



# Gilding the Needle

## The Newsletter of The Cataraqui Guild of Needle Arts

*“A few stitches today – an heirloom tomorrow”*

We meet on the second and fourth Tuesdays of the month, at St. John's Anglican Church. Come join us!

### President's Message

Welcome back to another year of learning and friendship, an opportunity to get out of the house and a chance to share ideas.

While I fondly remember lying on the dock, soaking up the sun when I was a teenager, this summer has definitely been a challenge. We live in the country, so no rain for weeks on end meant questions about how much water was remaining in the well. No rain also meant withered grass and concerns about whether or not our recently planted trees and our flower garden would survive. I confess to being at the point where I'm happy to say goodbye to summer this year and hello to the fall, my favorite season. Here's to cooler days and brighter colours.

As I take on my new role as president I can't help but feel grateful for all that Donna has done for our group. Reflecting on her dedication, commitment and skills is humbling for me — I hope to live up to her example. We are very fortunate to have had her at the helm for the past four years.

At an executive committee meeting in mid-August, I had a chance to review some of the plans Anjali and Leola have prepared for this year. I am sure you will be pleased with their efforts.

Our first meeting is September 9th. I am looking forward to chatting with you all then.

Warm regards,  
*Lyn*

### Gilding the Needle

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## Message from the Editor

*Beth M*

This is the last issue of ***Gilding the Needle*** that I will be editing for you. It is the 31<sup>st</sup> issue that I have produced! Inevitably, working on the newsletter has become less of a challenge and more of a chore for me. It is time for me to move on to different responsibilities within our guild.

I volunteered for the editor job in June, 2016. I didn't know much about stitching, but I liked writing and was comfortable with word-processing, so I hoped it would be a suitable position for me. I studied the job description, where the newsletter was defined as "the published face of the guild". That seemed too weighty a responsibility for such a junior person, but the executive encouraged me to take it on and helped me every step of the way.

Newsletter editor is a plum job! It is license to lurk – you can hover over classes and workshops and learn ***about*** aspects of embroidery without committing to doing them. It reserves you (and your camera) a front-row centre position whenever we have speakers or classes. It even obligates you to sample the home-baked treats that members bring in, because you might be asked to acquire and print the recipe!

Early on, we were a large group who ran many classes and workshops. I tried to have a report on each event. I felt the newsletter was best when there were many voices contributing – each one with a unique perspective and each one part of our organization. Then came the Covid years – when we could not meet in person, the newsletter became a mechanism for helping members stay in contact with each other. The "remote show-and-share" pages became its heart. With re-opening, guild has changed yet again.

I learned so much about embroidery over my years as editor. I also learned that CGNA is a warm, co-operative group, that requests for pictures, or write-ups, or proof-reading, are usually answered with a volunteer and a smile. I am particularly grateful to Kristeen, who contributed to every issue that I produced.

I know that someone will volunteer to be the next editor. I'll be pleased to give that person whatever help they need. And, I even pledge to turn a blind eye should they be inclined to print sentence fragments. Or to merrily split infinitives. Or to permit a single space after a period.

Thank you all for supporting me in this role.

### CGNA Administrative Committee, September 2025

#### Executive Officers

*President:* Lyn M.  
*Vice-President:* Tina  
*Past President:* Donna  
*Secretary:* Tricia  
*Treasurer:* Leola

#### Standing Committees

*Programme:* Anjali  
*Communications:* Susanne (Chair & Archives), Donna (website),  
Tricia (secretary), Newsletter vacant  
*Library:* Beth M. (Chair), Mary Ann  
*Hospitality:* Nancy (Chair), Francine  
*Membership:* Lynn P.  
*Special Events:* No chair, Tina

## The Marriage Canopy

*Ellen*



Once upon a time, long ago, in 1930, the women of the ladies' auxiliary of my family synagogue got together at my great-grandmother's home, while their husbands built the synagogue, and hand-stitched a canopy for couples to be married under. About 50 years later, I was married under this canopy, as have been hundreds of others over the years. At the time, I did not take the time to admire or appreciate the workmanship, or its fragility.

As Phoebe Gilman says in *Something From Nothing*, over the years our beautiful canopy became tattered and torn and one couple chose not to use it when they were married. It was decided to replace it. The four MEN on the Board voted to throw the canopy out and get another, manufactured by machine, likely in China, though one would hope it would be the U.S., Europe, or Israel. I almost had a stroke. I asked to have it instead of trashing it and I guess I talked too much and convinced them to save it. (Too bad ... it would have looked stunning on my wall.)

It took a long time, but we finally succeeded in finding someone who would take all the embroidered bits and make a new canopy. This woman makes wedding gowns for a living, and calls our canopy her "treasure". All needlework from 1930 was preserved and hand-stitched onto a new silk



canopy. The project took about a year and cost us about \$15,000 for threads, workmanship, etc. (They would not let me near it. Smart people.)

I have asked for the scraps so that some day I may add them to the three baby quilts I have committed to make for my granddaughters. Some day,

they will bring home my great-grandchildren in baby quilts made by their grandmother, which includes scraps from the canopy she was married under, made by their great-, great-, great-grandmother. May each of our projects be as cherished!

### What's the Dif...?

In every craft, there are distinctions that only those involved in that craft appreciate. This issue of *Gilding the Needle* identifies five distinctions that only a needleartist might care about. Answers on Page 13.

#### **What's the dif...**

...between a tapestry needle and a chenille needle?

...between Cashel linen and Belfast linen?

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## EAC/ACB Speaker Series

### *Kristeen*

The June EAC/ACB Speakers Series talk was by Debbie Fitzsimmons, a Metis bead artist and historian. Her talk was entitled "The History of Ornamentation and Beadwork Used by Indigenous North America Cultures".

Debbie taught a beadwork class on butterflies at last May's seminar. Although this talk was in a slightly different format because seminar online classes were using the Zoom connection, I found her talk very interesting. She showed some beautiful slides of both historical (from Western Canadian museums) and contemporary indigenous beadwork. She started with some examples of quillwork (using porcupine quills) and ocean shells. Once "trade beads" from Venice started arriving in Canada, the switch was made to beadwork. She explained that, initially, the artists tried to imitate the quillwork and shellwork and so most beadwork designs were in straight lines. Since they were trade beads, the artists did not have a choice of colour or size but used what was available. The beads were part of world-wide trade that was taking place at that time.



Metis beadwork was influenced by Jacobean designs from Europe. Usually Metis beadwork includes two rows of outline beads. Although influenced by nature, Metis beadwork was more like a "Tree of Life" design where no leaf, stem or flower was ever by itself; all aspects of the design touch one another.

Debbie also showed us slides of a few of her own beadwork projects. Debbie hopes to release some kits, with some antique beads included, this fall and to do more teaching.

#### **What's the Dif...**

- ....between plaiting and braiding?
- ...between overdyed and space-dyed threads?

The next Speakers Series event will be on September 27 with Arounna Khounnoraj. The topic is Bookhou (combination of her and her husband's last names) embroidery process and design. Arounna is a Canadian multi-disciplinary artist, teacher and author. She has written books on punch needle, embroidery and on visible mending.

## Two Perspectives on the Great Stash Sale

### Beth M & Donna



**Beth:** What does a woman's stash say about her? Just like her wardrobe or her library, each woman's stash reflects her tastes and talents, her history and her dreams. This August, members of CGNA and Kingston Heirloom Quilters (KHQ) took on the task of helping Donna to deal with her late sister-in-law's stash. It turned out to be an exhausting, and somewhat humbling, experience.

Joan's stash was, in a word, voluminous. She was a quilter, an embroiderer, and a collector. Her book collection was almost as large as CGNA'S! As we sorted through books, patterns, fabrics, threads and tools, we learned about Joan's fondness for things Oriental, about her passion for embroidering flowers with silk ribbon, about her skill so evident in finished and half-finished pieces.

Donna exhibited organizational skills that she probably didn't know she had. She found a time and venue for the stash sale at our home, St. John's Anglican Church, Portsmouth. The church staff were incredibly generous and co-operative. Thank you! Then, Donna started readying the items for sale.

**Donna:** First, I have to say "thank you" to all of you, to all my helpers. I could not have done this without every one of you. I am so proud to have such wonderful friends, friends that I can count on for helping with a job like this. I truly hope you all took something for yourself. And if you haven't, there are some books and fabric and thread left over. Some of it will be used by the guild, some will be put on the Heron Table. I'll probably be bringing in items as I sort through what I have at home. I also have many empty bins with lids that could use new homes.

I must share that your ideas and suggestions were wonderful as well. For example, Beth M looked through the books ahead of moving time. She kept books suitable for CGNA's library at her home, saving us lots of space (70 books' worth). A brilliant idea! Another example: when we started sorting at Joan's home, there was a room upstairs full of bags and goodies. A few of you took time to come over to help me go through those as well as the bags and bins in the basement, sorting likes with likes and disposing of items that were too tattered or worn. We did our best but didn't quite finish. We did find a bag of shoes that Diane



**Beth:** When I was at Joan's house, her daughter declared that we should take items we fancied rather than let them go to the junkman. Then, she said to me, "I saw where your eyes went," and she took this beauty off Joan's dining-room wall and gave it to me. It was not stitched by Joan. It was donated by Eva to Guild several years ago and offered at a silent auction at one of our fairs. Joan and I got involved in a bidding war for it. Eventually, I "let" her win it, never imagining that she would reciprocate a decade later.

D took to a thrift shop. We didn't find the bag of purses and bag of running shoes until they were at the Church! But I digress. As we were repacking the bags and bins and doing a rough sort, Diane D came up with the brilliant idea of bringing all the downstairs items upstairs, so that the next day, when we transported Joan's stash to the church, there would only be three steps to get out of the house. And she proceeded to carry bags up the steep stairs to the kitchen. Eventually, Ros, Diane and I finished the job, completely filling the kitchen.



The next day, we found emptying the house surprisingly manageable. We also used both the front door and a side door to load up cars. (Another brilliant idea.) We moved the entire stash to the church in a

little more than an hour and a half with eight hatchback carloads! When I originally thought about this, I'd figured we'd be lucky to finish in a day. But thanks to Diane's suggestion and everyone else's efforts and knowledge of space and how to fill their car efficiently, we were done in an incredible amount of time!



The final organizing of the stash at the Church Hall was just as impressive. I defined the large categories and decided how many tables were needed and the rest of you made it happen and changed things as needed. Unbelievable!

**Beth:** On Civic Holiday Monday, members of both guilds wheeled and lugged stuff into the church hall, depositing materials according to the signs that Donna had suggested Mary Ann affix to tables. Helpers chose what they could usefully do. Mary Ann dove into those bins of quilting fabric as only a former quilt-store employee could do. Leola, our retired schoolteacher, sifted through ten inches of "Embroidery Canada" magazines, clipping the projects and stitch instructions for CGNA's future use. Francine pulled out her organizational tools and sorted through reams of threads and patterns and kits, putting likes with likes. Anjali, Diane D, Lyn, Karen, Gabrielle, Kristeen and a herd of quilters all found jobs that suited them or just took on the jobs that they saw needed to be done.

And, why? Although both guilds were to receive a portion of the proceeds of the sale, this was never a money-making enterprise. We did it out of respect for Joan, for Donna, and for the materials and tools of the crafts we love. We may all be "dust in the wind", but we won't stand back and let a woman's stash go to a landfill.

Despite the August heat, turn-out on the three sale days was steady. The prices had been kept low, and some customers were clearly delighted to build their own stashes so economically. And, yes, each of the workers found an item or two that had to be purchased and preserved....just to be polite, of course.

**Donna:** The last day of the event was equally impressive. I had invited several groups working on community projects to come for fabric donations after the sale. A few, who had not seen the extent of the stash at the hall, said they would love to come and take *the rest of the stash!* I smiled and told them to come. Their eyes said it all when they entered the hall. You all helped these community volunteers find fabric to their liking. We helped the ladies who make pillows and other items to help breast cancer patients at KGH, a schoolteacher teaching quilting to her Math students this year, the Grandmothers' group who make items to sell for people in Africa, a quilter from the Morningstar Mission in Napanee, the Limestone Community Quilts' lady, the Heirloom Quilters with fabric for community baby quilts and other quilts, and others who went away happy with fresh ideas for some new projects.

It took about two and a half hours to clear everything away – some items did go to thrift stores. There are still bins of fabric and two boxes of embroidery books. The remaining quilt books have been sorted by Ros for the Heirloom Library and some set aside for Quilts Kingston. Lyn M helped me bring the many empty bins to my home.

Even Joan's inoperative sewing machine was claimed, taken by someone who has a business fixing sewing machines. But -- and I love this part – there was further interest in a sewing machine. Lesley, the church Admin Assistant, shared with me that she was interested in having one at the church to fix a torn tablecloth, sew on a button or this or that. I had just put down the phone when a former member called about some of her stash. And she had a working sewing machine that she wanted to give away. The next day, Lesley saw it and now has a machine at the church. I have felt like Santa Claus so many times during the sale. We made many people happy sharing Joan's legacy. It was a privilege and an honour to be able to do this.



Finished Wall Hangings

**Beth:** Participating in an event like this does make one think about the fate of one's own stash. Some members felt that the take-home message was, "Don't leave something like this for your heirs to deal with." Others felt that the size of the stash doesn't matter if it is properly organized and inventoried. Several finished pieces did not sell – suddenly, I appreciated that it is better to hang my pieces where I can enjoy them, even if I can't spend the money to get them properly preserved, than to wrap them in acid-free paper and bequeath them to family

who may not much want them. There were also many half-finished items, perhaps things that Joan decided not to pursue, perhaps abandoned dreams. No woman with a stash should ever be required to give those all up.

**Donna:** The next day, whilst putting the sprinkler on my flowers in a very light rain, I looked towards Joan's house and saw a beautiful rainbow stretched across the sky. I had never seen a rainbow there before. Joan was saying that she was pleased with what we accomplished. Well done, everyone! And Joan, may you rest in peace!

## Library: New Acquisitions

We are grateful to Joan's executors for donating her extensive collection of embroidery books to CGNA. Although there were many duplicates and a few books that were not suitable for our library, we are processing the following **62 new books** (title and author are listed here) to add to our collection.

### ORIENTAL EMBROIDERY (DESCRIPTIONS, HISTORY)

Chinese Embroidery	Yarong, Wang
The Art of Oriental Embroidery	Chung, Y.Y.

### COMPENDIUMS (BOOKS WITH PROJECTS IN VARIOUS STYLE)

Victorian Embroidery	Parker, Freda
The Essential Guide to Embroidery	Hemingway, K. (Ed.)
Reader's Digest complete guide to Needlework	Cotton, Virginia (Ed.)

### STITCH DICTIONARIES

Mary Thomas's Dictionary of Embroidery Stitches	Eaton, Jan
Embroidery	Ganderton, Lucinda
Crazy Quilt Stitches	Bond, Dorothy

### PATTERNS (IRON-ON, TRACEABLE, ETC)

Quick 'n' Easy Transfers	Craft Books
McCall's Iron-On Transfers	McCall's
1,001 Iron-On Transfers	Morley, L., & Morley, L.
Roses and Butterflies Iron-On Transfer Patterns	Orban-Szontagh, M.
Cherished Redwork For Baby	Orton, Sandy
250 Stencil Designs from India	Prakash, K.
Peasant Iron-On Transfer Patterns	Sibbett, Ed.
Art Nouveau Stained Glass Pattern Book	Sibbett, E, Jr.
Repeats and Borders Iron-On Transfer Patterns	Weiss, R.

### GENERAL COUNTED WORK

Cross-Stitch Plus	Fox, L., & Sproat, H
The Cross Stitcher's Bible, Fabulous Flowers	Greenoff, Jane
The Craft of Black Work and White Work	Wilson, Erica

### CANVASWORK

A Perfect Ten	Bicknell, G.
Creative Embroidery Techniques using Colour Through Gold	Ashby, D. J., & Woolsey, J.

### CROSS STITCH (PROJECT BOOKS)

Magical Cross Stitch	Brown, Cheryl (Ed)
Charted Folk Designs for Cross-stitch Embroidery	Foris, A. (Ed.)
Decorative Needlepoint: Tapestry & Beadwork	Hickman, Julia
999 Fabulous Cross-Stitch Patterns	Kooler, Donna
Quick and Easy Cross Stitch Design Inspired by Your Garden	Lane, Anne & Michael
Oriental Cross Stitch	Minton, D.
Cross Stitch Design Manual	Rose, Fran
In My Mother's Garden	Vanessa Ann Collection
Cross Stitch Year	Verso, Jo
Renaissance Cross Stitch Samplers	Wainwright, Angela
Celtic Cross Stitch Sampler	Wainwright, Angela

### BRAZILIAN EMBROIDERY

	Brazilian Embroidery Instructions	Johnson, Barbara D.
<b>CREWEL EMBROIDERY</b>		
	Crewel Embroidery	Anderson, F. (Ed)
<b>RIBBON EMBROIDERY</b>		
	Original Designs for Silk Ribbon Embroidery	Bradford, Jenny
	Ribbon Embroidery	Bucilla
	Silk Ribbon Embroidery: Designs & Techniques	Cox, Ann
	Celebrate the Seasons with Ribbon Embroidery	Cuncan, M., & Farrell, B.
	Spring Bulb Sampler	Heazlewood, Merrilyn
	Ribbon Basics	Hiney, M.J., & Anckner, J.
<b>STUMPWORK</b>		
	Stumpwork Embroidery: Designs and Projects	Nicholas, Jane
	Stumpwork Dragonflies	Nicholas, Jane
<b>SPECIFIC SURFACE EMBROIDERY STYLES</b>		
	Great Grandma Ives' Redwork	Coakley, L. H.
	The Applique Book	Patera, Charlotte
<b>HARDANGER</b>		
	Classic Hardanger	Marion, Gina
	Hardanger for today	Matson, C., & Boysen, D.
	Greetings in Hardanger Embroidery	Meier, S. L., & Watnemo , R. K.
	Hardanger Memories	Meier, S. L., & Watnemo , R. K.
	Advanced Charted Hardanger Embroidery	Meier, S. L., & Watnemo, R. K.
<b>SASHIKO</b>		
	Sashiko: The Quilting of Japan from Traditional to Today	Benjamin, Bonnie
	Sashiko: Blue and White Quilt Art of Japan	Mende, K., & Morishige, R
	The Classic Quilting of Sashiko	Ondori (Pub)
	Sashiko Handbook: A Brief History and Patterns	Yoshiura, Kazuko
<b>BEADWORK</b>		
	Beautiful Beaded Embroidery	Carpenter, M. (Ed.)
<b>CRAFTS RELATED TO EMBROIDERY</b>		
	Stitch Dissolve Distort	Campbell-Harding, V., & Grey, M.
	An Encyclopedia of Crazy Quilt Stitches and Motifs	Causee, Linda
	Beaded Crazy Quilting	Gorder, Cindy
	Embroidery on Paper 2	McNeill, Suzanne
	Crazy Quilted Heirlooms and Gifts	Michler, J. M.
	Crazy Quilt Décor	Michler, J. M.
	Creative Machine Stitching	Nelson, Patricia



## Fall Programme

### Learn-A-Stitch

The morning Learn-A-Stitch sessions are a time to learn new skills, to reinforce old ones, or to expand your stitching expertise. This fall we are working on counted thread stitches on either 28- or 32-count evenweave fabric. The stitches are all comprised of straight stitches. By stitching them in a particular sequence, the straight stitches form patterns of varying degrees of complexity.



Samplers from *Northern Expressions*  
that incorporate specialty stitches

Such “specialty” stitches are the basis for a number of designs from *Northern Expressions*. Several members have already chosen the “Twisted Band Sampler” as this year’s project; other commercial patterns that exploit the stitches are available. Alternatively, you might choose to create a stitch book (by sewing your sample pieces together with a cover), a scroll of reference stitches on a long piece of fabric, an ornament, biscornu, pin cushion or similar small item, or a sampler of your own design.

### Afternoon Activities

#### Mending Focus Group

We will do both creative and “invisible” (traditional) mending. Katherine will bring to each meeting supplies for learning and playing with the different types of mending (darning/weaving; Swiss darning for knits; Scottish darning loop stitches, patching, and a range of hem and seam stitching), as well as provide any instruction needed. (And remember that surface embroidery can cover stains!) All are welcome to share their knowledge and experiences, too. Everyone is also invited to bring their own mending—for advice on a mending technique or just to mend in the company of others.

#### Open Stitching

Bring the piece you can’t put down, and bask in the compliments!

Bring the piece you most reluctantly pick up. The reactions of fellow stitchers might inspire you!

Bring the piece that is most close to hand – including this year’s or previous year’s LAS project – and stitch in good company.

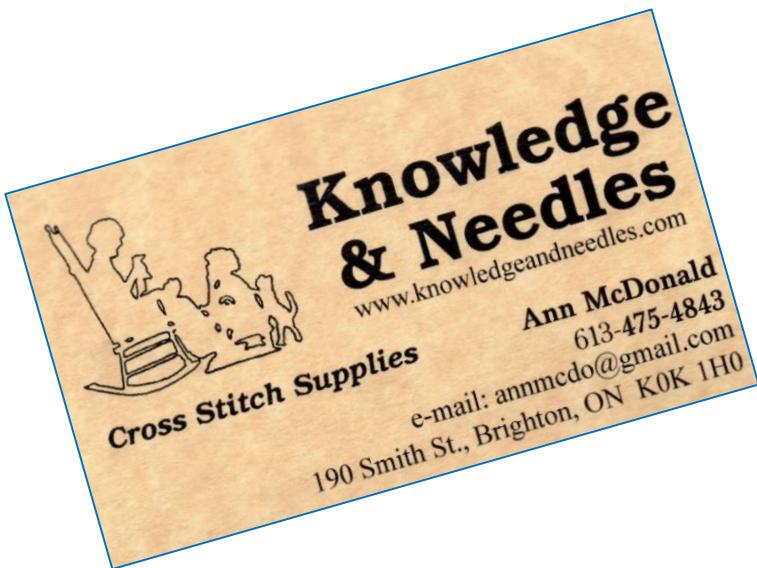
#### One-Day Workshop

We have planned a one-day workshop on October 28th with Carolyn Barnett on making a felted bag.

Carolyn runs a business registered as Carolyn M. Barnett Designs ( <https://barnett-knits.com/> ). She sells knits, polymer clay sweater pins and sticks, felted jackets and vests etc. She is a member of the Kingston Fibre Artists group. You may have met her at shows at the Tett or remember her from the workshop she gave us on polymer clay buttons. The cost for this workshop is \$45, which includes materials. Sign-up begins at our first meeting.



Date	Stitch Activity	Person Teaching/Responsible
Sept. 9	Intro to evenweave fabric Cross stitch on evenweave	Beth M
Sept. 23	Herringbone variations Smyrna cross variations	Corina
Oct. 14	Rice stitch variations Leviathan and windmill stitch	Leola
Oct. 28	One Day Workshop: Making a Felted Bag	Carolyn Barnett
Nov. 11	Eyelet variations, ray, scallop stitches Four-sided stitch and diamond 4-sided stitch	TBD
Nov. 25	Norwich, Spratt's Head, and Plaited stitches	TBD
Dec. 9	<b>Town Hall and Holiday Activity</b>	



### What's the Dif...?

...between DMC B5200 floss  
and Classic Colorworks  
“Snowball” floss?

### New 36-Count Evenweave

Fabric Flair was once the only company to produce a 36-count evenweave, but recently Zweigart has come out with **Modena**, a cotton and modal blend available in a limited palette of colours (white, antique white, taupe and black). A fat quarter (18" x 27") of 36-count Modena markets for \$20.20 at Stitch-It Central.

## Answers to *What's the Dif ... ?*

- (1) A tapestry needle has a rounded point; a chenille needle has a sharp one.
- (2) Linens differ in their thread count (the number of threads per inch). Zweigart, a major linen-manufacturing company, labels their linens with the names of cities where linen has traditionally been produced. "Dublin" linen has 25 threads per inch, "Cashel" has 28, "Belfast" has 32, "Edinburgh" has 36, and "Newcastle" has 40.
- (3) Country-of-origin: what Americans call "braiding", the British call "plaiting". But, here's a source that describes a meaningful difference depending on the way the strips are woven together:  
<https://www.google.com/search?client=firefox-b-d&q=Plaiting+vs.+Braiding#fpstate=ive&vld=cid:d7cd084b,vid:VkCf5CtKLtM,st:0> . You plait by folding the strips together; braiding adds a twist to the fold. The two techniques produce differently shaped edges and different distributions of color.
- (4) Overdyed threads are dyed threads that are dyed again. They often involve a single dye color. The skein is folded, and one end of it dipped into the dye for a period of time, then it is dipped a bit deeper for a time, then still deeper...so that different parts of the skein vary in how much time they've been in the dye and how strong the colour is. The DMC range of colours between 48 and 125 are overdyed. The much pricier space-dyed threads involve dipping a portion of the skein into one dye, then a different portion into a second dye, and so forth with small areas between the adjacent areas which have been dipped into two dyes. The DMC "Color Variations Threads" (numbered 4000 and up) are space-dyed.
- (5) \$2.50.

## Upcoming Events

**September 11-14.** Kingston Fall Fair at the Kingston Memorial Centre. Artisans' Alley in the Bennett Building. Needlecrafts competition (Assorted categories).

**Sunday, Sept. 21.** Intercultural Arts Festival. "A celebration of our multicultural community through live music and dance performances, cultural pavilions, artisan and craft vendors and international cuisine." At Confederation Park and Springer Market Square.

**Saturday, September 27.** EAC/ACB Stitch-in-Public Day.

**Saturday, October 11<sup>th</sup>,** 9 a.m. – 3 p.m. Kingston Witches' Walk Witch Market at The Broom Factory. "Wander through the enchanting halls of The Broom Factory and discover vendors offering bewitching goods, spellbinding crafts, otherworldly art, and magical wares for witches, warlocks, and curious mortals alike."

**Thursday, October 16,** 6 – 7:30 p.m. Katherine and helpers will give a creative mending workshop at the Main Branch of the Kingston Frontenac Library. The focus this time is on creative, colourful darning.

**November 22-23,** 10 a.m. – 3 p.m. Fall Craft Sale at the Thompson Drill Hall, CFB Kingston.

**Saturday, November 29.** Fat Goose Craft Fair. Grant Hall, Queen's University.