



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: <http://quiltskingston.org/cgna/>

Guild News

It was a dark and frosty night. A quick phone call at 7 p.m. established the point of rendez-vous. Two vehicles converged on the Husky station. The doors of the U-Haul flew open. No witnesses saw the precious cargo transferred to the Subaru. The U-Haul sped off, eastbound, and Dave and Theresa brought the booty to their hideaway in the remote woods.

And, if Theresa and Dave were receiving stolen goods, would we be announcing the fact here?

No, the cargo in question was a load of needlecraft books, donated by the family of Joyce Bushell to CGNA. Joyce was a lover of good books. Not only did she serve as CGNA's first librarian, but she also built a fine personal collection, including many items that are now out-of-print. Gabrielle will be busy sorting and cataloguing these treasures. Duplicates of current library holdings have already been snapped up by guild members through a lottery process. Keep an eye on the website listing for new items at the offsite library. A huge thank you to Joyce's family for the donation.

Gilding the Needle

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Returning Member. We welcome **Karen** back to guild, after a 2-year absence due to poor health. Karen says, "I've had lots of time doing some detailed cross-stitch pieces. Glad to be back. Currently I have a group of ladies that meet at my house on Tuesday evenings to learn the basics of stitching. I call it *Creative Expressions in Needle Art*. These ladies work during the day so can't come to a meeting." A detail from Karen's sunflower quilt is shown on the left. For a picture of the whole quilt, see page 12.

President's Message. Greetings! Hope the New Year is treating you well. The weather certainly is not. On the other hand, there has been plenty of opportunity to snuggle indoors and do lots of stitching. Unfortunately, I have done no stitching so far this New Year. Moreover, for a number of different reasons, I have not been able to attend any of our meetings in 2019. Since I anticipate a similar situation where I will have to be absent for an extended period next year, I have informed the administrative committee that I will be resigning as president as of June.

I would like to thank Kim, Theresa and other members of the administrative committee for holding down the fort in my absence. I would also like to encourage you to consider becoming a member of the administrative committee, especially to consider becoming the president.

Contrary to what many of you may think, being president is not an onerous position, especially with so many other people to support you. Other than running the meetings (both general and administrative) the job is one of coordinating the work of others and being the face of the group.

Much of the work for next year is already underway. Whoever takes on positions next year will have an easy time adjusting, as much of the preliminary work will have been done. So, don't be scared. Many hands make light work. Remember, the functioning of the group depends on all of us.

Thank you for your understanding and support and I hope to see you in the near future.

Eva

CGNA Administrative Committee
2018 – 2019

Executive
President (on leave): Eva
Vice-President: Kim
Past President: Theresa
Secretary: Leola
Treasurer: Lorna

Standing Committee Chairs
Program: Ros
Communications: Donna / Beth M.
Library: Gabrielle
Hospitality: Mary Anne
Membership: Jacquie
Special Events: Theresa

All about Hats

Anjali

On December 17th, at our Christmas party, the ladies from the Kingston Historical Costume Club brought in their hat collection. They were dressed in period costumes complete with hats. I had not expected to see *so many* hats. The members have made most of the hats.

The hats represent different historical eras. There were hats from the 15th century to the present times: mob caps, indoor hats, mourning hats and present-day Amish hats.



Collapsible hats were worn to the opera, easily stored under the seat during performances. There was a tricorne (three-cornered) hat. They even brought sailors' hats that were coated with tar to make them waterproof. There were a few real fur hats as well in this collection. Some of the hats were truly opulent—one had big feathers and a real bird. These heavily embellished hats must've made the neck muscles quite strong.



Two antique hats from the late 1800's and Barb's grandmother's seal skin hat and muff from the early 1900's were well-preserved pieces (i.e., not made by the club members).



Janet showed us a slide show of hats through the ages, and Grace talked about the different styles of the periods. It was a very interesting and entertaining show.



I'm sure we'll see some of these ladies again, proudly walking around in their costumes and keeping the past alive.

Knowledge & Needles
www.knowledgeandneedles.com

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PRODUCTS AND MANY MORE

Last December 18th, the front page of the Globe & Mail carried an article about the use of crafting as a “social prescription” issued by medics. A doctor might prescribe a session of Christmas ornament-making, for example, to get people out of the house into a social environment where they can work with their hands to produce something satisfying. The benefits feed into life style in general, and can reduce demands on the medical system, even the incidence of hospital visits.

So, shouldn't guild fees be tax deductible?

Playtime with Folk Art Appliqué

Lorna, our resident seamstress, often appears at meetings wearing items of needleart – garments sewn and embellished with varying techniques. Always on the lookout for fun projects, she brought Sue Spargo’s work to our attention. (See Spargo’s book, *Creative Stitching*, or find her on the web: <http://www.suespargo.com/index.php>) Over time, Lorna’s enthusiasm for this style of embroidery morphed into a CGNA class. The challenge: to appliqué cut-out shapes onto material in the style of folk art. With folk art, the decorated objects typically have some practical utility as well as aesthetic value.



Appliqué is a standard embroidery technique; a piece of fabric is “applied” to a ground fabric. It has a bad reputation for being “fiddley”, largely because it is difficult to turn in the raw edges of a scrap neatly if its shape is in any way interesting. In Lorna’s class, this difficulty was bypassed by using scraps of felt or wool that did not fray. To cut a clean shape from wool, the wool was fused to freezer paper, a quilter’s trick that keeps the wool from slithering about under the scissors. The paper was peeled off and the shape tacked to the ground fabric. Next, heavy



Folk Art pieces by Lorna (above) and Donna (right)

threads such as pearl cotton were used to outline and embellish the shapes. Colours could blend or contrast; stitches could be familiar or novel. Donna used upholstery fabric as her ground. Kim discovered the “drizzle stitch” <http://www.allpeoplequilt.com/how-to-quilt/embellishing/drizzle-stitch>. Lorna’s approach was very much “anything goes”.

So much of traditional embroidery is dainty, intricate and formal. We diligently practice the stitches until we can stitch them neatly and correctly, creating pieces that we hope will be preserved as heirlooms for generations. By contrast, this style of folk art embroidery is big, bold, and dramatic. It gives stitchers an opportunity to experiment with combinations of shape and colour. The finished pieces—like Theresa’s tea cozy, Daphne’s purse—may be commonplace items, but the embroidery makes them unique, eye-catching and a pleasure to use in our daily lives.



In smocking class, Linda taught me how to make a Quilter’s Knot (or Smocker’s Knot). Thread the needle and hold it horizontally, pointing to the left. Place the end of the long tail of thread on top of the needle with the end towards the eye and grasp with the thumb and forefinger of the right hand. With the left hand, wrap the thread three times around the needle. Hold the wraps in place and pull the needle through the wraps. Continue pulling, sliding the thread through the wraps until the wraps form a knot at the end of the thread. (Lefties: change left for right and vice versa.)

Five Stitches, Five Afternoons

Susanne

"How does that go again?" And with enlarged samples and a very patient teacher, we were on our way to meet the five families of stitches: cross, loop, knots, laced, and combination.

According to Theresa, "The idea behind the Five Stitches project was that guild members new to embroidery would have an opportunity to learn the basic stitches and also other stitches from the five families of stitches. They may also learn how to read the instructions from a "stitch" book.

This project was done earlier in the guild's life, on ticking or striped material, and was very effective. You got to practice the stitch by doing a whole row and also to figure out other times and places the stitch would be useful."



Our group was evenly divided amongst those with embroidery experience and those who joined the Guild in order to begin the journey. One member had an additional learning experience: Doing two workshops on the same afternoon can lead to frustration and UFOs. The one-on-one teaching, when needed, gave us confidence - and that spark of joy when we "got it!"



Useful habits were also formed, like keeping a written record about the stitches, looking at books, and doing computer searches for an endless sea of stitches and ideas. Even though some of us have stitched for some time, we learned quite a few new stitches which will be used in future projects. Kim noted: "I tend to try new stitches in every project that I do, and love learning. I've been wanting to have a project holder and am making it into one that rolls up and ties with ribbons."

All of us are continuing to apply our learning in the Wessex stitchery project, where our teacher continues to give unstintingly of her time. Thank you, Theresa, for keeping the flame of our Teaching Guild bright.

Taming Unruly Threads

Beth M

No matter how much you spend on quality thread, no matter how slowly and carefully you stitch, some threads just do not behave. What can we do about them?

When I bought my first skein of Marlitt (the Anchor version of rayon thread) from Sandra Roy, she warned me that it could be hard to control. She advised threading the needle and running a damp sponge along the length of thread. The damp thread was fairly easy to work with and dried to an even finish. But – not all threads and fabrics are colourfast. What else might one try?

A traditional fix is beeswax. Often one finds lumps of beeswax molded into appealing shapes in needlework shops (but check that it is 100% beeswax!) Running the thread along the beeswax gives it a coating that slips through the fabric easily and is unlikely to tangle. When the embroidery is done, press it on a towel with a medium to hot iron. The wax melts away and the threads stay put. Beeswax has been used for generations to make thread strong. The downside: some critics say that, over time, threads coated in beeswax darken in colour.

I was in a needlework shop once where another customer declared that she had no trouble with metallic threads. She just coated them with hair gel! I cringed. I've also heard of people using a Chapstick for this purpose. More cringe! However, I have since found that some quite reputable authorities do use hair gel to tame their threads. But, what exactly is in hair gel, and how will it affect the threads in an heirloom piece? I think I'll take a pass on the Dippity-Do.

A more exotic (a.k.a. pricey) solution is a silicon-based conditioner called "Thread Heaven". It's sold in a little blue box, less than an inch square. You use it like beeswax: Run the threads over the Thread Heaven, then stitch. Devotees recommend having at least two boxes of it on hand, one for dark and one for light thread. Thread Heaven does not melt with heat the way beeswax does. It's there, coating the threads, forever. The idea is that it acts to preserve threads, protecting them from fading and damage from light and moisture. If half the claims that are made for it are true, we should all be using this stuff routinely. Science, however, doesn't particularly support these claims. In any case, it is a moot point: The company has discontinued making it. There is now a product available called "Thread Magic", which purports to work on the same principles. I haven't tried it yet, and, while the reviews at Amazon are encouraging, I wonder if we know how it affects thread over time.

I think most of us are leery about putting anything foreign on our embroidery; after all, what's considered safe one day may be outlawed as dangerous the next.

So, I'm back to the damp sponge – cheap and handy – when I need help with incorrigible threads. What do you use?

The Gown

Theresa



I recently read the book, *The Gown*, by Jennifer Robson. It was an interesting read as “the gown” referred to in the title was the (then) Princess Elizabeth’s wedding gown. The book is classed as historical fiction, as the two main characters in this book are fictional, but the rest of the details are quite accurate—from the design house of Norman Hartnell and his chief of embroidery, Miss Duley; how the embroidery was done; the materials used for the making of the gown; their interaction with the Royal Family; to the deplorable working and living conditions in 1947 England. And what story would be complete without some romance?

After reading the book, I immediately went to look at images of Queen Elizabeth’s wedding gown. The embroidery work in her gown is exquisite.

On that note, the author Jennifer Robson will be in Gananoque as part of the **1000 Islands Writers’ Festival** (<http://1000islandswritersfestival.ca/>), April 25-28. Jennifer will be giving a couple of presentations. Our embroidery guild was asked if we could provide some samples of White Work that can be used as part of a display to complement her talks. Please talk to me if you have any White Work that can be used for the display. (It doesn’t have to be white; it can be cream or ecru. Think hardanger, pulled thread, Mountmellick, drawn thread.)

Gabrielle alerts us to a provocative article entitled “The Feminist Power of Embroidery” in the New York Times (Dec. 29, 2018). “To take up the needle is to reclaim our histories of anonymous, poorly paid and unpaid female craft, garment labor and piece work.” Have a peek: <https://nyti.ms/2Rr6lao>

Stitchin' Anagrams

The letters in each of the following items can be re-arranged to make a word or phrase related to stitching. Answers on Page 15. (Need some hints? SIR INK BLOB and GRAND HARE are styles of embroidery for which the CGNA experts are Sally H. and Irene, respectively. CHANNEL ISLE is a type of fabric. IRON BUBBLE is what you get when you win first place in a competition. AN ACHE DITCHED is another name for Lazy Daisy.)

NO LILT YOGA

PIT ALARMS QUEEN

GRAND HARE

SAW VAN ROCK

CHANNEL ISLE

IRON BUBBLE

BEDBUG SALE

ERODE MY RIB

SHERBERT CARTS

AN ACHE DITCHED

BOTTLES INTO HUTCH

TINT PIE TOP

LIMBER HEELS

SIR INK BLOB

LACK NO LOTION



Theresa taught Francine to mount her work on her scroll bars "backwards". Wind the top bar counter-clockwise and the bottom bar clockwise to put the area you are working on in a sort of well. Why? The fabric on the scroll bars is now "inside out", so that the surface that is exposed to damage from dirt and hands is the underside of the work.



Cook's Corner

Katherine's Quickbread

6 cups flour (*I use 4 cups wheat flour and 2 cups something else, sometimes chickpea flour, sometimes spelt*)

1 cup seeds (*sesame, sunflower, pumpkin, etc...*)

6 - 7 teaspoons Tara's "Baking Powder Aluminum Free" (*Use less baking powder if not this type.*)

1 teaspoon salt

Enough water to make it into dough (*I never measure; it depends on the types of flour and seeds you are using*)

Work the dough into 2 loaves.

If you want to add onions or seeds on the top, wet the top of the loaf, which helps make it sticky.

Bake for 40 minutes at 425°.

(*I use a convection oven. You may need more time in other ovens.*)

Makes 2 loaves.

(Eat one immediately, as the bread is best fresh; the other loaf eat toasted for the rest of the week or two.)

Large and Free

Many design houses routinely offer a few free patterns. That includes some of the companies who use computer software to generate charts from art-work, producing mammoth charts.

Heaven and Earth offers a few full-sized charts on a rotating basis:

http://heavenandearthdesigns.com/index.php?main_page=page&id=19 .

Artecy offers two full-sized charts, usually monthly:

<http://www.artecy.com/free.html> .

Cross Stitch Collectibles offers a free bookmark with a fractal design each month:

<https://www.xs-collectibles.com/FREE> .

I check these websites regularly; after all, downloading the chart does not oblige one to stitch the whole thing. Sometimes you find an appealing face or other detail that you can stitch independently of the whole design.

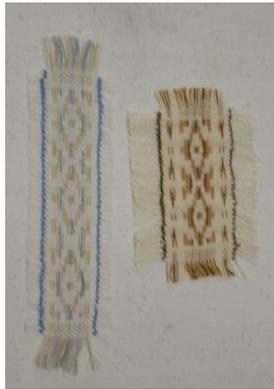
Photo Gallery: Finishes

Large....



Karen's Sunflower Quilt; Marg's Hardanger; Gabrielle's "Save the Stitches" Blackwork Journey (Liz Almond); Robin's Butterfly Quilt; Kristeen's Quiltz (Long Dog Samplers); Beth M's Castles in the Air (Long Dog Samplers)

...and Small



Linda's Memorial Arch; Daphne's Bookmarks; Theresa's bobbin lace pin; Donna's red & green Xmas coasters; Kristeen's canvaswork angel; Kristeen's beaded snowshoes (Mill Hill)

Members' Notice Board

All members of CGNA may post notices here for free. Notices must be related to needlework and may be up to 3 lines long. One notice per member, please.

Direct replies to: cgna at quiltskingston.org (but replace "at" with @). Kristeen will forward them to the relevant member. CGNA members may also reply directly to the member who posts.

Looking for: Romanesque Blackwork Cathedral I chart, by Mary Hickmott. Blackwork pattern of Notre Dame la Grande church, Poitiers, originally printed in *New Stitches*, Vol. 213. *Kristeen*

Free to good home. Pantograph. Artists use a Pantograph to copy any two-dimensional figure/pattern, enlarging or shrinking it to a desired size. Bought at Lee Valley. *Sally H.*

For Sale: Knitting Goods. Wooden yarn swift (asking \$35). Assorted needles, mostly Aero hard plastic (\$.50 per pair). Selection of Phildar yarns (both heavyweight & cotton). *Anne B.*

Spring Program

Date	Show & Share	Learn-a-Stitch	Afternoon Activities
Mar. 4	Scarves -- Simple to exotic	Crewel Work Burden Stitch (Theresa)	Smocking (Leola) Wessex Stitchery (Theresa) Open Stitching
Mar. 18	Your choice	Crewel Work Palestrina Knot Stitch (Lorna)	Wessex Stitchery Open Stitching
Apr. 1	Cats & Dogs (‘coz it’s raining)	Crewel Work Extra Stitches TBA	Embellishing Fabric (Beth A) Elizabethan Cat Open Stitching
Apr. 15	Your choice	Crewel Work Extra Stitches TBA	Embellishing Fabric Elizabethan Cat Open Stitching
May 5	Gadgets	Crewel Work Finishing (Lorna)	Embellishing Fabric Elizabethan Cat Open Stitching
June 3	All-Day Workshop with Mary Lou Wilson		
June 17	Annual General Meeting, Town Hall Meeting, Pot Luck lunch, speaker TBA		



Afternoon Focus Group: Elizabethan Cat

Anne has been itching to stitch this from the first moment she saw it! The cat was stitched in a class with Linda Burke several years ago. Donna and Diane brought their pieces in (Diane actually stitched it twice), and Ros found the instructions, available to members for \$1.50 (the cost of the printing). This group is not a class; members who wish to stitch the cat may join in as it suits them. Thank you, Donna and Diane, for providing the models and for offering assistance.



Afternoon Class: Embellishing Fabric (Beth A.)

Take a piece of fun patterned fabric and enhance it with embroidery, embellishment, etc. Then, make it onto a bag, decorative pillow or whatever. Beth will have some brightly coloured fabrics for purchase or you can bring your own. Fee = \$5.



Mandala Workshop with Mary Lou

Each piece will be unique. It begins with the choice of jewellery. Each stitcher will decide on the colour way and fibres that suit the jewellery. (This is a good time to check out the stash.) The stitches will be basic and will allow each stitcher to improvise.

The centre: a piece of jewellery with a diameter around 2 inches (or be prepared to adjust the pattern to fit). The fabric: black silk (or your own choice). The design: a Mary Lou original. The cost: \$7.50 for kit, including black silk, interfacing, instructions, etc. \$2.50 for the instructions by themselves.

There is substantial prep work which should be completed before the workshop day so that you can get right into stitching. So, please sign up early.

Needle Arts Fair, Oct 5, 2019

The Needle Arts Fair committee is up and running. We have decided on a second display room with the theme of hand-work of our mothers, grandmothers and great-grandmothers. The display will consist of all manner of handwork—embroidery, smocking, quilting, knitting, crocheting, rug hooking, etc. Also for display can be old patterns, sewing implements, etc. So start looking through your trunks and closets for items to complete this display.

At this point we have 17 confirmed vendors. If you know of a vendor that you would like to see at our event, let us know so that we can send them an invitation.

We are also hoping to have three well-publicized demonstrations throughout the day. Lorna has offered to give a demo on Alabama Chanin Technique.

Poster—postcard design ideas would be much appreciated.

Thanks to Kim, Donna, Ros, Tricia, Katherine, and Lorna in getting the fair plans off to a good start this year.

Answers to Anagrams

NO LILT YOGA = LAYING TOOL, PIT ALARMS QUEEN =
 ANTIQUE SAMPLER, GRAND HARE = HARDANGER,
 SAW VAN ROCK = CANVASWORK, CHANNEL ISLE = CASHEL
 LINEN, IRON BUBBLE = BLUE RIBBON, BEDBUG SALE =
 BUGLE BEADS, ERODE MY RIB = EMBROIDERY, SHERBERT
 CARTS = STRETCHER BARS, AN ACHE DITCHED =
 DETACHED CHAIN, BOTTLES INTO HUTCH = BUTTONHOLE
 STITCH, TINT PIE TOP = PETIT POINT, LIMBER HEELS =
 EMBELLISHER, SIR INK BLOB = SILK RIBBON,
 LACK LOTION = COLONIAL KNOT

Events Calendar

For updates, contact info, and more details and more events, please check <http://quiltskingston.org/cgna/>

Ongoing – Mar 23. STITCHED: A Homecoming. Mississippi Valley Textile Museum, 3 Rosamund St. E., Almonte. Works by: Anne Kelly & Heather Dubreuil.

Ongoing - Mar 27 (Mon, Tues, Wed & Fri 9:30 - 5, Thurs 9:30 – 8, Sat 9:30 to 5:30). **Quinte Fibre Artists** present **Evolving Traditions 2019**. John M. Parrott Art Gallery, 254 Pinnacle Street, Belleville, ON.

Ongoing - Mar 31. Crosscurrents: Canada in the Making. "... explores ongoing cultural exchanges and interactions between Indigenous people, settler Canadians and newcomers over the last two centuries." Textile Museum of Canada, 55 Centre Ave, Toronto. Admission: \$15 (\$10 for seniors).

Ongoing – May 26. Beads, they're sewn so tight. Works by Bev Koski, Katie Longboat, Jean Marshall and Olivia Whetung. Textile Museum of Canada, 55 Centre Ave, Toronto.

Mar 18 – 22. Beth A's Odessa retreat. See Beth to book a place (some days now full).

Apr 5 (10 - 8) & Apr 6 (10 - 5). **Out-of-the-Box Fibre Artists** present **Fibre Fling, 2019**. Textile Art Show and Sale: Art quilts, mixed media framed works, felting, wearables, embroidery, dolls, beadwork, jewelry, rug hooking and more. Light refreshments available. Kitchissippi United Church, 630 Island Park Drive, Ottawa, ON. Admission: \$5.

Apr 6 (10 – 5) & 7 (10 – 4). The Region of York Quilters Guild presents **The Magic of Quilts Quilt Show**. Newmarket Community Centre, 200 Doug Duncan Dr, Newmarket, ON. Beautiful quality quilts, wall hangings, quilted clothing & bags by more than 150 guild members. Merchant mall, viewer's choice, tea room, door prizes, raffle quilt.

Apr 8 – May 5 (Mon - Sat: 10 - 6; Sun: 10 - 5.) **The Kingston Fibre Artists** present **Art Threads, 2019**. *Artist Walk & Talk:* Fri Apr 12, 10am – noon. *Artist Demos:* Fri Apr 12, 1 – 4pm. *Opening Reception:* Apr 13: 2 – 4pm. [The Tett Centre for Creativity and Learning](#), 370 King Street West, Kingston. Free.

Apr 13 – 14 (10 – 4). **Napanee Heritage Quilters' Guild** present **Sun, Moon & Stars**. Strathcona Paper Centre (Arena), 16 McPherson Drive, Napanee, ON. Vendors, boutique, books, raffles, free coffee and tea, light lunch, Silent auction, demonstrations. Admission: \$7.

Apr 25 – Sept 15 (11 – 5; Wednesdays 11 – 8). **Balancing Acts.** "... Beadwork, textiles, photography, video and sculpture...." by Nadia Myre. Textile Museum of Canada, 55 Centre Ave, Toronto

Apr 26 (10 – 6) & 27 (10 – 4). **Quilts on the Seaway.** St John's Presbyterian Church, 28 Second Street E, Cornwall, ON. Admission \$8.

April 27 (10 – 5) & 28 (10 - 4). The Arnprior & District Quilters' Guild present **Quilts in the Ottawa Valley Quilt Show**. Nick Smith Centre, 77 James St., Arnprior ON. Lots of quilts, a modern quilt challenge, mystery quilts, quilter of distinction, vendor mall, tea room, raffle quilt, door prizes, etc. Admission: \$7.

May 3 (10 – 6) & 4 (10 – 4): The Thames Valley Quilters Guild presents **Quilting in the Village**. Wesley-Knox United Church, 91 Askin St, London, ON. Quilt display, vendors, tea room, boutique. Admission: \$8 (incl. light refreshments).

May 3 (7:30 – 9 p.m.), 4 (9 – 5) & 5 (9 – 4). **Beaconsfield Quilters Guild 40th Anniversary and Quilt Show.** Centennial Centre, MacDonald Campus, 21111 Rue Lakeshore, Sainte-Anne-de-Bellevue, QC. Workshops, lectures, demos, tea room, vendors. Admission: \$10.

May 4 (12 – 4). The Ottawa Guild of Lacemakers present **Lace Day 2019**. 3349 Navan Road, Orleans, ON. Admission: \$5 (children under 12 free).

May 4 & 5 (10 – 5). Open House at **Knowledge & Needles**, 190 Smith St, Brighton, ON. K&N re-opens. New goodies from Nashville.

May 9, 10 (10 – 7) & 11 (10 – 4). **Oxford Quilters' Guild** presents **Pieces of Magic Quilt Show**. 97 Mutual St. S., Ingersoll, ON. More than 200 new quilts, Challenges, 40th Anniversary display, Door prizes, Merchant Mall, Boutique, Tea Room, Raffle (draw Saturday at 3). Admission \$8.

May 10, 11 (10 – 5) & 12 (10 - 4). **Ottawa Valley Quilters Guild** presents **Quilt Show 2019**. City View Curling Rink, 50 Capilano Drive (off Merivale). Admission \$10 (\$15 for weekend pass).

May 14 – 19. **Beyond the Edge, EAC Seminar 2019**, University of Victoria, Victoria BC.

May 20 - 25, 2019. **Ailsa Craig Quilt & Fibre Arts Festival** presents **Quilts of New Zealand – 2019**. Ailsa Craig Recreation Centre, 155 Annie Ada Shipley St, Ailsa Craig, ON. Exhibition, workshops, Merchant mall, Quilter's café.

May 21 – 25. **St. Jacobs Quilt and Fibre Art Festival**. Schoolhouse Theatre. 11 Albert St W, St. Jacobs, ON. Trunk Show, wearable art Fashion Show, Seminar/Demo (guest artists and an unusual fibre art exhibit at the silos). Admission: \$6.

May 24 (10 – 5) & 25 (10 – 4). **Dunnville's Own Tiny Stitchers (DOTS)**. Dunnville Memorial Arena, 275 Ramsey Dr., Dunnville, ON. Quilts & More Quilts. Merchant Mall, Boutique, Raffle Quilt, Silent Auction, Café, Demonstrations. Admission: \$8 (\$2 for Men and Children under 12).

June 7 (10 – 4). **Quaker Quilt Show**. 89 Stover St. N., Norwich, ON. Admission: \$5.

June 8 & 9: **Quilting Corners Quilt Guild** presents **Stitching Among Friends**. Alliston Curling Rink, 52 Albert St. W., Alliston, ON. Quilts, Wall Hangings, Quilted Apparel, Mini Auction, Corner Store, Quilt Raffle, Merchant Mall, Bed Turning, Tea Room. Admission: \$7.

June 12 - 15. **Quilt Canada 2019**. EY Centre, 4899 Uplands Dr., Ottawa, ON.

June 22 (10 – 4). **Lansdowne Textiles Festival**. Lansdowne Community Centre, 1 Jessie St, Lansdowne, ON. Vendors & demonstrations in spinning, weaving, hand dyed wool, rug hooking, knitting, quilting, needle arts, rovings, accessories, etc. Lunch.

Please save the day. CGNA will be hosting a table and we will need volunteers.

When God Created Woman

When God created woman, he was working late on the 6th day...
An Angel came by and asked, "Why spend so much time on her?"
The Lord answered, "Have you seen all the specifications I have to meet to shape her?
She must function in all kinds of situations.
She must be able to embrace several kids at the same time,
Have a hug that can heal anything from a bruised knee to a broken heart.
She must do all this with only two hands.
She cures herself when sick and can work 18 hours a day."
The Angel was impressed. "Just two hands....impossible!
And this is the standard model?"
The Angel came closer and touched the woman.
"But you have made her so soft, Lord."
"She is soft," said the Lord,
"But I have made her strong. You can't imagine what she can endure and overcome."
"Can she think?" the Angel asked.
The Lord answered, "Not only can she think, she can reason and negotiate."
The Angel touched her cheeks.
"Lord, it seems this creation is leaking! You have put too many burdens on her."
"She is not leaking...it is a tear," the Lord corrected the Angel.
"What's it for?" asked the Angel.
The Lord said, "Tears are her way of expressing her grief, her doubts, her love, her loneliness,
her suffering and her pride."
This made a big impression on the Angel.
"Lord, you are a genius. You thought of everything.
A woman is indeed marvellous."
The Lord said, "Indeed she is.
She has strength that amazes a man.
She can handle trouble and carry heavy burdens.
She holds happiness, love and opinions.
She smiles when she feels like screaming.
She sings when she feels like crying, cries when happy and laughs when afraid.
She fights for what she believes in.
Her love is unconditional.
Her heart is broken when a next-of-kin or a friend dies, but she finds strength to get on with
life."
The Angel asked: "So she is a perfect being?"
The Lord replied: "No. She has just one drawback.
She often forgets what she is worth."

(Donna found this piece on the internet (<https://www.littlethings.com/god-creates-woman-beautiful-story>), and wanted to share it with all of us. The author is not known.)