacher....We made little bags with our initial, S, embroidered on it. I actually finished mine and I still have it. I did a crewel work and a stumpwork....Maureen made mine into a beautiful cushion with crochet lace around the edges....I also finished a tablecloth. Chicken scratch, I think the stitch is called...I couldn't complete it as my machine had stopped working. However, one of the other members heard about this and took it and made up the tablecloth. That's how nice you all are."

Santa Claus is Coming to Town



You better not cry. You better not pout.
Even if you must rip it all out.
Santa Claus is coming to town.

You can just toss it into the trash.
He's bringing lots new glorious stash.
Santa Claus is coming to town.

He sees you when you're stitching,
At work on fibre-art.
He's choosing threads and beads and charms
That will delight your heart.

So....
You better not pout. You better not cry.
Keep on the good side of the big guy.
Santa Claus is coming to town.

Silk Fusion (Afternoon class with Beth A., Jan. & Feb.)

Learn to make silk into paper for stitching. The silk fusion class will concentrate on flat fusion—that is the silk will be like paper, which you can cut up and use for cards, embroidery, etc. I stitch on the pieces and put them into window cards, or mount the stitched paper on the front of a blank card. If you wish, your fusion could be wrinkled as it is drying, leaving you with an interesting texture on which to stitch. I mount these on silk dupioni and then either quilt or mount them on a canvas frame.

We will make the silk fusion pieces during the first and/or second session and during the next weeks we will discuss ways of stitching on them, do the stitching, then consider ways of mounting them for use/display. You will also have the chance to experiment with different forms of silk and creative ways to use it.

Your kit will include silk fibre, textile medium to do your pieces, instructions, cards for mounting, and some silk embroidery thread. There will be a supply list for you to bring as well.

Cost (kit plus instruction) not to exceed \$15.

Looking Ahead.....

Starting in March, Lorna will be offering an afternoon class on **Embroidered Appliqué Folk Art**. The class will be about creating an appliquéd project (small or large, your choice) that will be loosely styled on Sue Spargo's folk art quilts. You choose a base fabric, then dig out your fabric scraps in your favorite colours for the appliqués (ie. wool, cotton, velvet, etc). Only small pieces are needed! These appliqués are then decoratively stitched in a variety of threads and colours. You can play with your stitches and colours, make each appliqué unique. Think small wall hanging, tablet cover, etc.: I am planning a tea cozy.

CGNA will have a space at the **Quilt Show** (held at the Curling Club, corner of Front & Days) from **June 8 to 10**. We will need lots of volunteers – please mark the dates on your new 2018 calendar.

CGNA will also have a table at the **Lansdowne Fibre Festival, June 23rd**. Please consider volunteering to represent us.



Blue Christmas

(Tune of Blue Christmas)

Inspired by our list of words for 'blue'

I'll have a blue Christmas, 'cause I thought
That floss in vibrant colours could be bought.
It was such a good bargain -- four skeins for a buck!
Someone else got them, and now I'm out of luck.
I'll have a blue Christmas. I'm tryin'
To stitch a Christmas garland in cyan.
Azure baubles you'll see on my indigo tree.
Yes, I'll have a blue, blue Christmas.