



Ottawa Valley Guild of Stitchery

NeedleNotes

August/September 2007



A Chapter of the Embroiderers' Association of Canada

The **Ottawa Valley Guild of Stitchery** meets from September to June. Meetings are held on the third Wednesday of the month.

New Season starts September 18, at a new location.

City View United Church, 6 Epworth Avenue, Ottawa at 7:30 p.m. to 10:00 p.m.

PRESIDENT'S REPORT

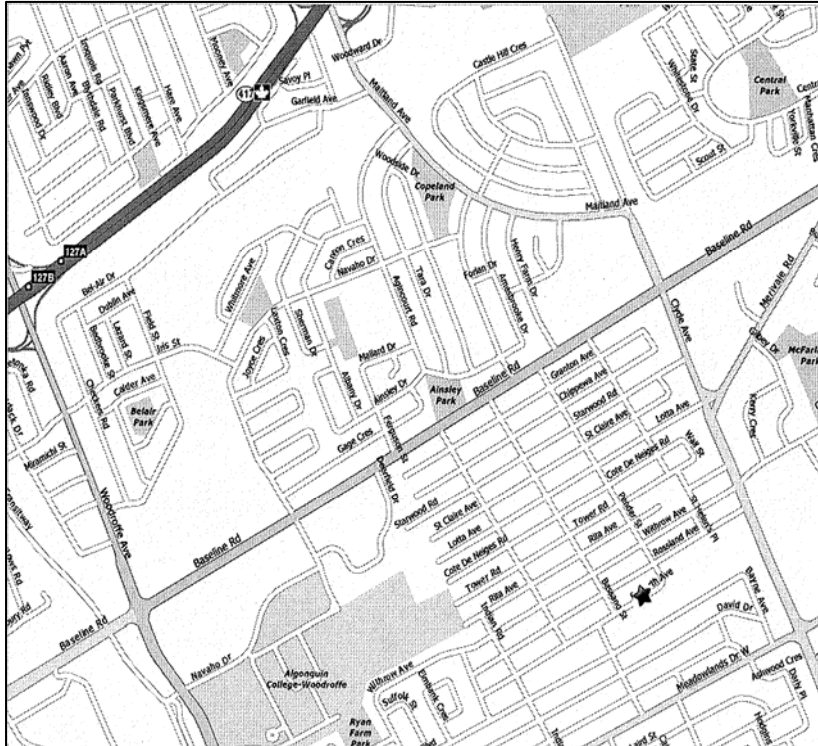
The program for the monthly meetings has been put together by the core Program Committee and appears in this NeedleNotes and on the Website. Members can sign up at the September meeting. Please say "yes" if you are asked to lend your skills, and offer if you haven't been approached yet. We have lots of talent to be shared. The participation of members such as Rochelle Handelman, Mary Armstrong, Gaye Stretton, Shelley Jones-Penney, MaryAnne Toonders in the program last year was very much appreciated.

Congratulations

Congratulations to Kelly Lister on receiving the Marian Parry Award. Look for Kelly's report (see page 9) of the session she attended at Seminar in St John's. Bravo for Cindy Jackson who very recently received a BA degree from Opus School of Textile Arts and for Pat Caffery and Marilyn White who complete their program at City and Guilds.

President's Challenge

It is earlier than usual to announce the President's Challenge, but here is a great opportunity to make use of techniques and new skills that can be learned in the program sessions. So let's see who is "Crazy about Purses". The selection committee and date for entry will be announced later. The term "purse" may be interpreted rather loosely.



(Please be aware that, there are no left turns on Baseline Rd in that area so you would have to approach Epworth from Merivale Road)

The September Meeting

September 19 in our new digs at City View United Church, 6 Epworth Ave at 7:30 pm. Meetings are now on the third Wednesday of the month, except in October. There is lots of parking.

Past Guild members are invited to join us for this opening meeting. Please let me know if you are coming by September 17 so we know many to prepare for. My e-mail is ovgs@hotmail.com. We are looking forward to seeing you !!!

Guest speaker - Cindy Jackson

Multi-dimensional aspects of embroidery in the twenty first century

Show and Tell

Bring examples of your work, including any workbooks from courses you have taken over the past year, or special or interesting needlework pieces you have acquired etc. We will have some stands. Lois Jensen and Elaine Tessier will set up the display table. Fill out a card with your name, technique and title of your piece to accompany your work.

For this meeting cake and coffee or tea will be served.

This guild is for all of us - and it takes us all to make it a success!

Doreen

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2007 – 2008**

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Contact Lynne Demmery at ovgs@hotmail.com

Advertising rates per issue: Full page- \$25.00; Half Page – \$15.00; Quarter Page – \$11.00, or Business Card – \$8.00

The Ottawa Valley Guild of Stitchery is a non-profit organization to encourage and promote the practice and knowledge of the art of embroidery in all its forms. This organization provides monthly meetings, chapter newsletters, special day and/or evening workshops, lending library within the Guild, and membership in the national organization, the *Embroiderers' Association of Canada*.

The Embroiderers' Association of Canada, founded in 1973, is the parent organization of the *Ottawa Valley Guild of Stitchery*. As a member of the OVGS one automatically becomes a member of the Embroiderers' Association of Canada, which entitles the member to the Association's book, slide and video libraries; study portfolios; books on crewel, counted thread and canvas embroidery; individual and group correspondence courses in embroidery techniques from basic to advanced levels; *Embroidery Canada* magazine, four issues yearly; workshops and seminars; and exhibitions, competitions and awards.

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* Available in this newsletter to OVGS Members only

MEMBERSHIP RENEWALS

By Leslie Crepin

Members are reminded that EAC memberships due for renewal on 1 November 2007, should be submitted to OVGS Membership Chairperson by the September meeting at the latest. Forms may be down loaded from the OVGS web site or found attached to this newsletter for those who receive paper copies.





STITCHING GROUP RECIPES

By Lynne Demmery

Most of our members are also members of stitching groups. I have asked our members to share their favourite recipes for things they make when their stitching group meets. As I continue my search for chocolate (I'm sure some of you are protesting this quest right now) I discovered a website authored by Nestle; a site called The Very Best Baking (<http://www.verybestbaking.com>).

CHOCOLATE SHORTBREAD OLÉ

yield – 3-1/2 dozen

Definitely not your average shortbread. Featuring rich chocolate shortbread with chopped pecans and a hint of cayenne, this cookie has a unique south of the border flair.

- 8 oz. NESTLÉ CHOCOLATIER™ 53% Cacao Dark Chocolate Baking Bar(s), broken into small pieces
- 2 cups all-purpose flour
- 1 teaspoon ground cinnamon
- 1/8 teaspoon ground cayenne pepper
- 1 cup packed light brown sugar
- 3/4 cup (1 1/2 sticks) butter, softened
- 1 cup pecans, toasted, chopped

PREHEAT oven to 325° F.

MICROWAVE small chocolate pieces in small, uncovered, microwave-safe bowl on HIGH (100%) power for 45 seconds; STIR. If pieces retain some of their original shape, microwave at additional 10- to 15-second intervals, stirring just until melted. Cool to room temperature.

COMBINE flour, cinnamon and cayenne in medium bowl. Beat brown sugar and butter in large mixer bowl until light and fluffy. Beat in melted chocolate. Stir in flour mixture until blended. Stir in pecans.

SHAPE dough into 1-inch balls; place 2-inches apart on ungreased baking sheets. Flatten with bottom of glass dipped in sugar.

BAKE for 10 to 12 minutes or until edges are set. Cool on baking sheets for 2 minutes; remove to wire racks to cool completely.

WANDERING THROUGH THE WEB...

By Lynne Demmery

OK, so many of you know that I tend to wander the web for new and fascinating things. This issue I'm going to tell you about E-zines. Now, I'm not talking websites or newsletters. E-zines are small magazines that are offered for subscription, usually for a small subscription fee. Never very expensive, as there's no paper or postage involved.

In the past I have been subscribed to one, which I hear now is defunct. They do still have a free-sample on-line of their first issue, which I tell you, readers, it was a great misfortune that they disbanded. The E-zine was top-notch and very informative. You can of course purchase their other issues on a CD, for a small price. I tell you now, its well worth the cost. It's offered through a small shop down in the US, called Heritage Shoppe, run by a nice lady called Dianne Lewandowski. Have a look.

<http://journal.heritageshoppe.com/>.

I've come across another E-zine, through the RCTN newsgroup this month. Wiehler Magazin, which is offered in English as well as German. It is a nice little E-zine, offered by the Wiehler Gobeline Company in Germany. It is certainly a great read. I read my copy on my bus-ride home from work, one afternoon. http://www.wiehler-gobelin.com/catalog/info_pages.php?pages_id=36

After putting an enquiry on RCTN for other E-zines, I came up with another. "The Gift of Stitching". Unfortunately they don't offer a sample online, but they do offer a sample Table of Contents. With some prodding from a couple of people on RCTN about this good magazine, I subscribed. 12 issues for \$15US, it converted to just over \$16CAD. The almighty Canadian Dollar is doing wonderfully right now. It is for counted work. If you're into historic type of patterns. (There is even a pattern along the lines of Jim's maiden's, in the July issue, same in size and beauty, though she does have her clothes on. For those who have had the privilege of seeing them, Jim Cripwell has a collection of beautiful cross-stitch pictures he's done, he calls them his "maidens" They are beautiful old-world nude paintings converted to cross-stitch, ask him about them, or better yet, go to his website where he has them at <http://web.ncf.ca/bf906/>). Back on topic, it's a beautiful, bright colourful and very professional illustrated/photographed, well worth your while. <http://www.thegiftofstitching.com/>

For you crazy quilters, I found another site that are an online magazine, slightly different from the traditional E-zines. <http://www.cqmag.com>. It offers lots of advice and knowledge about Crazy Quilting.

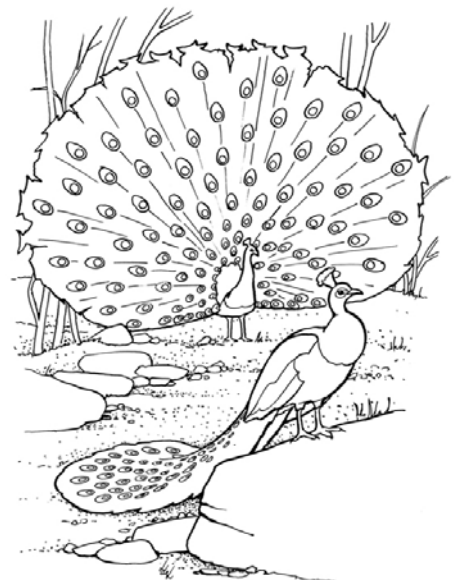
Through a third party Zinester E-zine directory, called I found a great place called Needlework Nutshell <http://archives.zinester.com/57410/> They offer an E-zine that is more just text than fancy pictures and such. Not bad on finding information. I found Funk and Weber's website through them, offering a finishing technique of finishing fobs. Funk and Weber have given us permission to reprint instructions, pictures and all. You can visit their site at <http://www.funkandweber.com/>. If you go to page 7, you'll see one of their techniques.

Changing the subject, many of our readers are interested in learning to make Etui's. Well, I found the site for you. They give good, simple instructions with measurements and all. Give it a try, I plan to. http://www.hgtv.com/hgtv/crafting/article/0,,HGTV_3352_1399574,00.html

And I found something that might be fascinating to you Bayeux Tapestry Lovers on You Tube. An animated Bayeux Tapestry! Its wonderful, have a good watch! <http://www.youtube.com/watch?v=bDaB-NNyM8o>

In my next ranting, in the December Issue, I think I'll put you onto "Biscornus". Some of you may know what they are, the rest of you, you'll need to wait and see. What a find, I think they will grow into my next NEW obsession!

If anyone has any ideas on subject you'd like me to cover, let me know and see what I can do.



MESSAGE FROM WORKSHOP CHAIR

By Claire Todd

The Mountmellick workshop is set for September 29th and 30th at the Heron Road Community Centre. I currently have 20 names on my list, so it is full. However, I will be phoning everyone on the list to make sure these dates are OK for them. If anyone has to drop out, there may be a space or two available. The class runs from 9 am to 4 pm, Saturday and Sunday. The course cost is \$50 and Erma will be providing the kits for approximately \$25 each. The piece is to be a small purse with a traditional leaf and berry motif. More details to come.



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FROM MARGARET'S GARDEN...

By Margaret Vant Erve



Embroidering flowers is a lot of fun and very rewarding. This year I will be offering instruction for a new flower in each issue of OVGS NeedleNotes. For those interested, you can create a sampler or the flowers can adorn a myriad of items. This issue I have chosen the sunflower which is an annual plant native to the Americas. It is certainly one of the most cheerful of flowers.

In the art world, the sunflower is synonymous with Van Gogh. Most of us are familiar with his painting, 'Vase with twelve sunflowers'. Van Gogh actually painted several very similar studies and in 1987 one of these paintings sold for almost \$40,000,000.00. Unfortunately Van Gogh was never acknowledged so handsomely in his time.

Perhaps if you have fun stitching one flower, you may feel inspired to create a whole vase of them.

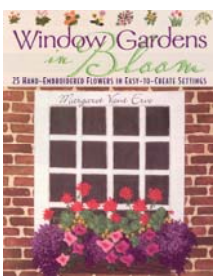
Sunflower - use 2 strands DMC floss throughout. Flower: 725, Disk: 3371, Stem and leaves: 470.

Draw the disk of the flower and the stem and leaves onto the fabric first using an HB pencil or fabric marker. Stitch the plant in the following order.

Flower - Stitch the petals first in lazy daisy stitch beginning on the outside and ending at the disk. Then fill in the disk with single wrap French knots spaced closely together such that no spaces are visible.

Stem - stitch the stem in stem stitch stopping to allow for leaves that overlap.

Leaves - begin with a straight stitch and continue with closed, continuous fly stitch until you reach the end of the center vein. Then complete each leaf in radial satin stitch.



NOTE FROM THE EDITOR:

Margaret Vant Erve is a Canadian artist who depicts rural and woodland landscapes, wildlife and botanical studies in her works. She *Paints with Thread* by using a variety of textile paint mediums and crayons to paint her fabrics prior to applying hand and machine embroidery. Margaret has written a book called *Window Gardens in Bloom*. For more information on how to acquire this wonderful book, please call her at 613-230-7850 or email her at vanterve@cyberus.ca.

EDITOR'S NOTE: This is not only etiquette to be used at workshops, but much of it can be applied to our guild meetings. With the workshops we've had and will have and all our new members and the fact that it is the beginning of our new guild season.



WORKSHOP ETIQUETTE



When you sign up for the class, make sure you are at the requested level of skill. The most annoying thing in a class is someone who monopolizes the teacher's attention because they don't have the skill for the classroom. If you need more skill, practice in the weeks leading up to the class, get a book showing you the skill needed and practice, practice, practice.



Arrive prepared to work! Do your best to get all your supplies on the provided supply list (if there is one), if you can't get them, talk to others in your class to see where they got theirs. If you have any questions about the class or concerning the supply list, contact your teacher if she is made available to you or contact the course registrar to contact her on your behalf. Make a second list of things you can think of that are not usually listed on your supply list...lamps, frames, powercords/powerbars, tea/coffee mug, other tools you think are useful. Day before class, double-check all your lists to make sure you have everything.



Remember your nametag. This helps everyone get to know who you are.



Arrive on time. Make sure you arrive on time for your class. If you can arrive early, do that. However, if you ARE late, try to enter the classroom quietly as it may have already begun. If you need to leave early, have a word with the teacher before hand so she is not surprised and when you leave, leave quietly as not to disturb your classmates.



Listen carefully and be alert. Listen carefully to all your teacher's instructions. If you are having problems, before she moves onto the next technique as your questions. Raise your hand and request assistance after she is finished talking to the class if you still don't understand. If the teacher's method is not your way. Try the teacher's way if you like it, continue on. Don't make an issue over it, this can be disruptive and confusing to the less experienced. If your way seems better to you, do it your way quietly. Most teachers don't mind as long as the results are identical.



Keep talking to a minimum. There is nothing more annoying than a small group of loud chatters in a class. Save your chatting to after class or during break. You are there to learn. (If you are at a guild class, remember the room is already very noisy and adding to it will make it harder for the teacher to teach and harder for your fellow students to hear what is going on - if you need to chat, leave the group for another area, finish your conversation and then return.)



Don't use up all the space. Sometimes space is at a premium. Don't allow all your supplies and tools to take over the table if you are sharing. Be respectful of your neighbour.



Never drink or eat near any work being done. The last thing you would like to have happen is for something to spill or crumb onto your or anyone else's work. Usually a separate area is set up for breaks or lunch. If there's no separate area, stay at your place, clearing your work aside before you eat/drink. Remember it's one thing to destroy your work and something totally different to destroy someone else's.



Avoid scents at gatherings. Many people are allergic to strong smells. Some have enormous reactions to this. Be courteous leave the perfume or smelly hairspray at home.



When the class is done, leave promptly. At the end of the class, you are now running on the teacher's time. She may have a scheduled travel time, especially if she flew in to your city. If you have additional questions, contact her later by phone or email.



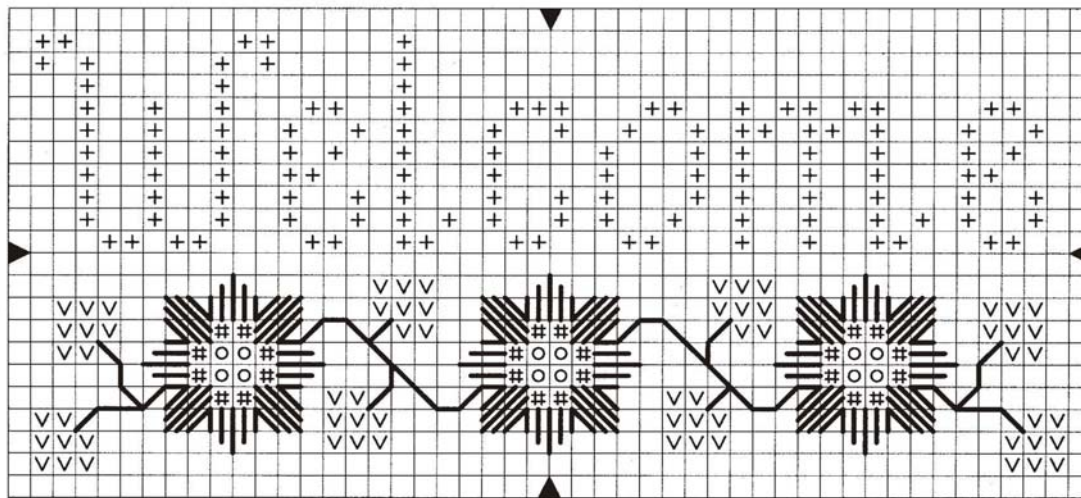
Thank your teacher. Everyone enjoys being appreciated. Your teacher is no different. She has spent time putting the curriculum and project together. During guild meetings, the guild class teachers are not being paid, remember your teacher really needs to be appreciated; good guild class teachers are hard to find.



Copyright laws. Remember after class, the directions and photos are usually the copyright of the teacher unless she has gotten permission to use them.

And... Join in with zealously, humour, patience, openness and SMILE!

FREE GRAPH



Elizabeth's Designs

WELCOME

Designed by Elizabeth Foster
AAAAAA
Sitch Count: 46 x 20
28 Ct. Light Sand Casket Linen

Symbol	Thread Color List
+	DMC Floss 315 (2 strands)
V	DMC Floss 936 (2 strands)
O	DMC Floss 676 (3 strands)
#	Weeks Dye Works 1318 Concord (3 strands)

Cross stitch and backstitch over two fabric threads using two or three strands of floss as noted. The vine is backstitched with DMC 936 (2 st.). The Satin Stitch in the flowers is Weeks Dye Works Concord (3 st.).

THIS GRAPH MAY BE REPRODUCED BY SHOPS OR GUILDS FOR FREE DISTRIBUTION.

© 2001 Elizabeth's Designs

UPCOMING EVENTS

Exhibition & Events Schedule 2007

(Mississippi Textile Museum) www.textilemuseum.mississippimills.com email: mvtm@magma.ca

March 1 – October 31, Every Wednesday from 1pm – 4pm

Weaving & Spinning Demonstrations. Come in and try the fine art of weaving and spinning with members of the West Carleton Fibre Guild. Free with your admission to the museum.

May 2 – July 29

The Millennium Journal By: Judith Martin. This project is an attempt to record and recognize the turn of the millennium through the use of a personal symbolic language the artist has documented how each of her days was spent between November 1998 and February 2001.

May 2 – September 23, 2007

Community Threads. Art and artifacts, on loan from the community, that represent personal connections to the historical textile industry and the contemporary fibre arts, and where the two meet.

July 31 – October 31, 2007

Unclothing and Uncovered – Revealing Art in Textiles. Passionate about fibre as an art medium invested with cultural meaning, Wendy Feldberg, Karen Goetzing and Carmella Karijo Rother invite the viewer to release textiles from any ties to wearability, functionality and disposability. The artists' focus is on the physical, psychological and spiritual connections they enjoy with their materials and which figure prominently in their artistic expression. For artists whose media embrace needle, thread and fabric, and often enough paint and print, making marks with stitch is an enticing activity akin to the literate and physical delights of writing or painting. Cutting back layers of fibre, arranging them together or stitching through them allows the artists to make community of disparate fragments while referencing women's roles as healers. The complex layering possibilities in fabrics are enduring metaphors through which the artists may reveal or conceal feelings and ideas about transience or impermanence in life.

Other Upcoming Events

Saturday, September 15, 2007 - 10 a.m. to 5 p.m., Sunday, September 16, 2007 - 1 p.m. to 4 p.m.

36th Annual Members Show. Lakeshore Creative Stitchery Guild, Pointe Claire QC, held at Stewart Hall, Admission is free.

Friday, October 19 at 7:00 p.m. until Sunday, October 21 at 3:30 p.m.

Upper Canada Village Guest House. Accommodation (double occupancy) on Friday and Saturday night. Cost is \$295 per person. Taxes extra. Includes Friday evening Wine & Cheese Ice Breaker, Two Breakfasts, Two Lunches and Saturday Evening Meal; Accommodation on Friday and Saturday night. All materials will be supplied for a fee of \$50. For more information or to book: 1-800-437-2233 or (613) 543-4328 or visit www.uppercanadavillage.com

October 19-20, 2007 (9:00 a.m. to 6:00 p.m., both days)

Inspirations Needlework Show. Hampton Conference Center, 200 Coventry Rd., Ottawa, Ontario. We are running pre-show classes, classes, free make and take, free demos etc. There is parking for 1000 cars!! They are giving free admission for both days for those who sign up for classes, and men are free this year when accompanied by a woman. For more information visit their website at <http://www.inspirationsneedlecraft.com/index.htm>.



Needlework Nutshell: FOBulous Fob Finishing Tutorial

By Jen Funk Weber



Used with kind permission for members only. For non-members, we are not printing this technique, you will need to go to Funk and Weber Designs website (<http://www.funkandweber.com>) to view this tutorial at:

<http://www.funkandweber.com/fw/fob.html>

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(OVGS MEMBERS RECEIVE A 6% DISCOUNT)

MILITARY FAMILY PILLOWS

Quick Note by Lynne Demmery

Hi there everyone! I don't really have much to report except that we now have another new sponsor. Canus Plastics has supplied us with some lovely little plastic bags to house our cute little pillows. Canus Plastics is located on Nepean Street, downtown; they just love our little project and would like to be a part of it with us.

Our volunteers are still outputting very well and again we thank them.

In September, Kate and I are hoping to hold a finishing party. We've been saving up fabric squares and with some of the money earned at the small sale at our final meeting in June, we will be purchasing the batting and some more fabric to finish our beautiful pillows.

I would just like to remind everyone, that we thank you for all the hard work you are putting into the pillows, we still need them to all be identical. We are asking that all pillows be the same. There needs to be one standard so regardless of the deployed person's rank or affiliation the pillows for the family members are the same. It needs to be one size, one look, one style for everyone. Having some differences in lettering colour and in backing make it more meaningful for the child as they can pick the one that appeal to them. This also has the added benefit of making the pillows identifiable within a family. If there is more than one child in a family, the pillows they bring home have to be pretty much the same or as anyone with siblings will tell you, there's going to be trouble. We truly appreciate all that our stitchers are doing, but all stitchers need to stitch the pattern as designed; and keep their wonderful creative talents for their other projects.



SEMINAR 2007 – STITCHING ON THE EDGE

By Kelly Lister

When I first saw Bunty Severs' design *Garden Flowers* which she had submitted to teach at Seminar 2007, I knew I very much wanted to go to St. John's. The piece was done in silk and metal threads with several forms of silk embroidery. Everyone I talked to said Bunty is a fabulous teacher and I would learn a great deal from her. So I was ecstatic to find that I was given my first choice for Seminar, I booked my airline tickets and my accommodations and waited for May 15th.



Garden Flowers by Bunty Severs

Unfortunately, a few weeks before Seminar was due to start, I received a call from Newfoundland telling me that Bunty's class has been cancelled due to illness and I would have to pick another course.

My choices were limited, so I chose the *Casalguidi Flower Garden Scissors Case* by Dakota Rogers for the first two days. As I had never attempted Casalguidi before I felt this was a good opportunity to learn a new technique.

For my second two-day course I chose *Blues and Jazz*, a blackwork design with five cats also taught by Dakota Rogers. The course description intrigued me as it stated "the base patterns are reversible but they are not double running".



Casalguidi Flower Garden Scissors Case by Dakota Rogers

made the designs stand out. The first day was spent practising the different stitches: wrapped cords, woven stitches, double buttonhole bars, bullion stitch and buttonhole triangles. With these foundation stitches firmly in mind, we spent the second day on our projects. The course notes included five different designs (including the scissors case) and we were encouraged to take our pick. Some students chose to do their own designs. I wanted to do a Casalguidi version of a pitcher plant (Newfoundland's provincial flower) but I think I need a lot more practice with buttonhole triangles before it will be finished.

Having already done a number of Blackwork pieces, the second workshop, "Blues and Jazz" was a nice refresher. As it said in the

course description, the patterns were not done in double-running, but by stitching first from left to right and then from top to bottom. The finished pattern was indeed reversible, although not always the same design on both sides. That was Day 1 of the course. During Day 2, Dakota taught us to do shading by looking at the picture and imaging where parts of the cats' bodies would be in shadow and then filling in that area accordingly: a few extra stitches for light shadows and more dense stitching for darker shadows. Unfortunately, after doing the shading, the piece was no longer reversible, but still wonderful.



Blues and Jazz by Dakota Rogers

I enjoyed both of Dakota's workshops and all of her wonderful stories very much; and I am looking forward to taking a cyber class from her in the future.

And, no, I haven't finished either project yet.

LOVE THAT LUSTRE

By Doreen Reidel

Monday it was raining and I couldn't work in the garden, so I sat at the diningroom table finishing off one of the exercises I started in Margaret's class at Seminar. My husband looked up from his book and for a minute watched what I was doing. Then he said, "I've always wondered how mercerized cotton is different from other cotton, I mean what makes it so shiny. I think I'll go and see what it says on the internet".

A few minutes later he was back and put 8 pages in front of me. You probably are all familiar with the lustre of it and how it handles in washing, and know that it costs more than "ordinary cotton" whether as clothing goods or as yarn. So what is mercerized cotton and why is it different?

Cotton fibers grow in a *boll* on a cotton plant. The fibres grow from individual seeds in the base of the boll and initially are hollow sheaths. Gradually cellulose is laid down inside the sheath in layers until the sheath becomes a rod consisting entirely of cellulose. Once the boll bursts, the sun and air dry the fibres causing them to collapse. Now they become flatter like a ribbon, and develop a spiral twists, right and left, every few turns. But in this state, cotton is dull and does not have as good water and dye absorbing qualities.

In the late 1840s and early 50s, John Mercer had been conducting experiments on the effects of various chemicals such as caustic soda and sulfuric acid on cotton, linen and other fibres. He had found that among other changes, caustic soda caused the cotton fibres to become round and straighten out. However it wasn't until 1890 that Horace Lowe determined that by applying tension to the caustic soda treated fibre (the Mercerizing step), light would reflect off the round and smooth fibre and its tensile strength was increased. A specific tension, time, concentration of caustic soda, and temperature are all factors determining the degree of lustre. If the fibres are rinsed in water to remove the alkali while they are still under tension the silk-like lustre remains permanently. Fibres are also singed to remove the fine covering of tiny hairs on the fibres to improve the surface still further. Unless the fibre is treated under tension it does not become lustrous. But what is taking place within the fibre? The fibre has a natural.

crystalline structure and on exposure to the alkali, the structure relaxes. Under tension and other conditions it is exposed to, the cellulose converts to a new crystalline structure which is retained when the alkali is washed out.

Cottons such as Sea Island and Egyptian have the longest fibres and these are the ones primarily selected for mercerizing. Other alkaline substances can be used in mercerization such as lithium hydroxide, and potassium hydroxide, but because of cost considerations usually caustic soda is used.

Recently the mercerization process has been applied to polyester and other fibres to improve their dyeing qualities and "hand".

When you think about all the different combinations of time, concentration, alkali used etc that must be possible, you can understand why all mercerized cotton isn't of the same quality and we all have our favourite brands of cotton threads.

What matte cotton? What is floche? What is your favourite embroidery fibre?

How about writing a short description about it for subsequent NeedleNotes?

References

1. What is Mercerized Cotton? T. Beaudet, <http://fibrearts.org/design/articles/mercerized.html>
2. Lectures on Mercerization. Y. Matoba, <http://textileinfo.com/entech/mercerize/page01.html>

BOOK BITS - NOTES FROM THE OVGS LIBRARY

By Anne Condie and Pam Keetch

Welcome to a new year from your new librarians Anne and Pam! We are so pleased to be able to have the OVGS library available to members at meetings and hope that everyone takes advantage the great resources that can be borrowed.

If anyone currently has any OVGS library materials at home, please contact Anne or Pam or bring them in to the first meeting. We promise that any outstanding fines will be forgotten - we would just like to have the books back for others to use. We'd like to take this opportunity to outline the rules for the OVGS library for all members:

Library Rules:

1. The books, tapes and other material held by the OVGS are only for the use of OVGS paid-up members. Anyone who

signs material out of the library does so understanding that they are responsible for its return or replacement should it not be returned.

2. Materials on loan are to be returned at the beginning of the meeting to allow them to be available to others at the same meeting.
3. The library will be open to borrowers after the business portion of the meeting is over.
4. Library materials are loaned for a period of one month. If the material is needed for a longer period, please make special arrangements with the librarian. Exceptions may also be made for individual and group correspondence participants at the discretion of the librarian.
5. Members can borrow up to a maximum of four (4) items at any one time including books on an extended loan period.
6. If a member fails to return library materials their borrowing privileges will be suspended until the borrowed items are returned or replaced.
7. If an item requires replacement and is no longer available the librarian can decide an acceptable replacement.
8. The library will gladly accept relevant donated materials as long as they are not duplicates of items already held by the library.
9. Members should respect copyright laws and ensure that they are not illegally reproducing copyrighted materials.

The library has acquired some new books and they are wonderful! Here is a brief review of the new books.

Long and Short Stitch Embroidery: A Collection of Flowers by Trish Burr.

If your goal is to stitch realistically shaded flowers like those in botanical paintings, you will appreciate this book. It provides full-size templates and detailed instructions for needlepainting individual flowers and leaves, using shaded long-and-short stitch with carefully selected threads, to produce beautifully designed floral portraits.

Sampler Motifs and Symbolism by Patricia Andrlé and Lesley Rudnicki

This book identifies and gives meanings for a wide range of symbolic motifs found in American and European samplers. The first section is a dictionary of motifs, with illustrations, some of which are actual cross-

stitch patterns. In the second section, patterns for five historic reproduction samplers are included, with the research on their origins. The dictionary would be helpful in the selection of appropriate motifs for designing your own sampler, or for those interested in the study of old samplers.

A-Z of Stumpwork and *A-Z of Bead Embroidery* from *Country Bumpkin* (Authors of *Inspirations Magazine*)

Two more of this excellent and comprehensive Australian series. The Stumpwork book covers the basic stitches and techniques used in raised embroidery, and provides step-by-step photographs and directions for a selection of beautiful projects of both flowers and animals. The Bead Embroidery book gives instruction in the tools and techniques required for a number of different beadwork projects worked on fabric and canvas, and also for making edgings and fringes. Both these books are well worth a look.

Quaker School Girl Samplers from Ackworth by Carol Humphrey

Carol Humphrey, Honorary Keeper of Textiles at the Fitzwilliam Museum in Cambridge, England's new book explores the history of samplers and the lives of the Quaker schoolgirls from Ackworth School who made them. The book's many colour photographs detail the development of sampler trends in the late 18th and early 19th centuries, including the most famous medallion sampler style as well as darning, map and marking samplers, and gives a fascinating view into the daily lives of the schoolgirls who attended Ackworth.

Threads of Light – Chinese Embroidery from Suzhou and the Photography of Robert Glenn Ketchum by Los Angeles Fowler Museum of Cultural History

A beautiful book spotlighting the Chinese fine embroidery done by the Suzhou Embroidery Research Institute (SERI). A brief history of Chinese and the development of Suzhou random stitch embroidery is given, as well as a behind the scenes look at the technical aspects of this embroidery style. The main focus of the book is on a collaboration between photographer Robert Glenn Ketchum and SERI to interpret his photographs in stitching. A stunning catalogue of full page colour photographs of the embroideries provides a visual feast for the eyes and an understanding of the detail and complexity of the beautifully executed embroidery.

If you have any suggestions for books or other materials that you would like to see added to the library please write down the name, author and ISBN number if possible, and give it to either Anne or Pam, and we'll add it to our library 'wish list'.

PLEASE TAKE NOTE!!!

Due to conflicts in reserving the hall for October, our meeting in October will be held on **MONDAY, October 15, 2007***.

The meeting dates for September 2007 to June 2008 are as follows:

Wednesday, September 19, 2007
*Monday, October 15, 2007
Wednesday, November 21, 2007
Wednesday, December 19, 2007
Wednesday, January 16, 2008
Wednesday, February 20, 2008
Wednesday, March 19, 2008
Wednesday, April 16, 2008
Wednesday, May 21, 2008
Wednesday, June 18, 2008

Meeting time will remain the same 7:30 pm to 10:00 pm. However the meeting day of the week changes. Please feel free to arrive anytime after 7:00 pm to get settled and help set up the room. Looking forward to seeing you in our new home!

OVGS PROGRAM 2007-2008

By The Programme Committee

The OVGS has come up with an exciting and challenging program for 2007-2008. It is divided into four *classes* (in which participants will be taught a stitch or technique) and three *groups* (in which participants will work cooperatively and learn from each other). At the September meeting, you will be able to sign up for a class or group for October and November, or for a particular class or group element that interests you. A handout will be provided with a class/group description and supply list.

Please note that with the exception of EAC group correspondence courses, enrolment in each class or group will be limited to eight members. A waiting list will be maintained in the event that any class or group is oversubscribed and alternative arrangements made where possible to accommodate all who are interested.

We hope you will find something in the program to inspire you and that you will enjoy stitching with the OVGS this year.

Classes:

1. Expanding Your Stitch Vocabulary

This class will explore variations on basic embroidery stitches that will add interest and texture to our work. The focus will be on surface embroidery, but many of these stitches can be successfully used in other styles of embroidery as well. We will begin with cross stitches (including reversible cross stitch) and then go on to hem stitches, buttonhole, split stitch and stem stitch, and chain stitches. We will be encouraged to find or invent additional variations in each stitch group, and to experiment with the use of those stitches to build up texture and shading. At the end of the year, we will have a personal stitch dictionary and samples of different ways these stitches can be manipulated to add creative "oomph" to our embroidery.

2. Try Something New

This category is for those who would like to attempt something different but still include embroidery. Through October and November we will use the Summer 2007 *Embroidery Canada* design "Three Lovely Ladies..." to create a doll with stitched embellishments. In the following months we will learn how to attach shisha mirrors, and to create Artist trading cards using our own designs or parts of UFOs that we know we won't finish or bits and pieces from our stashes that haven't yet found a home. There are many wonderful examples in the Summer 2007 EC magazine. We will also have the opportunity to learn tatting and bead knitting.

3. A Trip to China

The embroideries of China have been renowned for centuries. **A Trip to China** will offer an insight into the history and culture that have produced these exquisite works of art, as well as the techniques of Chinese embroidery. Each month, a different stitch or stitch group will be examined with the assistance of textile samples and printed materials. Satin stitch, shading, knot stitches, overlaid stitches, raised embroidery, and Pekinese stitch will be covered, using Josiane Bertin-Guest's *Chinese Embroidery* (Krause Publications, 2003) as a basic reference. In addition, we will learn how to do a simple piece of double-sided embroidery.

4. Textiles

If you would like to explore various surfaces for embroidery, here's your chance. We will start with a discussion on caring for your embroidery (washing, conserving, repairing, storing and handling). Then we will have either demonstrations or hands-on explorations of

dissolvable fabric, paper, silk waste, felting, plastic waste and orts as potential embroidery surfaces or parts of an embroidery.

Groups:

1. Elements of Design

Many of us would love to create our own designs but struggle with how to translate our ideas into reality. This portion of our program will separate the elements of design. Elements are components or parts that can be isolated and defined in any visual design or work of art. Each month we will discuss one of the elements (line, shape, movement, pattern, texture, colour, value and hue) and complete some exercises to practice what we have learned. Then we will see how the element can be identified and/or translated in embroidery.

2. Samplers

This group will be a two-part exploration of the wonderful world of samplers. October and November will be devoted to encouraging and assisting those who wish to work the Victoria Sampler *Christmas Village* sampler. This is a nostalgic look at the Christmas of old, featuring a small town covered in snow, a seaside scene (complete with lighthouse), and even Santa and his reindeer. A variety of specialty stitches and beads add interest and challenge to this cross stitch design, which is partially framed by stitching to resemble a white lace curtain. A verse of Longfellow's "Christmas Bells" is worked over one. This is a gorgeous pattern with a lot of stitching! From January to May, we will have the opportunity to design our own samplers, drawing on books in the OVGS library and in the personal libraries of participants, and other sources. We will learn how to plan a sampler, where to look for sources of information and inspiration, what stitches and materials to use, and how to successfully translate our ideas to the fabric of our choice.

3. EAC Group Correspondence Courses

Our parent organization, the Embroiderers' Association of Canada, offers over two dozen group correspondence courses. New courses are added on a regular basis – Beginner Richelieu, the first course to be offered in both English and French, is now available, and two more exciting courses will be ready soon. Although group courses normally require completion within three or four months (depending on the course), anyone who wishes to work on a group course as part of the OVGS program and registers in September or October will have until May to complete it. The cost (\$35) remains the same. And remember – you can be a group of one!

2007 – 2008 OVGS Programme Itinerary

2007-2008	Classes				Groups		
September	Speaker: Cindy Jackson, Embroidery in the 21 st Century; Show & Tell; refreshments						
	<i>Expanding your stitch vocabulary</i>	<i>Try something new</i>	<i>A Trip to China</i>	<i>Textiles</i>	<i>Elements of Design</i>	<i>Samplers</i>	<i>EAC Group Correspondence Courses</i>
October	X-stitch variations 1	Doll Making 1	Satin stitch	Needlework care	Line	Christmas Sampler	Group Courses
November	X-stitch variations 2	Doll Making 2	Shading	Dissolving fabric	Form, Shape, Space	Christmas Sampler	Group Courses
December	Speaker: Ellen Boynton, Wardrobe mistress, Savoy Society; Show & Tell; ornament exchange; potluck						
January	Hem stitches 1	Shisha mirrors	Knot stitches	Paper	Movement	Design a Sampler	Group Courses
February	Hem stitches 2	Artist Trading Cards 1	Overlaid stitches	Silk waste	Pattern	Design a Sampler	Group Courses
March	Show & Tell plus Programme						
	Buttonhole stitch	Artist Trading Cards 2	Raised embroidery	Felting	Texture	Design a Sampler	Group Courses
April	Split stitch and stem stitch	Tatting	Pekinese stitch	Plastic waste	Colour	Design a Sampler	Group Courses
May	Chain stitch variations	Bead Knitting	Double-sided embroidery	Orts	Value and Hue	Design a Sampler	Group Courses
June	To be announced; Show & Tell; potluck						

PRIVACY AND YOUR OVGS MEMBERSHIP

By Madelaine Basta

When you apply to become a member of the OVGS, or renew your membership, you are asked to provide your name, address, telephone number and email address. This is information needed by the Guild to contact you about meetings, workshops and other events through the year. You have the right to withhold any of the information requested, on the understanding that that this will limit the Guild's ability to communicate effectively with you. You also have the right to request that your information not be included in the membership list made available to members from time to time, again on the understanding that this will make it difficult for other members to contact you about OVGS-related activities in which you may be interested.

The personal information received by OVGS is also sent to the Embroiderers' Association of Canada, Inc., the national organization to which you automatically belong as a member of our Guild. This enables EAC to mail you a copy of the membership magazine, *Embroidery Canada*, and to contact you if necessary on membership-related issues.

Both OVGS and EAC have adopted privacy policies to safeguard personal information submitted by members. This is not a legal requirement but a voluntary one, in recognition of the need to ensure that member information will not be used in an unauthorized way.

Why these precautions? We have all heard about identity theft, stalking, and fraud resulting from improper use of personal information. Sadly, some of our members know about this first hand (though not, thankfully, as the result of their OVGS membership). The Guild wants to be absolutely sure that your information is used only for the purposes for which it was intended - to ensure that you receive the full benefits of your OVGS membership.

The ability to communicate member to member within the Guild is an essential part of your membership, since the Guild is as much a social organization as a learning one. As part of the OVGS policy, all members undertake not to disclose any personal information relating to another member to anyone outside the Guild without first receiving that member's specific consent. This is a condition of OVGS membership.

When you fill out your membership form, therefore, remember that there are safeguards in place, and that you can provide your personal information with full confidence that it will be protected by everyone in the Guild. By enabling other OVGS members to contact you about Guild-related activities, you will be adding to your own enjoyment of membership in the OVGS.



MESSAGE FROM THE EDITOR

For an updated copy of the Membership and Privacy Waiver, please go to the last page of this newsletter.

MARIAN PARRY EDUCATION SCHOLARSHIP

- The Ottawa Valley Guild of Stitchery offers an education scholarship named in honour of the late Marian Parry, one of the founding members of the Guild and its first president. The Marian Parry Education Scholarship is aimed at promoting the art of embroidery through education and is offered to all OVGS members in good standing.
- The scholarship for 2007/2008 has an approximate value of \$425 to be awarded as two grants, one grant of \$300 and another of up to \$125.
- The \$300 grant may be applied toward registration for an Embroiderers' Association of Canada (EAC) Seminar workshop.
- The grant of up to \$125 may be applied towards an EAC correspondence course or an OVGS workshop.
- Scholarship grants must be used within the same membership year as awarded. Each successful applicant will receive a cheque for the full amount of the grant upon registration for Seminar 2008, the correspondence course or OVGS workshop.
- Applications must be submitted to the Scholarship Committee by the date indicated below. The successful applicants will be determined by the Selection Committee and approved by the Executive.
- Successful applicants will be required to submit a brief evaluation report to the OVGS Executive within one month of attending the Seminar or OVGS workshop or completing the correspondence course. They will also be required to share their experience with other members of the Guild by giving a short presentation (this could be at "show and tell") or writing an article for the OVGS newsletter at a time to be agreed upon with the Guild executive.

Applications should be forwarded to:

Chairperson, OVGS Scholarship Committee
Contact ovgs@hotmail.com for information on where to mail your application

DEADLINE FOR APPLICATIONS IS MARCH 31, 2008

GUIDELINES FOR APPLICATION

1. Please be as detailed as possible when completing the application form. List all needlework-related courses and workshops including formal education, if applicable.
2. If you have examples of needlework or photographs of previous work, you may include them as part of your submission.

Please note that all OVGS members are invited to apply whatever their needlework skill level. Good luck to all applicants.

If you have any questions regarding the application form or the guidelines, please do not hesitate to call me.

Jim Cripwell

MARIAN PARRY EDUCATION SCHOLARSHIP
APPLICATION FORM

Please give a short summary of your background and interest in embroidery or related needle arts. If more space is required, please add additional pages as necessary. If you are a beginner with no experience, please indicate this. Applicants are not judged based on their experience.

Briefly indicate how this workshop or course will benefit you.

This application is for: _____
Name of EAC Seminar Workshop, EAC Correspondence Course or OVGS workshop

Please indicate the method by which you will share the experience with the Ottawa Valley Guild of Stitchery:

_____ Short Presentation _____ Article for Newsletter _____ Other (indicate) _____

I hereby apply for the above scholarship award and, if successful, agree to provide an Evaluation Report and share with the guild members the experience gained, in the manner agreed upon with the Executive of the Ottawa Valley Guild of Stitchery.

Name: _____

Address: _____

Phone #: _____

Signed

Date



Ottawa Valley Guild of Stitchery Privacy Policy

1. The Ottawa Valley Guild of Stitchery shall collect only such personal information from its members as is necessary for the operation of the Guild and guild activities, and to comply with the requirements of chapter membership in the Embroiderers' Association of Canada, Inc.
2. The OVGS shall safeguard all personal information relating to guild members, including addresses, telephone numbers, email addresses and membership numbers.
3. The OVGS shall take all necessary steps to ensure that information it may have in its possession in relation to any OVGS member not be used for an unauthorized purpose, either by another member of the OVGS or by any other person.
4. Every member of the OVGS shall execute a form no later than at the time of renewal of annual membership:
 - a. authorizing the collection and retention of personal information specified by the member;
 - b. undertaking not to disclose personal information of any other OVGS member that may come into his/her possession.
5. Every member of the OVGS has the right to withhold personal information from the Guild, with the understanding that this may limit the ability of the OVGS and EAC to communicate news and announcements to that member.
6. Any member of the OVGS who fails to respect the confidentiality of personal information relating to another member of the Guild shall be subject to sanction by the OVGS. Breach of confidentiality shall include providing the name and contact information of any member of the Guild to a person who is not an OVGS member without first obtaining the consent of the Guild member concerned.
7. All personal information relating to any OVGS member in the possession of the Guild shall be destroyed no later than one year after the expiry of that member's membership in the OVGS, with the exception of any material on or reference to that member in archived issues of the OVGS newsletter and archival records of the Guild.

Ottawa Valley Guild of Stitchery
Renewal of Membership and Privacy Waiver



1. I am applying for a NEW membership, or I am applying to RENEW my membership.
 - a. (Check One) New _____ Renew _____
 - b. I am also a member in the _____ Guild.
 - c. Membership No: _____ Expiry Date: _____

2. I authorize the Ottawa Valley Guild of Stitchery to collect and retain the following personal information (Please complete only the information you wish to authorize the OVGS to have):

Name: _____

Address: _____ **Apt.** _____

City: _____ **Province:** _____ **Postal Code:** _____

Phone Number: Home: (_____) _____

Business: (_____) _____

E-mail address _____

3. I authorize the OVGS to use this information for the sole purpose of the operation of the Guild and guild activities, and to comply with the requirements of chapter membership in the Embroiderers' Association of Canada, Inc.

4. I further authorize the OVGS to include this personal information in a membership list that will be available to other members of the OVGS (**please circle one**):

YES **NO**

5. I hereby undertake never to disclose any personal information relating to another member of the OVGS. I understand that disclosure of any such information without the specific consent of the member(s) concerned shall be grounds for sanction by the OVGS.

6. I wish to receive my newsletter 4 times a year by: Downloading off of the OVGS Website _____
Paper copy by Canada Post _____

Annual Membership Fee: \$55.00

Method of Payment: _____ Cheque (payable to Ottawa Valley Guild of Stitchery)
_____ Cash

Please bring to the next meeting or contact the Membership Chair for information on where to send your form.
Please email membership@ovgs.ca.

Date: _____ Signature : _____

* Renewals must be received at least two months before renewal date in order to ensure continuous delivery of *Embroidery Canada*.