

Swan Gazette

A Newsletter for the Swan Sampler Guild
Jul/Aug/Sep 2008

www.swansamplerguild.org



Swan Calendar 2008

August 2nd Saturday – Stitch and Eat. Meet at the home of Sandra Ball 11:00AM. Bring a salad to share.

September 2nd Tuesday – “Wee Woven Ribbon Bag” taught by Loree Romreil. Meet at the Salt Lake County Complex 7:00PM.

October 16-18 Thursday-Saturday – Wendy White and Marcia Brown workshop. Some projects available to “Away Swans”.

November 4th Tuesday – Threads Through Time taught by Carolyn Webb. This is the last offering for any of the pieces. Meet at the home of Sandra Ball 7:00PM.

Membership

July is membership time and to keep the bookkeeper sane please send your dues as soon as possible! Membership runs from July 2008 through July 2009 and we have many wonderful projects and educational opportunities in store for our membership. Join us for another great year and continue to help us spread the word and work of Samplers.

From the President

Happy July! I love the time between Memorial Day and July 4. My patriotic decorations stay up from Memorial Day to the end of July. For several years I planted red, white and blue (purple) petunias in the front yard. I hope you are enjoying your summer, as well!

We are very excited for several events coming up, as you will see in the newsletter. First of all, thanks to everyone for supporting the Christmas ornament fundraiser. Thank you to Lauren Sauer for her contribution of the design and chart! Thanks also to so many shops and vendors who have contributed to our Christmas in July event—we plan to have quite a few “surprises” to give to the lucky members whose names are drawn. Keep your fingers crossed!

Earlier this year we were saddened to hear of Sue Studebaker’s unanticipated death. A memorial fund was set up at the Colonial Williamsburg Foundation to collect funds toward the purchase of a sampler in her honor. Thanks to you and our designer/vendor supporters, we donated to that fund. We continue to look for samplers that need preservation, so do write me if you know of a museum that may need some help.

Have a great summer!

Sandra Ball

Donation

The antique needlework community and historian communities were saddened to lose Sue Studebaker in January 2008. The following obituary was supplied by antiquesandthearts.com

“She was pioneer in the research of Ohio schoolgirl needlework. She graduated from Ohio State University, attended the Winterthur Institute, the Summer Institute at MESDA (twice), and the Attingham Summer School. She lectured regularly on American antiques and offered classes at local museums and universities.

Sue was a charter member and past president of the Centerville (Ohio) Historical Society and a charter member and past president of the Dayton Antiques Study Club. She served as a trustee of the Decorative Arts Society of Cincinnati and she was a member of the Museum of Early Southern Decorative Arts, the Winterthur Guild, the Dayton Art Institute, and the Ohio Folk Art Association.

Sue's passion was, of course, Ohio samplers. She documented and researched hundreds of Ohio samplers. In 1988, she published her first book, *Ohio Samplers — Schoolgirl Embroideries 1803–1850*, which accompanied an exhibition at the Warren County Historical Society, which she guest-curated. Her magnum opus, however, was 2002's *Ohio Is My Dwelling Place*, a landmark study of Ohio's early schoolgirl needlework, which won the 2005 Ohioana Citation for Historic Preservation in the Decorative Arts. In 2003, she guest-curated Ohio's bicentennial exhibition of samplers at the Decorative Arts Center of Ohio in Lancaster.”

The Swan Sampler Guild Board felt that it would be well worthwhile to contribute \$1,200 to the Memorial Fund set up for the purchase of a sampler that will be housed in The DeWitt Wallace Decorative Arts Museum.

Needlework Guilds' Code of Conduct By Julie Buck

All the recent talk of copyright issues and separating the merely licit from the ethical brought me to the conclusion that perhaps what is needed is a Code of Conduct for Needleworkers in general, and for Needlework Guilds in particular. I therefore throw open to all Needlework Guilds within the sound of my voice (or within view of my printed words) that we open discussion now with the purpose of developing such a Code of Conduct that we can all agree upon - an ideal toward which to strive, if you will.

Since I have the advantage of having been thinking of it for awhile, I have a couple of items to propose. These are meant only as “jumping off” points to stimulate discussion, and have come out of recent events which seem to me to indicate that we need such guidelines.

1. We should not take what isn't given. If you wonder if a design is copyright-free, ask. If you cannot find who to ask, or do not receive a response, the answer is “no”.
2. We should endeavor to provide support for the purchase and upkeep of historic needlework in whatever ways possible. Sometimes that might mean donating money – sometimes it will simply mean choosing to spend our money only on patterns whose profits we know are going towards the upkeep of the needlework, regardless of our interpretation of International Copyright Law. We should strive for a loftier goal than simply “not illegal”.
3. We acknowledge that anything written and published on the internet is completely outside our control the moment we hit the “send” button. We therefore endeavor to ensure that any comments we might publish about another person's work are fair, balanced and have facts to back them up. We will refrain entirely from negative posts on internet boards about another person's character.
4. We will encourage education in the field of needlework wherever possible, including, but not limited to: the history of specific pieces; the social history of needlework in general; research methods; techniques of stitching; and the stitching of a particular piece of needlework.

Threads Through Time

Threads Through Time Scissors Sheath and Shaker Box



This pattern for the scissors sheath completes the set of stitched pieces that was started with the sewing roll “Threads Through Time”. We were not sure at the time where it was going to end up, only that we wanted to go on a stitching journey.

The sheath uses the form of the Mexican or Spanish samplers and the bands work from the center out in a combination of designs and patterns taken from samplers from the mid 1800's. So take a trip both in history and geography as you stitch and finish the scissors sheath. The only additional supplies that you need for this piece the button that matches the tuffet and comes with your pattern.

The oval shaker box of either cherry or bird's eye maple completes the set and gives you a wonderful storage container for all the pieces of Threads Through Time plus leaves room for other treasures. The bag that you created in the second group of



patterns slips over the edge of the box so that the herringbone stitching shows on the outside of the box and also lines the box. The box is the #5 oval shaker box from Orleans Carpenters and can be ordered on-line from them at www.orleanscarpenters.com



In the Company of Friends
Julie Buck and Becky deVries-Wong

<http://www.inthecompanyoffriends.com>
inthecompanyoffriends@comcast.net



My name is Becky deVries-Wong. I have always been involved in sewing and needlework since I was very young, but it was when I married and moved to the Seattle area that samplers took hold of me! I was lucky the house my husband owned was next door to a wonderful lady who brought me into the world of Samplers. That was almost 20 years ago. I love the history of the women and the symbolism we imagine the pieces contain. It seems most of my creativity is done in my imagination these days, but I know some day there will be time to shake out the ideas onto the linen. I spend many hours still driving the "mommy" taxi for my daughter who is 13 and has a very busy schedule of sports, dance, acting and social activities. My son who is 17 will be on his way to college before we can take a breath it seems, just his senior year ahead of him. My husband is semi-retired, which is great fun. We can play hooky once in awhile and have lunch dates, ballroom dance lessons...(shh, don't tell Julie I play hooky ;-0). I enjoy my work with several non-profit organizations as well. So there is plenty to keep me busy and out of trouble.

Hi – I'm Julie Buck, and with my good friend, Becky deVries-Wong, we are "In the Company of Friends". Becky and I met when I joined the Northwest Sampler Guild – we have both been very active in that guild for many years. When I first started out, I barely knew what a sampler was, but I learned pretty quickly. I'm lucky in

that when I married my husband, I also retired, and moved to Seattle from Winnipeg in Canada, so had a lot more free time to pursue my passion. I just had to figure out what it was. Pretty quickly, I discovered that I loved to stitch, and have taken that hobby to what I'm sure my hubby would call ridiculous lengths. My husband is also retired, and we love to travel and spend time together. I also love to travel to needlework events, and when I do that, it's usually with Becky.

This business really did grow from our love of samplers and antique needlework. As we grew to know more and more about samplers, and came to have our favorites, we found ourselves thinking that the wonderful designs and graphic impact of the samplers would be great in other forms, too. We would make favors for different guild events and as we got better and more sophisticated at that, we realized we could really make a go of this business!

When Becky and I visited Deerfield in September 2005, we were frustrated when we were in their gift shop and didn't find any merchandise based on the samplers in the exhibit. We always love to shop, and especially for little needlework items that we can bring back as gifts for our stitching friends. We'd noticed that not many museum gift shops carried note cards or other items that would make a nice memento of the trip. We kept saying, "It would be so easy for them to make some cards, at least", and after we said it the third time, we just looked at each other and said "Well, if it's so easy, then we should do it!" The company was born! On the flight back home we excitedly talked over our ideas of what we'd do.

In less than a month, we would be in Pennsylvania with the tour that Becky had planned for the guild, and we thought that would be a perfect "test market" to see if our ideas were sound! In that short time, we incorporated, got our business license, designed some products, made them up and packaged them, ready for the trip. We started with three products: Wearable pins, notecards and bookplates. We had a lot to learn, and those first products have changed quite a bit over the last couple of years – on the very first pins, the glue wasn't really the right kind and several pin backs came off. We've always felt so bad that people all over who were so nice to try our first products didn't

really get our best product – we’ve learned a lot since then – we can tell you the properties of several different kinds of glue, as well when they will work and when they won’t!

So we set off in October 2005 with all our products in one of our suitcases to see if anyone would buy them. We were swamped. The first morning at Winterthur, I remember sitting at a coffee table with some ladies I didn’t know, and they asked me about the pin I was wearing. That’s all it took – I showed them the pin and all our other things, and they bought some. Before I knew it, people were crowded around the table, and I was laying them all out for people to see. During breaks in the seminar, people would ambush us – “Are you the ladies with the sampler notecards?” And we haven’t looked back!

Our company was founded out of friendship, which is why we came up with the name “In the Company of Friends” – it’s a cute play on words, and perfectly expresses how we feel – we hope that each of our customers feels she is “in the company of friends”. The logo is a big part of this – we have always loved the stitching motif of clasped hands and wanted to incorporate something like that into our logo. We wanted it to speak of old-fashioned ways and genteel manners. That’s why we did it in sepia tones. We just really like the “friendly” feel of it.

When we were in Williamsburg last fall, we found a Gimmel ring in one of their shops. When closed and on your finger, it looks just like our logo – two clasped hands, but when off your finger, it can be pulled into three parts joined at the base. The two hands pull apart to reveal a heart at the center. We each bought one – our hearts are in each of our products, so this was just the perfect way to express that sentiment.

Becky is the “idea person” – she comes up with ideas faster than anyone can even write them down! We still have a long list of ideas from our first few meetings. And more keep cropping up. We always wanted the products to be based on antique needlework, and especially samplers. We started with Becky’s collection and took

high-resolution photographs of them. Now, when we look at any sampler, we’re likely to say “Wouldn’t that make a nice pin keep?” or bookmark, or trifold.... We have been able to purchase several more samplers, and they are a constant inspiration.

When we first started, we didn’t really know how long it would take for us to take something from an idea to a fully realized product, and we thought we’d introduce new items four times a year, but it didn’t quite work out that way. Now, we work toward getting at least two brand new items each year and also new designs for existing products at the same time. We’ve timed things to coincide with the Online Needlework Show, which runs every spring and fall, and we’ve had great response to that. January is a time when we bring out new items, as well – to coincide with the Nashville market, since that’s when a lot of needlework shops are on the lookout for new products.

We also try to do about three boxed sets per year – they take a lot of work, but are so fun to do that we can’t help talking about the next one even while we’re painting the current one! In between times, we work with museums and historical societies to produce custom products for them, based on the needlework in their collections. We’re finally able to find items in several museum gift shops (of course, we already have it!)

Lots of people have asked us when we will be doing reproduction charts for our pieces, but we don’t have any plans in that area at all. Several of the pieces we work from have already been reproduced – by previous owners. Those samplers are available for sale from The Scarlet Letter and The Essamplaire. Charting a true reproduction is a very painstaking and skilled line of work – and we’re having too much fun taking photos of our beauties! Besides – we’d feel terrible if we contributed to anyone’s pile of UFO’s!

We love that our products are all hand made by our four hands. Our families have gotten involved from time to time – packing orders, going to the post office, and sometimes even working on our “assembly line”, but we try not to lean on them too much. This is our baby and we enjoy the work – even when we’re really busy!

A big challenge is figuring out what people will like. We've had a couple of products that we thought were fabulous and were going to jump off the shelves and they didn't move at all. Other times, we've been caught by surprise that everyone loves something. Predicting what will be a big seller and what we need to make lots of in anticipation of orders is always difficult.

We always thought that museum gift shops were our target market, and it wasn't a big jump to determine that if we contacted different museums holding seminars, they might like to carry some of our products, and even have us do some custom pieces from their collection. Many of them didn't have such products in their gift shops because they are understaffed and didn't have anyone who had time to pursue the making of such products. We've been able to fill that niche – and have designed exclusive products for several prestigious museums with needlework exhibits. We take this process from the germ of an idea to the finished product packaged and ready for the shelf, so it takes a burden off the overworked curator. It's a really creative endeavor and one we find very satisfying!

As we continue to grow, you'll find lots of completely new products and a few books! The Schwenkfelder calendar was a great success, and we will be bringing out another book within the next year, of a private collection which can't be seen anywhere else. And we will continue to work to raise funds for various charities and to help conserve samplers. The Ackworth Pins were to help raise funds for the purchase and conservation of Ackworth samplers and the Schwenkfelder calendar allowed us to make a very nice donation to the Schwenkfelder Library and Heritage Center to go toward the preservation of their needlework. We've also had special products to raise money for Breast Cancer research and Women's heart health. We'll definitely continue this practice

Becky and I both still stitch, but never as much as we'd like – there always seems to be something else that needs doing first. When we find a

moment here or there, we guard it jealously and luxuriate in the knowledge that we can play hooky for a few hours.

Reproduction Samplers **By Julie Buck**

So many of us love to stitch reproduction samplers – and as I have added experience to my enthusiasm, I have found that there are many different “levels” of reproduction. The one that gives me most joy is the true and faithful reproduction of a beloved sampler. This kind of work can only be done by seeing the original work in person. The person charting (the interpreter, if you will) must be able to count the threads in the ground fabric, must be able to see the back of the sampler, to suss out the true original colors of the threads as well as to be able to correctly decipher the stitches. Still, some samplers' origins might elude the grasp of today's student no matter how closely you can examine the original (take, for example, NSG's own experience with the Charlotte Clayton sampler – that dog in the center defies analysis!) The point is that unless the original sampler is examined closely, the resulting chart cannot be accurate. And the only way to examine the original is to have the permission of the owner of the sampler. Period. There is no other way.

This brings up the dreaded “copyright” subject again, and as it seems to be infinitely possible to misinterpret or misunderstand international copyright law, especially as it pertains to needlework, another discussion on this subject can only help. In the past few months I have come to understand a couple of things that were “news” to me. For one thing, all countries are subject to the same International Copyright Law – it does not differ from country to country as some people have thought. For another, it is not necessarily illegal for someone to find a picture of a sampler in a book or to use an image that a museum makes available and chart it to sell. However, it is important to remember that doing so deprives the museum (or the owner) of money that might be earned to support the collections. Some museums sell a license to use such images – each time

a magazine article uses a sampler image for illustration, the author or publisher would typically pay a fee to the institution that owns the image. Some museums retain control of their images by not granting such licenses for the purposes of charting. And some people don't bother with asking, which does, indeed, infringe on copyright. But even if it didn't – is “not illegal” the highest aspiration we have? Do we not want to do what's right, no matter what the law says we may do?

I have read one such charter's justification of her charting of the Mary Wigham sampler (belonging to Ackworth School) by stating that she did ask for permission and got no answer, so just went ahead. She further stated that Ackworth clearly didn't need the money from such chart sales since there were so many individual sampler enthusiasts willing to send money for the purchase and care of the samplers, so she didn't feel that she needed to give up any of her profits! Keep in mind that the only images of this sampler that this person could have obtained came from a book which was properly published with all reproduction permissions granted only to the publisher.

A consultation with Ackworth authorities resulted in the information that the permission was not asked for, no license applied for, and none given. Furthermore, they would not have given permission if they had been asked, as they have a publisher with whom they are working exclusively. The chart in question is not one that would not be available any other way – an authorized chart of Mary Wigham will be completed soon. In fact, Jacqueline Holdsworth of Needleprint has stated that anyone who purchased the unauthorized chart because she didn't realize the circumstances under which it was produced, or who has just now realized that it is a product unauthorized by Ackworth, may send the chart to her and have it replaced with an authorized chart of Mary Wigham's sampler as soon as it is available. With such a generous offer on the table, it's very easy, indeed, to “do the right thing”.

So, how do you tell if the chart you're buying is “legitimate”? There are some people who do, legally, obtain the permission to use an image and chart the sampler and sell the charts. However, they are still not contributing anything to the upkeep of the sampler from which they are profiting. Is this legal? Yes. Is it ethical? I don't believe so. With the internet, the world is our LNS – we can buy a chart from Germany, New Zealand, or the next town over more easily (and with the price of gas, maybe more inexpensively) than by heading to the nearest brick and mortar store. But with this ease of purchase comes a greater danger of being fooled. Know whom you are buying from. Does the designer have permission to chart this design? A reputable designer will respond to your emails with the information you want. The seller may be able to tell you that information, too. Authorization from the owning institution is something most designers are likely to disclose in their descriptions, as it adds value to their product. If they are not willing to share this information with you, it may be best for you not to share your dollars with them.

Remember – if you purchase a chart of a sampler that has been reproduced from a photograph, you are not only undercutting funding for the purchase and care of the sampler, you are also getting an inferior product. Why spend your good money that way when there are so many wonderful choices?

This is my opinion, and I'd love to hear what others think on this subject.



Nan Tyson Euler

Nan Tyson Euler was our visiting teacher this spring and we had a delightful time working with her on a beautiful sampler called Bride Price. Nan, who comes to us from Pennsylvania, is a wonderful designer who bases her period samplers on real people and events. As we worked throughout the two days on each of the three sections of the sampler, Nan shared with us the story of Catherine of Braganza who inspired Bride Price. Catherine brought to her marriage a Bride Price (or dowry) that changed western customs, tastes and embroidery styles.



Catherine Henrietta of Braganza, born in November 1638, was a Portuguese

Infanta - the heir apparent to the Portuguese throne. Although she was raised in a convent, Catherine's upbringing and education were closely supervised by her mother. When the House of Braganza came to the throne in 1660, Catherine was proposed as a bride for John of Austria, Francois de Vendome, duc de Beaufort, Louis XIV and Charles II. She was seen as a particularly useful tool in contracting an alliance between Portugal and England and a marriage treaty to Charles II was signed 23 June 1661.

She was married by proxy in Lisbon in April, 1662. After her arrival in Portsmouth in May, 1662, the couple were married in two more ceremonies - a Catholic one conducted in secret, followed by a public Anglican service.

Her large dowry brought the port cities of Tangier and Bombay to British control. The British control of Bombay had a lasting influence on both the development of the British Empire and the history of India. The British developed Bombay into a major center of commerce and after Catherine introduced the drinking of tea in England, the trading of this commodity became extremely important throughout Europe and Asia. Much of the tea trade centered in Bombay. The tea warehouse is one of the central elements on our sampler and represents the significant dowry that came to England

with Catherine of Braganza.

Because Catherine was a Roman Catholic, she did not begin as a popular queen. Her religion prevented her from ever being crowned, since Roman Catholics were forbidden to take part in Anglican services. She initially faced hardships due to the language barrier, the king's infidelities and the political conflicts between Roman Catholics and Anglicans. Over time, her quiet decorum, loyalty and genuine affection for Charles changed the public's perception of her.

Catherine became pregnant and miscarried at least twice, and during a severe illness in 1663 she thought for a time she had given birth. Charles comforted her by telling her she had indeed given birth to two sons and a daughter. Her position was a difficult one, as Charles continued to have children by his many mistresses, but he insisted that she be treated with respect and sided with her over her mistresses in those cases where he felt she was not receiving the respect she was due. Throughout his reign, he firmly dismissed the idea of divorcing Catherine, even when Parliament exerted pressure on him to beget or declare a Protestant successor.

Though Catherine was known to keep her faith a private matter, her religion and proximity to the king made her the target of anti-Catholic sentiment. She and her servants were accused of several dangerous plots, one to even poison the king. In 1679 the House of Commons voted unsuccessfully to have the Queen and her household banished from Whitehall, the center of government. She was defended against the allegations by the Charles himself.

At Charles' final illness in 1685 Catherine showed anxiety for his reconciliation with the Roman Catholic faith, and exhibited great grief at his death. Catherine remained in England, living at Somerset House, but her position deteriorated as the practice of her religion led to misunderstandings and increasing isolation. She finally returned to Portugal in March 1692 and died in Lisbon on 31 December 1705.

Some believe that Queens, a borough of New York City, was named after Catherine of Braganza, although historical documents do not support this idea. A 33 foot statue in her honor was proposed to be built in Queens, but because it is alleged that the Queen and her family profited from the slave trade, this proposed was

defeated. However a quarter-scale model of the statue survives at the site of Expo '98 in Lisbon, Portugal, facing Queens across the Atlantic.

Nan's beautiful sampler is a lovely tribute to this British Queen and her "Bride Price" that had such an effect on our world.



Bride Price is a 6" x 15" sampler stitched with several types of silk thread with gold metal thread highlights. Several of the sampler bands are stitched using the Double Running Stitch and Nan challenged us to figure out the stitching sequence to make the bands reversible. We had a good time trying to figure out the complicated sequences. Some in the group were relieved however, when Nan finally gave us the answer.



The large bottom section of the sampler includes a beautiful Strapwork Carnation. Nan shared with us her easier method of doing the Detached Buttonhole Stitch which she has developed from an intensive study of an Elizabethan herbal pillow. Now our challenge is to finish this stunning sampler. We wish more of you had been able to share this special experience. Thanks again Nan for a great workshop.

The information for this version of Catherine of Braganza's story comes from Wikipedia.

Christmas in July

A special THANK YOU to all our sponsors who donated to our Christmas in July.

Kelmscott Designs
www.kelmscottdesigns.com

HollieStitch in UK
www.holliestitch.com

Stitch'n & Stuff
stitchnstuff@mcleodusa.net

The Attic Needlework
www.atticneedlework.com

Uncommon scissors
www.uncommonsissors.com

Craft Center
www.craftcenterstitchery.com

Swan Watching

Barbara Reaveley, one of our members sent an article about the swans who return Aussenalster Lake in Hamburg. For those of you "swan lovers" here is a great link showing the wonder of the returning swans. Don't you wish we could all be there to see the site?

<http://www.tanimola.de/eng/alster.htm> near the bottom—you can enlarge the pictures.

Another great picture is here:

<http://seattletimes.nwsource.com/html/photogalleries/photography2004333646/12.html>

Wendy White and Marcia Brown Smith October 16-18, 2008

We have a wonderful treat coming October 16-18: Wendy White and Marcia Brown Smith will be coming to Salt Lake for a workshop. These designers from Massachusetts are well known at Celebration of Needlework and other sampler gatherings and we are privileged to be able to share their combined talents. Wendy is the designer known as Wee Works and Marcia designs under the name The Binding Stitch. Although Wendy and Marcia have individual businesses they have worked together on several projects with Wendy designing and teaching her special creations and Marcia finishing the pieces in wonderful and creative ways.

On Thursday evening, October 16th, we will have the opportunity to work with Marcia in a Finishing School. She has invited each of us to bring in a piece we are working on and Marcia will discuss options and possible finishes for each piece. This will give the entire group a wide spectrum of finishing options, not only these pieces but other types of projects we might be considered in the future. This is a great opportunity to get finishing suggestions from a master finisher. There will be a \$5 fee for those coming to this lecture.

On Friday, October 17th, Wendy and Marcia will be teaching the **Lancaster Manor Pocket**. Wendy created this wonderful piece for the Ohio bicentennial. A rouge multi-toned carnation garland frames the manor house and is stitched on 32 count linen in silks. Woolly sheep graze on the manor house lawn while tiny bead embellished lady bugs and crimson cardinals inhabit the gardens. The lady bugs even dance into the luxurious charmeuse interior. Marcia's finishing incorporates Shirred side gussets with drawstring corded closures and carriers as well as a fan pocket and gathered pockets for the storage of the lady bug waxer and crimson scissors as well as the optional scrimshaw ruler, bodkin and thread winders. All done in beautiful red silk charmeuse and coordinating silk ribbon this will surely be a stunning addition to the fashionable stitcher's collection. Kit includes linen, all fibers, beads, scissors, waxer, silk charmeuse, silk ribbon and all necessary finishing materials. Stitches include: cross, back, satin, stem and tent stitch. The cost of this kit is \$120.



On Saturday, October 18th, Wendy will teach one of her own designs, **Lady's Companion, Volume 1**. This was inspired by an antique Lady's Companion. It is modeled like a book which is personalized on the spine. It's front and back covers are stitched to resemble gold embossing on old leather and the pages are stitched to resemble gilding. The top opens and reveals a removable tool board with places to store your needles, pins and scissors. Stitches include: cross, back, eyelet and satin stitches. Kit includes: linen, all fibers, and finishing materials. The cost of this kit is \$70.



Because of the extensive finishing required for the Lancaster Manor Pocket we will not be able to make this kit available to away Swans. The Lady's Companion, Volume 1 is available to everyone.

As a second project for away Swans, Wendy has agreed to make available her Anita Potter collection WITHOUT the basket. This collection showcases selected shaker motifs and a well known Shaker poem for the sampler and needle case. A traditional strawberry emery and pin-cushion complete the ensemble. This kit is \$50.



Deadline for ordering is August 15, 2008

Swan Sampler Guild Board 2006-2008

President –

Sandra Ball – sball07@comcast.net

VP Monthly-

Cathy DeCaria - catherinedecaria@yahoo.com

VP Special Projects –

Kathy Lind - lindk@earthlink.net

Secretary –

Suzanne Miller - birdersue1@yahoo.com

Treasurer –

Linda Schmunk - linda@schmunk.net

Membership-

Cathy Lloyd - cat.lloyd@comcast.net

Education –

Lynn Jones - Samplerlover@comcast.net

Newsletter –

Merry Jackson - merry@facile.com

Internet Info- Please Read

We have a Yahoo! Discussion list that you can join (if you are not already signed up). Names can no longer be added so we will send an **invitation** to you.

Contact one of the following email address, swanstitchers@yahoo.com or cat.lloyd@comcast.net, to be invited to the lists. You can also go directly to the URLs

<http://groups.yahoo.com/group/swansampler> for the discussion list and to

<http://groups.yahoo.com/group/swanstitchers>

for the newsletter and asked to join. That way we can admit you without a problem. Just put in message area that you are a current Swan. You must sign up with BOTH the above groups to receive information about the Swans in a timely manner. It is not a requirement, however, and you can choose not to join he lists. **We encourage you to take the time to register with Yahoo.** It will save you time and aggravation in the long run. You can set your messages to arrive individually or as a digest and change your own e-mail address if need be.

Directions to Meetings

Salt Lake County Complex - 2100 So. & State Street in the Salt Lake County Complex North Building Room N3005 (monthly meetings).

Village III Condos, 1525 East 6100 South (Vine) Vine Street is between 1300 East and Van Winkle Expressway. Village III is on the north side of the street and the Clubhouse is just inside complex entrance.

Swan Supporter Links



Shepherd's Bush www.shepherdsbush.net



Elegant Stitch www.elegantstitch.com



Olde Willow Stitchery www.oldewillowstitchery.com



Craft Center www.craftcenterstitchery.com



Attic Needlework www.atticneedlework.com



HollieStitch Needlecraft www.holliestitch.com



Wasatch Needlecraft www.wasatchneedlecraft.com



Giulia Puntì Antichi www.puntiantichi.com



Kelmscott Designs www.kelmscottdesigns.com



Carolina House Designs carolynstandingwebb.com

Coupons for Upcoming Swan Projects

Wendy White - Marcia Brown Smith

Lancaster Manor Pocket - \$120.00 _____ (Not available to Away Swans)

Lady's Companion Volume 1 - \$70.00 _____ (Available to Away Swans)

Anita Potter - \$50.00 _____ (Available to Away Swans)

Shipping for 1 Kit \$5.00 _____

International Shipping \$15.00 _____

Shipping for 2 Kits \$9.00 _____

International Shipping \$20.00 _____

Deadline August 15, 2008

Threads Through Time Kits

Original Kit – \$135.00 _____

Silk Purse, Scissors Fob, and PinKeep Kit – \$45.00 _____

Thread Keeper Kit – \$25.00 _____

Swan Pattern Book & Emery Kit – \$25.00 _____

Tuffet and Tool Case Kit – \$25.00 _____

Scissor Sheath - \$25.00 _____

Shipping for original kit \$10.00 _____ International Shipping \$25.00 _____

Shipping for up to 2 small kits \$5.00 _____ International Shipping \$15.00 _____

Shipping for up to 4 small kits \$8.00 _____ International Shipping \$20.00 _____

Deadline September 1, 2008

Name _____

Address _____ Phone _____

Address _____ E-mail _____

All or part of my address has changed _____

****Please notify us if you change your address or email.****

\$25.00 Yearly Membership from July 1, 2008 through June 30, 2009 _____

Please send an invitation to the Swan Yahoo Groups List _____

Please send an invitation to the Swan Newsletter Yahoo List _____

We can no longer "ADD" you to the Yahoo Groups. An invitation must be sent or you can go the Group URL and ask for admittance.

Grand Total \$ _____

Please make checks to: Swan Sampler Guild and Mail to:

Cathy Lloyd

706 W 11400 So.

South Jordan, UT 84095

801-571-0115

Email: cat.lloyd@comcast.net