



# Gilding the Needle

the newsletter of

*The Cataraqui Guild of Needle Arts*

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

CGNA is a chapter of the Embroiderers' Association of Canada.

Please visit our website:

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

## President's Message

So here we are, one year down and entering year two of Covid shutdown. Hopefully, everyone is adjusting to this quiet lifestyle and staying safe, keeping healthy and, of course, stitching to calm the mind. Now that the good weather is upon us, we can all get outdoors and enjoy the wild flowers. I plan to stitch on my deck once the temperature gets a tad warmer. Can't wait!

Our twice-monthly Zoom meetings are going well, with about 15-18 members attending. The first Monday's Learn-a-Stitch sessions have changed out of necessity from hands-on stitching to a more educational research format. I have been thrilled with the number of interesting topics that have been presented over the winter. Kudos to the members who found topics that fascinated them. They prepared informal talks, distributed reference handouts and also some design ideas for your creative use. I do hope those of you who have not been able to join the Zoom are taking advantage of the taped sessions. I encourage all of you to take a turn sharing a world stitching topic that inspires you. Don't be intimidated.... It can be a simple 10-minute overview. We need more speakers, and we all love learning!

Our four Round Robin samplers have been circulating and taking shape. (See the article on Page 7 for more detail on all of them.) They certainly look lovely. It is interesting to see the personal spin each stitcher puts on them. It does seem that it is mostly the Zoom participants who are working on the samplers. Do know that all

## Gilding the Needle

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members are encouraged to take part. We don't want you to miss out! We will gladly deliver a sampler to anyone who wishes to add their name to one of the rotations.

It has been suggested that we test out an internet version of our 'Feed the Heron' table. If anyone would like to A) de-stash, B) find supplies or C) combine on shop orders to save on shipping, do let us know. We could get one or two people to co-ordinate the effort if there is any interest. Note these could be trades as well as money transactions.

So here's hoping you have all had your first vaccine. Go enjoy this spring weather and my wish is that we can all safely meet again in the Fall.

*Lorna*

## CGNA during the Pandemic

So many things have been shuttered this year, but some members of our guild have put their brains – and other resources – into finding ways to keep the guild active. We owe thanks to:

**Donna**, for hosting our Zoom meetings. Zoom is not a free service; Donna paid for it so as to teach her Yoga classes but she lets us take advantage of her subscription. No, it's not the same as meeting in person (and vice versa), but it's made me look forward to certain Monday mornings.

**Leola**, for circulating electronic messages on an almost daily basis. Messages that inspire us, help us, connect us.

**Kristeen**, for monitoring the CGNA inbox and passing on news from stitching groups far and wide.

**Ros**, for generating a roster of speakers/demonstrators so that LAS continues, perhaps less as "Learn-a-Stitch" and more as "Learn-about-Stitching".

**Beth A, Anjali, Ros, & Theresa**, for sharing their knowledge of an aspect of stitching in illustrated talks (available online for those who miss the Zoom meetings).

**Jo**, for her Open House days and her new projects, including the Hardanger Box class.

**Beth A**, for creating the first mobile Blue Heron table. After culling her stash of stitching magazines, Beth dropped the discards with Leola, who organized a procedure for driving them around town.

**Lorna, Leola, Beth M, & Theresa**, for co-ordinating the Round Robin projects.

...and all the others, who stitched on projects associated with guild and who contacted fellow members, by phone, e-mail, or safely-distanced visits with materials, ideas, encouragement and friendship.

**Stay Safe and Stitch On!!!**

### CGNA Administrative Committee 2019 – 2021

#### Executive

*President:* Lorna  
*Vice-President:* ????  
*Past President:* Eva  
*Secretary:* Leola  
*Treasurer:* Kim

#### Standing Committee Chairs

*Program:* Ros  
*Communications:* Donna / Beth M.  
*Library:* Gabrielle  
*Hospitality:* Mary Anne  
*Membership:* Glenda  
*Special Events:* Theresa

## Zoom and CGNA

*Donna*



In our last newsletter, I wrote about how I had learned to teach yoga on Zoom. Sometime late in the fall, I offered my Zoom license for use by CGNA. It had become obvious that we'd be unable to meet in person for quite some time. We had been connecting via e-mail with the one exception: saying goodbye to Irene at Lake Ontario Park. Seeing one another online is not as good as in person. But it is considerably better than e-mail. Many ladies were ready to try it.

I offered test meetings for anyone who wanted to know if their equipment worked or to try to sign on. Many took me up on the offer. We were ready. Thus began our adventure of Zoom meetings. We have continued to have anywhere from twelve to twenty-plus attendees.

We had the option of recording meetings and providing url links for those who couldn't come. We now record talks given for Learn-A-Stitch regularly. Initially, we could only keep them on Zoom for a short time. Since then, I have found the Vimeo platform, which allows us to have the recordings for as long as we want. We do not record "stitch and chat" meetings.

At just about every Zoom meeting, we learn something new about the technology. For example, attendees can "pin" someone showing a piece, allowing the work of art to remain on the screen while members praise it and ask questions. Then we learned about "spotlighting": Instead of each individual pinning the item, the host "spotlights" it and instantly

Jane commented that she really likes the Zoom meetings. The reason? It's a chance to get to know more CGNA members! With physical meetings, one can get in the habit of sitting at the same table and miss the contributions from people who sit on the other side of the room. Zoom meetings aren't always "as good as" real meetings, but, in some respects, they can be even better!

everyone at the meeting sees a full-screen picture of the item. We learned how to mute ourselves to eliminate interference from background noise in individual homes. A favourite tip was pressing and holding the space bar while muted to temporarily unmute, then release the space bar to re-mute. We also learned how to show a presentation on someone's computer by "sharing" their screen and broadcasting it to all attendees.



I have since learned how to show a DVD movie on everyone's screen; how to turn on closed captioning (then anyone who wants to use it can, while others don't); how to do polling; how to do breakout rooms (really cool when you feel like you're being transported in space). The last one is good for discussing different projects with participants.

We haven't used Zoom to bring in a distant speaker YET. If you can propose someone who might give us a talk and/or workshop, let Ros know. It is possible and it will be considerably cheaper than paying for travel, food, and lodging.

Zoom has been a tremendous tool to keep us close when we are all so far apart. As we are in the third Covid wave, I encourage those of you who haven't tried it to give me a call. If you have a computer or tablet, it is possible as long as you have internet. Why not give it a try? See you online at our next CGNA meeting! Stay safe and keep healthy!

## Cook's Corner

### *Eileen's* Blueberry Muffins

*(Eileen, Diane and Sally were enjoying these at our December Zoom party. Anjali requested the recipe – well, actually, she'd rather have a muffin, but the recipe is the best we can do for her just now.)*

1/2 cup all purpose flour  
1/2 cup sugar  
2 - 1/2 tsp. baking powder  
1/4 tsp. salt  
1 egg  
3/4 cup milk  
1/3 cup melted butter or margarine  
1 cup blueberries, fresh or frozen

In a large mixing bowl, sift together dry ingredients.

In a small bowl, beat egg slightly. Add milk and melted butter.

Add wet ingredients to dry ingredients, all at once. Stir just until moistened. Stir in blueberries.

Fill 12 greased or paper-lined muffin cups with batter.

Combine rind of one lemon with 1 tablespoon white sugar. Sprinkle over batter.

Bake at 400° for 20 minutes.

## Things you might not know about the Bayeux Tapestry

*Theresa*



The Bayeux Tapestry has also been called the “**Tapestry of Queen Matilda**”.

The Bayeux Tapestry is not a tapestry, it is an embroidery. Tapestries are woven. It is a very important historical graphic novel. The saga chronicles the Battle of Hastings which was fought in Battle, not Hastings. Hastings was where the boats from Normandy landed. The embroidery was commissioned by Bishop Odo, the half-brother of William the Conqueror or by Queen Matilda, William’s wife, around 1070. The piece was embroidered in England in one or more of the nunneries most likely in and around Winchester. It was to be hung in Odo’s palace and then the Bayeux Cathedral that Odo had built. The panel that depicts an arrow through Harold of Wessex’s eye is a myth. Another panel shows Halley’s Comet shooting across the sky. That occurred a couple of years before the battle and was seen as a bad omen of things to come.

The tapestry disappeared and turned up during an inventory at Bayeux Cathedral in 1476. It was discovered again in the early 18<sup>th</sup> century by French archeologists. It was almost destroyed in 1792 during the French Revolution when citizens had insufficient cloth to cover their wagons and someone remembered a big roll of linen stored in the cathedral. A prominent lawyer saw what they were doing with the linen/tapestry and harangued the mob, succeeding in making them give him the tapestry which he carried away for safe storage. In 1794, the newly commissioned Fine Arts Commission saved it from being cut up for decorations on a public holiday. During World War II, the Germans demanded to see the tapestry in hopes that it would provide clues on how to invade England. These are but a few of the turbulent times the tapestry has endured! A thousand years later, it still lives.

A replica of the tapestry was produced in England in 1885-86 by the Leek Embroidery Society under the direction of Thomas and Elizabeth Wardle. Thirty-five members of the Society worked on the project using 100 pounds of wool. The only part of the tapestry that was not a true re-creation of the work was the depiction of naked men. Nineteenth century values prohibited nudity and many of the figures were not true reproductions. They put pants on the naked men.

Nicole de Reyniés suggests the reason for the Bayeux Tapestry being called a “tapestry”. In the 19<sup>th</sup> century, the word “tapestry” was used “to spare the work of an association with the degrading image of embroidery, which by the 18<sup>th</sup> century had been reduced to simple decoration for clothing.” Calling this hanging a “tapestry” became a tribute to its quality and value as a work of art.

For those of you who are wondering, we saw Ray Dugan’s re-creation of the Bayeux Tapestry in Almonte in the spring of 2010.

## Dorset Buttons

Last year, when we were first planning the “Round-the-World” LAS theme, Theresa challenged Mary Anne to make a Dorset button. The making of buttons by winding wool around horn or bone was a cottage industry in England in the days before metal and plastic buttons became standard. Mary Anne’s first button made us all smile – such a tiny item to tout as an accomplishment! But, Dorset buttons are popping up all over. Beth A. showed us a hand-knit sweater with Dorset buttons made with the sweater’s yarn. Jo used a Dorset button on the front of her hardanger needlework box (see page 10). And, Sue Spargo – the same lady who inspired Lorna’s folk art round robin piece – incorporates Dorset buttons in her embroideries, using them as bright and zany flowers. Mary Anne found Spargo’s instructions particularly helpful:

<https://mailchi.mp/suespargo/creative-classroom-75rb683boy>



Jo’s “Pinwheel” Dorset Button



Mary Anne dangles her first Dorset button

## Round Robin Projects

*Beth M with Lorna, Leola & Theresa*

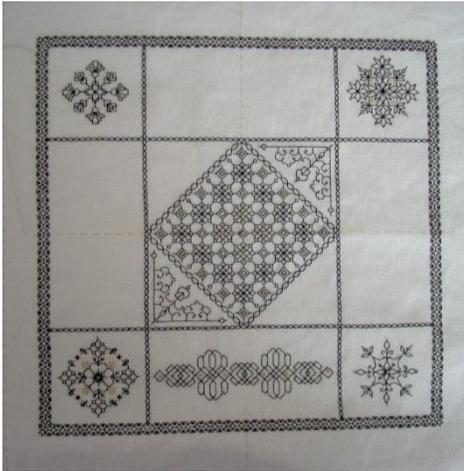
“Round Robin” is an old expression, whose meaning has evolved to apply to a variety of situations. It first appeared in England in the 1730’s, where it referred to the practice of having petitioners sign their names in a circle – the “round” part – so that no-one could identify who had signed first. In the United States, “round robin” is frequently applied to sports events; round-robin play occurs early in a tournament and signifies that each player plays against each other player. My own first encounter with the term was watching my mother contribute to a “round-robin” family letter. About once a year, a package containing letters from each household of our extended family would arrive in the mail, and my mom would read the family news from relatives she didn’t normally have contact with. She replaced the letter that she had written a year or more before with our family news, and mailed it off to the next person on the list. The common element in these diverse “round robins” seems to be that individuals contribute to a main event in a sequence.

Needleworkers are fond of projects where many people make individual contributions – sometimes because the project is too large for any one person to tackle, sometimes to benefit from the creative insights that different minds can offer, sometimes as a memento of a social group. Although quilters can and do pass a project around, they are more apt to solicit blocks from different individuals and piece them together in a single quilt. Cross-stitchers are more likely to each pick a theme and set up the ground fabric, then pass it from one group member to the next with each person stitching something they choose within that theme.

We have tried round-robin projects in CGNA before, the most successful being the Dolls of 2015. At each meeting, dolls hidden in cloth bags appeared at the head table; brave stitchers volunteered to take a doll home and add a face, some clothing, maybe just an embroidered heart before bringing it back to meeting. The finished dolls were quite popular at our Needlearts Fair, where they were on offer at the penny auction.

The restrictions associated with Covid put a huge dent in our guild’s planned activities. How to keep the group together? How to keep us all stitching? Round-robin projects seemed an ideal way to address both needs: They are group projects, yet the participants contribute by stitching whilst staying home and staying safe. And so, we initiated four round-robin projects, each with a co-ordinator who set up the project and tracks its progress. We chose four very different styles, in the hope that most guild members would want to contribute to at least one of them. Round robins are about the process, not the product. Stitchers volunteer because they want to work on a piece, even though we cannot know how it will look when finished. After all the stitching is done, the final disposition of each project will be decided by those who contributed to it.

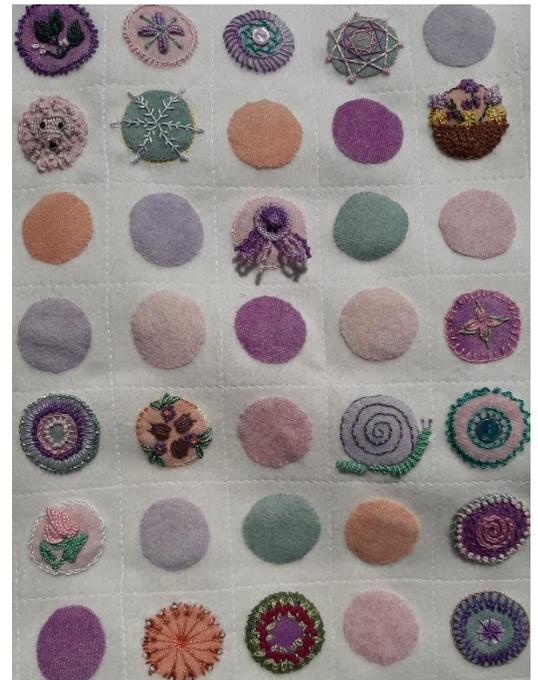
I am the co-ordinator for the **Blackwork** round robin. Many blackwork designs consist of a simple line drawing with different blackwork patterns in the areas defined by the drawing. That seems easy! I drew a 4 x 4 square grid, then erased the middle lines and added some diagonals to make it less mundane. I stitched the outline on a piece of 28-ct white Monaco that Leola had purchased at Michaels, then added a border. I reasoned that each stitcher would stitch a diaper (repeating) pattern of their choosing in one area, perhaps using a pattern that morphed into a different pattern to fill the large rectangles. I reasoned wrong. The first stitchers found motifs from Liz Almond’s freebie pages that fit nicely in the corner squares. And so, I awaited an even bigger motif for the centre diamond. Wrong again. The third stitcher filled the centre diamond with a diaper pattern, also adapted from Liz Almond. At this point, I figured that someone would split one of Liz Almond’s motifs down the diagonal and use it for the triangles that surround the central diamond. Nope. The triangles were designed, free-hand, by the fourth stitcher. That still left the big rectangles for morphing



patterns, though – until a geometric design appeared in the bottom block. I’m giving up on imagining what people will do and just trusting to the skill, imagination and good taste of the guild members who participate.

Every participant has acknowledged that far less time is spent stitching than is spent selecting a pattern – one that harmonizes with what’s there and leaves some possibilities open for what is to come. We still need stitchers to fill in those big rectangles (32 by 65 stitches, if stitched over 2 threads). Since not everyone has a big stash of patterns nor the wherewithal to construct patterns, I’m now including a few graphs of potential patterns in the package that’s circulating – but these are meant more to spark ideas than to define the task.

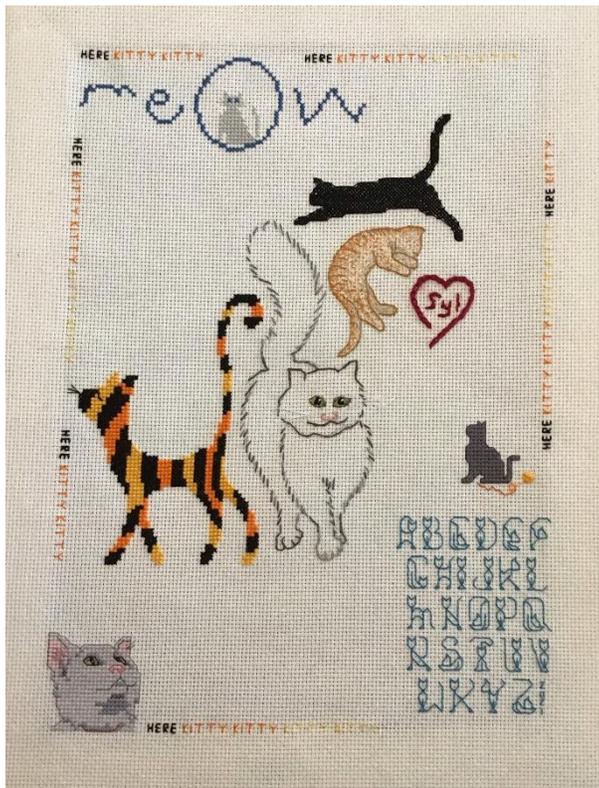
Lorna is co-ordinating the **Folk-Art Circles**. It’s a spin-off from the afternoon class that she taught a few years ago using wool appliqué. The ground fabric is double-sided wool; on this, she has mounted 35 tiny circles in shades of mauve, tan and soft green. Each circle (or two) is available for someone to embroider. The project travels with suggestions from Sue Spargo’s website for 90 different designs that could each go into a circle, Sue’s **Creative Stitches** book for instructions, and a variety of perle cottons should you not have a supply at home. Of course, one need not stitch with the provided patterns, though they may be a source of inspiration. You are welcome to do your own design and use your own threads. So far, we have flowers, a sheep, a snail, an octopus, a snowflake, some ornate circles, and lots more!!!



The **Months-of-the-Year** round robin is being stitched on 28-ct. “tea-dyed” linen, also purchased from Michaels. Leola set the piece up by basting a grid three columns wide and twelve rows long, for a total of 36 rectangles, each measuring 118 threads wide and 30 threads high (59 by 15 stitches if stitched over 2 threads). The idea is that different stitchers can put something identified with January – perhaps snowflakes – in the first row, maybe hearts in the next row for February, butterflies for June, and so on. Leola set the example with a row of Rhodes-stitch hearts in the centre column of the second row, then passed the piece on. The next stitcher set the artistic bar high with her deer-in-November scene. Next came some Hallowe’en pumpkins, then some happy April daffodils. The

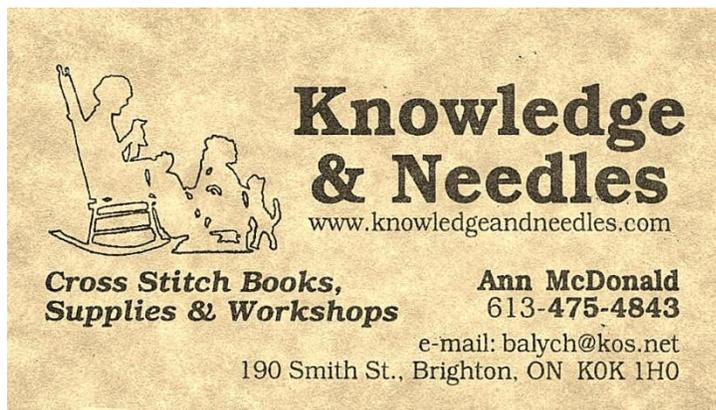


areas are not that big and any style of embroidery will work – already one individual has committed to stitching two areas.



Theresa is the co-ordinator for the **Cat Collage**. So many of our members are owned by cats (or just love them) that it seemed likely to be a popular theme. Theresa mounted a large piece of 14-ct Aida on a frame and outlined a cat in the centre, giving him bright green eyes and iridescent whiskers. **Cats** is the piece that is least restricted in terms of what one can add. You might stitch a cat, but you might also stitch a paw-print, a cat-toy, the name of a cat, a nursery-rhyme cat, or some feline paraphernalia. Several, but not all, of the contributions to date are cross-stitched, but any style of stitching is acceptable and any size of contribution is most welcome.

Most of the stitching “robins” thus far have been members who attend Zoom meetings and have seen the pieces as they progress. Several members have indicated that they’d be willing to stitch a further section on a piece they’ve already worked on. But, not everyone “zooms”. If you want to contribute to one or more of the pieces, please contact the relevant co-ordinator(s) to get your name on the list.



**Nancy** has a “heads up” for guild members. On a recent visit to Walmart in Napanee, she noticed that they were selling DMC floss for .73 cents per skein. “This is the first time I have seen DMC floss in Walmart. I sometimes check out the craft area and there it was. Not a lot of colours but a good start.”

Hand embroidery was used to support the new U.S. president’s emphasis on unity. Jill Biden’s outfit on Inauguration Day included a white cashmere coat embroidered with all the state flowers and a matching dress. The pictures deserve a look:

<https://people.com/style/biden-inauguration-meaning-behind-jill-biden-night-outfit/>

## X's and Oh's Owl Box SAL

*Fran*

I am making a keepsake box using hardanger stitches. Jo Gatenby made up kits for this project and it included everything we need other than needles and scissors. Her instructions and graphs are very easy to read and understand in such a way that even a beginner could do this project.

We have done the kloster blocks outlining the frame. Next we started on the owl which is on the lid; it consisted of kloster blocks, Algerian eye stitches and eyelets.



We are currently on Part 3. Part 3 is making the owl's eyes using a variation of a woven spider web stitch. The branch was the Palestrina knot stitch, a stitch that has been difficult for me in the past, but Jo's instruction made it very easy to follow.

The photo on the left shows my progress so far. I have changed the owl's feet from Queen Anne stitch to bullion knots to make them stand out because I decided to do my owl white on white instead of using colors.

Although Jo is currently sold out of the kits for this project, you can still order the instructions and assemble your own materials. For those of you who missed this opportunity, perhaps Jo will do another one next year. Currently she has several cross-stitch box SALs running as well.



## Evenweave Fabrics: Manufacturers, Names, Counts, Fibres

*Leola*

When embroidering, we use fabric and floss or yarn. The raw ingredients that we select are important to our stitching experiences, the visual impact of our products, and, hopefully, the enduring legacy of our work. Now that we shop primarily online, it is important to understand the fabric names which we encounter.

### Manufacturers

Fabric names are generated by the fabric manufacturers. The two main producers are Zweigart from Germany and Permin of Copenhagen. Wichelt Imports, the name that you will see more often, imports Permin products. DMC and other companies also supply embroidery fabrics.

If you are physically in a store, you will be able to identify a Zweigart product by the signature orange thread in the selvage. Their website claims a dedication to “an absolutely consistent and squarely woven end product” for counted projects. They claim that their fabrics have a smooth and pleasant surface texture and firm finish so that one could embroider without a frame. Their site has a picture of a potato, labeled “the excellent adhesive”, as well as the statement that their fabrics get softer after washing and may shrink a little bit. They also produce an Easy Count Grid fabric with a woven-in, 10-stitch grid which disappears after washing to help stitchers follow charts.

Zweigart, started in 1877, does all their weaving in-house and produces 2,500 fabrics as well as custom fabrics for a total of over 6,000 items. *“Zweigart places great value in responsible interaction with people and the environment, which is why we pay great attention to high-grade, sustainable raw materials and the purchasing state in order to achieve the best and most environmentally friendly results possible during product.”* Zweigart names their linens differently for different thread counts: Cork (20 ct), Dublin (25 ct), Cashel (28 ct), Belfast (32 ct), Edinburgh (36 ct) and Newcastle (40 ct).

Permin of Copenhagen has been a family business for three generations. Started in 1854, the original company did embroideries on household linens. World War I forced them to expand into canvas and traced embroidery, later to opening a shop and a design business. They exported and expanded to Sweden and Norway. Currently, they have 30 employees as well as home workers and export 200-300 products to 70 countries. Their website lists linen, Aida, French linen, French Aida, Hardanger, canvas, and Permilan, a 26 ct. fabric as well as “other fabrics” which include Panama, Jute, Floba, and 1.6 ct. Aida! However, their internet site does not have explanations for their fabrics.

Wichelt Imports is a business started by Ray and Joyce Wichelt in 1970. Based in Wisconsin, they now offer over 5000 needlecraft products. *“Our product line includes over 700 colors and counts of premium quality fabrics, prefinished table linens and towels, graphs and kits, threads, ribbons, stitchery accessories and hardware.”* Other than telling you to contact your local needlecraft store as well as offering an online shopping option, they do not provide explanations about production or characteristics of their products.

DMC provides fabrics as well as their signature flosses, threads, and yards. Their website states that their fabrics are made in France (Aida, Printed Aida), Belgium (Linen, Rustic Linen), Poland (Linen), and USA (Aida, Monaco).

The DMC site also sells rolls of 3-inch wide 25 ct. linen, and their European stores carry a wide variety of afghan, blanket, towel, and other options. These options can also be found at larger stitching stores or sites.

DMC fabrics are sometimes sold under other store labels. Michaels' head office claim that their fabrics are supplied by DMC. Lorna, Beth M., and others have complained that the Michaels' fabrics are not "square" and that the linen is quite open with large slubs. Although DMC states that their 28 ct. Monaco is "perfectly even weave", our stitchers report that pieces vary. If, for example, the fabric is actually 27 x 28 count, the distortion may affect the appearance of symmetrical designs, blackwork, cross-stitch, and the like.

### **Names, Counts, Fibers**

Other than 100% Aida and 100% linen, the market has a myriad of names for evenweave fabrics with various counts and fibre contents. Most are a mixture of cotton or linen and either rayon or modal fibers. Since both rayon and modal are made by chemically treating wood pulp, the fibres are very similar.

*Rayon is a manufactured regenerated cellulose fiber. It is made from purified cellulose, primarily from wood pulp, which is chemically converted into a soluble compound. It is then dissolved and forced through a spinneret to produce filaments which are chemically solidified, resulting in synthetic fibers of nearly pure cellulose.*

*Specific types of rayon include viscose, modal and lyocell, each of which differs in manufacturing process and properties of the finished product. – [Wikipedia](#)*

Julie's X-Stitch website, <http://juliesxstitch.com/cross-stitch-tips-choosing-a-fabric>, has an excellent article about the different evenweave fabrics available. The table on the next page is based on her article with additions from other online sources. Sometimes different sources disagree. Basically, the information concerns 10 to 36 count fabric.

### **Conclusion**

The manufacturers, fabric names, fibre content, and weaves can become confusing. If using a pattern, it's usually best to use the designer's recommendation regarding the fabric type and count. If you would like to substitute, consider similar fabrics or else fabrics which you have already used. Otherwise, trust your specialty stores. Call them up and explain what you want. They usually have good recommendations.

### **Sources**

<http://juliesxstitch.com>

<http://www.stitchnframeonline.com/>

<https://www.crossstitchforum.com/viewtopic.php?t=11128>

<https://www.stitchitcentral.ca>

<http://www.crossstitchreview.com/>

<https://www.willowfabrics.com/ric.html>

<https://www.wichelt.com/aboutus.html>

<https://stitchedmodern.com/>

<http://www.permin.dk/uk>

## Common Evenweave Fabrics

Fabric Name	Count	Fibre Content	Manufacturer	Comments
Alma	28	Cotton/Rayon blend	A.M. Abegg	A textured linen-like fabric
Ariosa	19	40% cotton/60% modal	Zweigart	
Bellana	20	55% cotton/45% modal	Zweigart	See note on Lugana
Brittany	28	52% cotton/48% modal	Zweigart	See note on Lugana
Colmar	25	88% cotton/12% polyester	Zweigart	
Davos	18	100% cotton	Zweigart	Neutral colors, heavy fabric Good for clothing, pillows, etc.
Davosa	18	52% cotton/48% modal	Zweigart	One site says 100% cotton
Fiddlers Cloth	14 - 18	50% cotton/8% silk/ 42% polyester	DMC (Charlcraft)	Variegated oatmeal/beige. Rustic, old-fashioned look. Inexpensive.
Fine Ariosa	22	63% cotton/37% viscose	Zweigart	
Floba	18, 25	70% rayon/30% linen	Zweigart	Soft, drapes well, oatmeal colour
Floba superfine	18 - 35	70% rayon/30% linen	Zweigart	
Hardanger	22	100% cotton	Zweigart	Matte finish. Does not drape.
Jazlyn	28	52% cotton/48% rayon	Zweigart	Soft, drapes well, frays a bit. Excellent for table linens.
Jobelan	25 - 32	51% cotton/49% rayon (One site says 70% cotton/30% rayon)	Wichelt	Smooth sheen, drapes well. Resists wrinkles Can be slippery & difficult to get taut.
Jobelan Aida		51% cotton/49% rayon	Wichelt	Also called "Soft Touch Aida"
Jubilee	28	100% cotton	Zweigart	
Linda	27	100% cotton	Zweigart	Often used in kits
Lugana	20 - 32	52% cotton/48% rayon	Zweigart	"Lugana" is often used to identify this fabric blend in any count. Originally, Lugana was 25 ct. with other names for other counts: Valerie, Bellana (20 ct), Brittany, Annabelle (28 ct), Murano (32 ct)
Lugana Metallic	20,28	51% cotton/44% rayon/ 5% metallic	Zweigart	Gold or silver thread woven through to give fabric sparkle
Monks Cloth	7.5	100% cotton	various	White lines every 2 inches For punch needle rug hooking
Monks Cloth Fine	13	100% cotton	various	
Murano	32			See note on Lugana
Oslo	22	100% cotton	Zweigart	Nice sheen, drapes well.
Quaker Cloth	28	55% linen/45% cotton	Zweigart	
Tula	10	60% rayon/40% cotton	Zweigart	Soft feel & drape Prominent holes.
Valerie	20		Zweigart	See note on Lugana

## Show-and-Share

### Janet:

Here is my completed sampler, along with a bit of the story behind it. Hobbies tend to wax and wane, at least with me they do. For a while I may do nothing but spin, and then something else takes its place and I may not spin for a long time. That is what happened in this case....

Many years ago, I travelled to Windsor, Ontario to meet my future in-laws for the first time. While I was away, I bought a *Better Homes and Gardens, Treasures in Needlework* magazine. It contained the pattern for this sampler, which I started as soon as I got home. Twenty-eight years later, thanks to some encouragement (some might even say nagging) from Nancy, it is finally finished. **WhoHoo!!!**



### Donna:

Here's a picture of my stumpwork strawberry. I picked the little one 'cause I wanted to be sure to finish it. It worked! Here it is completed. (Not framed yet, but ready.)



### Beth A.

Here is a little sampler I made to display antique buttons.

I realized as I was working on it that the squares for the buttons were pretty small, so I am going to make some more to display the larger buttons. I'll probably use a different border to practice more patterns.

## Gabrielle:

**Snow Dancer:** I received a back-order from Gitta's just before Christmas and was surprised to find a complementary kit included – complete with pattern, Aida ground material, fibers and beads. *Snow Dancer* is stitched in Medici wool and the snowflakes are created with Rainbow Gallery Treasure Braid Petite and Mill Hill beads. I hadn't used either fiber before and I was impressed, particularly with the metallic thread. Many kits offer just the right amount of thread to complete the project without errors. I hadn't realized just how generous the supplies of this kit really were. Although I needed to "reverse stitch" part of a snowflake, I was pleased that I could re-stitch the area using the same thread. Often, metallic threads tend to shred and become unusable. I haven't quite decided on how to finish this Christmas gem.



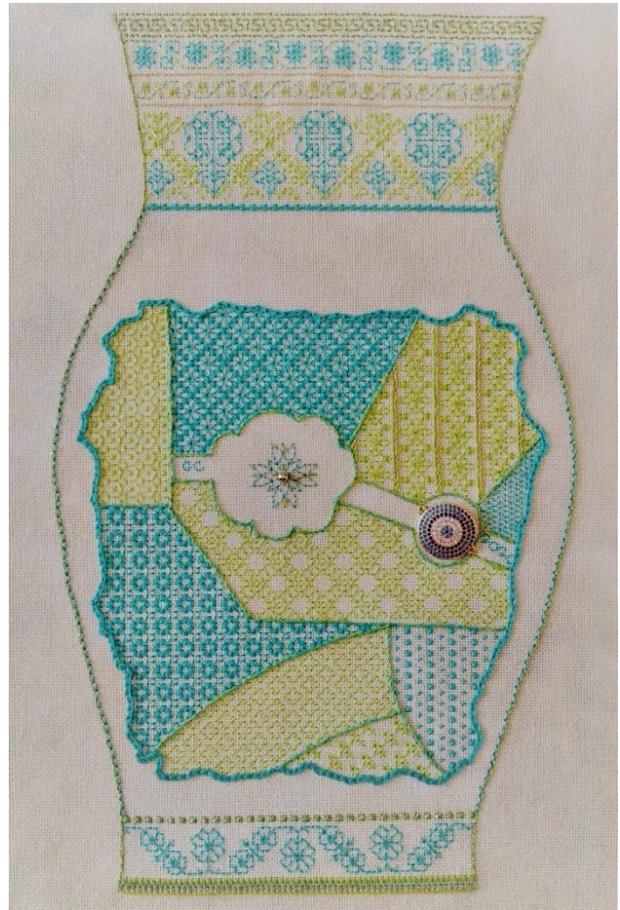
**Jonquils:** This canvas was designed by Joan Marchie and sold under the Elsa Williams label. I bought this "handprinted full colour canvas" in the 1980's. I am so glad that I didn't stitch it earlier! I would likely have followed "the rules" and done the entire piece in the conventional needlepoint style using a Continental tent stitch. The design is stitched with DMC #5 perle cotton on 13 count canvas. Thanks to Debbie (a fellow Guild member), I decided to be adventurous and try a different approach. There are areas which need the flat, uniform fill and there are others that benefit from additional texture that can be created with stitch diversity and different fibers. There were times as I stitched when I despaired and almost resorted to a safe tent stitch but the canvas is robust and I have a pair of very sharp, fine-pointed scissors. By taking my time and musing over possibilities, I felt that I allowed for suitable options to take hold. I learned much by delving into a different approach to a standard form. I think that if I purchase another printed canvas, I would likely look beyond the subject and suggested colours and consider where changes could be made beyond the predictable.

## Glenda:

The first time I saw Sheryl Blackie's Intermediate Blackwork vase, I was quite intrigued. I marveled at each of its 14 patterns, inside of interesting shapes, clustered across the vessel in a unique way.

A blackwork novice, I was challenged enough by Beth M's blackwork flower design to stitch two versions of it. The "more correct" one hangs in our office, often admired. I knew that I would need to draw on the support of experienced guild stitchers if I took on the vase project. Luckily, I was able to rely on two willing blackwork pro's – Gabrielle and Kristeen. Kristeen was stitching the vase too and had started or completed several patterns. Both she and Gabrielle advised on fabric, thread colour and embellishment options. There were times when I could not proceed without their input, especially interpreting some of the more complex patterns. We consulted by e-mail during the 2<sup>nd</sup> Covid lockdown and met safely when restrictions eased.

Now that it's completed, I am very pleased with how the vase turned out. I have surprised myself – thanks in part to my fellow guild members, without whose help I could not have created this elegant piece.



## Karynne:

I am busy stitching.

I am doing a birth announcement for a friend. It is a Dimensions kit. I am learning new techniques for cross stitch.

I miss the guild and all of you wonderful women.

**Jo:**

Being a designer can be all-consuming... almost everything I see gets translated through that lens: Do those trees look like they're dancing? Doesn't that hill look like a sleeping dragon? My DH complains that I talk in DMC numbers (you know the blue paint color I want - DMC 932!). He laughs that I once impressed the heck out of a group of ladies at the Creativ Festival in Toronto when he showed me an inch long scrap of floss a woman was trying to match, and I sent him off with a colour number – and got it right first try!

So it won't come as a big surprise that when I was supposed to be paying attention to the church service, the pattern on the sweater of a dear elderly woman sitting in front of me captured my fancy. Before I knew it, I was doodling on the back of an envelope, and not long afterwards this geometric purse design was born – a tribute to a stitcher's ability to be influenced by the world around her!



**Daphne:**

I stitched up and have already framed Jo Gatenby's freebie butterfly. I stitched it in blue to remind me of the blue morpho butterflies in the Butterfly museum at Niagara-on-the-Lake.



For my next project, I found a blackwork design on the 'net and altered it a bit to make a pen / pencil holder. The photo is a bit hazy but you can see the design reasonably well. I wrapped the work around an old plastic prescription bottle. On to the next....



## Leola:

About two years ago, I noticed a garden sampler pattern at Gitta's which reminded me of the structured gardens surrounding French chateaus: the water pond, the carefully laid out beds, and the variety of flowers and trees. I had nostalgic memories of sunny days walking about and grabbing a sandwich from the snack bar to eat surrounded by that beauty. During our first Covid lockdown, I could not remember the name or designer of the pattern, just where it was in Gitta's racks. I spent an hour or more searching through Gitta's website, looking for the reminder of pleasanter times and found the closest thing to my remembrance: Drawn Thread's "The Sanctuary".

I thought that I had a piece of fabric to stitch the pattern, so simply ordered the pattern and the cotton variegated threads it required. The charting follows a different method, so it initially looked difficult. I did not feel up to the task last fall as other tasks competed for my time.

With the New Year and another lockdown, the time had come to do "something for me". Inexplicably, by taking one design element at a time, the charting started to make sense—to be even better than other charting methods. Stitching with one thread created a delicate appearance. The various flowers became a daily "Learn-A-Stitch" to anticipate, complete, and look at with pride.

"The Sanctuary" was a perfect project for a dreary winter lockdown. Each design component radiated sunshine and peaceful happiness. The project moved along quite quickly when stitching 1-2 hours a day and was completed in two months.

## Ros:

I used a couple of my bear patterns from the Baker Lake presentation to make two small appliqué blocks for a scrap quilt the KHQ group is putting together. I want to reiterate that everybody is welcome to use the patterns I sent them any way they would like.



## Theresa:

I've found a few good embroidery books lately. My latest source of good embroidery books is a flea market/auction house near Smiths Falls. It never fails that I am able to find one or two interesting embroidery books there. They are cheaper than magazines! My latest finds:

**Collecting TEXTILES** by Patricia Frost—Talks about a variety of textiles from samplers to quilts to embroidery and lace. It reviews different types of samplers, for example, from many regions around the world and explains how to care for them.

**British Country House Needlepoint** by Frances Kennett & Belinda Scarlett—This book shows many examples of needlework from some of the grand old houses in Britain. There are patterns and suggestions of how you can use the pieces in your own home.

**Celtic Needlepoint** by Alice Starmore—The introduction talks of where the Celts come from and their designs. They seem to have been around as far back as 700 B.C. originating in Eastern Europe. One interesting pattern is a [heron](#) bookmark.

## Kim:



Kim is busy finishing her guild pieces! *Clockwise from top left:* Embellished Panel (Beth A's class), Wildflower Biscornu (EAC), Puppy Pillow (modelled on the comparable cat), Mandala (Mary Lou's workshop), and Horse in the style of the Bayeux Tapestry.

## Jane:



Hello again from the “Jane and Kim’ (a.k.a. mother/daughter) craft day extravaganza! We took on the challenge featured in the “Cross Stitcher” magazine, issue 361 - September 2020, to build a what-not box from embroidery hoops. We chose different stitch designs than what the magazine recommended. Once the stitching was completed, we ordered the hoops from Amazon. We had all the other supplies on hand, especially the GLUE! It took us three Saturday sessions to finish them, but the time spent with one another was priceless with lots of laughs, reminiscing and did I mention GLUE? We each now have a “treasure box” full of memories, moments spent together and the love we share for one another during the ‘annus horribilis’ of Covid!



## Nancy:

I finished my blackwork square! It was my homework when I was first learning blackwork from Irene. Stitching the mirror image part was challenging, but I am happy with the result. The square is now with Theresa to include on the next panel of the CGNA banner.

Have you made **your** square for the banner yet? Nancy did. There is no time like the present! Your square could showcase your own design or your favourite technique. The worked area should be no larger than four inches square on a six-inch square of your choice of material.

## Online Resources

We all know that the pandemic has been a hard time for small businesses, needlework stores amongst them. Their capacity for in-store shopping and stitch-ins, the activities we most love, have been, and will continue to be, severely limited. But they can survive if they do enough mail-order, with orders placed on-line or by telephone. Be patient: the mail system is backlogged and can be slow these days.

***The first four businesses have been long-term friends of CGNA, with regular appearances at our fair, paid advertising, speaking engagements, and the like. Please consider helping them to stay in business!***

**Kimat** (framing/needlework online shop based in Whitby) <https://www.kimatdesigns.com/> 905-666-5996

**Knowledge and Needles** (shop in Brighton, ON). [www.knowledgeandneedles.com](http://www.knowledgeandneedles.com) 613-475-4843

**L'Atelier de Penelope** (shop in Quebec City). <https://www.latelierdepenelope.com/> 418-634-0050

**X's and Oh's** (design house in Tweed, ON) <https://www.xs-and-ohs.com/> 613-478-5599

***Some other Canadian shops that guild members have had good experiences with include***

**Tanya Berlin** (shop in Calgary): <https://berlinembroidery.com/> 403-274-6293

**Gitta's** (shop in Mississauga) <http://www.gittas.com/> 1-866-660-4127

**Stitch-It Central** (shop in London, ON) <https://www.stitchitcentral.ca/> 519-601-5901

**Traditional Stitches** (shop in Calgary) <https://www.traditionalstitches.com/> Toll Free: 866-208-9650

**Colour Complements** (Vancouver Island source for hand-dyed floss) <https://colourcomplements.com/>

***Designs are now often sold in pdf format, as instant downloads. This avoids shipping charges and customs fees. And you don't have to wait for the postman! Just a few of the sources for downloadable charts are***

Long Dog Samplers: [www.longdogssampler.com](http://www.longdogssampler.com)

Carolyn Manning Designs: <https://www.carolynmanningdesigns.com/>

Charting Creations: <https://www.chartingcreations.com/>

Artecy Cross Stitch: <http://www.artecy.com/>

Ink Circles: <https://inkcircles.com/>

Peppermint Purple (Blackwork): <https://peppermintpurple.com/>

Liz Almond: <https://www.blackworkjourney.co.uk/>

It has been suggested that fighting Covid is like fighting a war. People used to turn on the radio each evening to get the "war news" – now we turn to the internet or TV for the day's case counts. I've caught myself humming the old war songs....

***We'll meet again – don't know where, don't know when –  
But I know we'll meet again some sunny day.  
Keep smiling through, just like you always do,  
'Till the blue skies drive the dark clouds far away.***