



Pines and Needles

Monterey Peninsula Quilters' Guild

September 2006

Volume 41 Number 9

<http://www.mpqg.org/>

MPOG Meeting Lectures

Monday, September 11

Note: Second Monday of month
at Meals on Wheels

Sylvia Pippen

*Tropical Quilts
with an Asian Twist*

Monday, November 6

Del Thomas

A Quiltmaker's Collection

Workshops

Sunday, September 10

Sylvia Pippen

Sashiko Workshop

Saturday & Sunday, October 1 & 2

2-day workshop

Jane Sassaman

Floral Quilts



General Meeting

Monday, September 11, 2006

*6:30 Social hour;
Meeting begins at 7:15 pm*

Meals on Wheels

*Sally Griffin Senior Center
700 Jewell Ave., Pacific Grove*



Sylvia Pippen



"Tropical Quilts With an Asian Twist"

Sylvia Pippen, known for her beautiful appliqué and Sashiko designs, is our guest. Sylvia's quilts combine appliquéd tropical Hawaiian flowers and fauna with Japanese Sashiko and embroidery embellishment. Her inspiration comes from Tahitian Tivaevae, Hawaiian quilts, Japanese textiles, kimono and Polynesian tapa designs. She is co-author with her mother Kitty Pippen, of *Asian Elegance Quilting with Japanese Fabrics and More*.

Sylvia teaches and lectures both in Hawaii where she lives and on the West Coast. Her lecture is titled Tropical Quilts with an Asian Twist. For a preview of her work, check out her web site: <http://www.sylviapippendesigns.com/>

President's Note

Thank you to all the members who attended the most recent general meeting, as it was an important one. The slate of nominees for the upcoming Board of Directors was voted upon, and accepted. You will notice in this newsletter the many changes in the roster; except for a few of us, we will have all new Board members! I suspect there will be a lot of good energy with this group of people. Since "you-all" saw fit to include me again, I look forward to working with the new Board in the coming year in my continuing position as President of MPQG.

I want also to thank all those members who devoted so much time and caring to our out-going Board of Directors - it's been a great team effort, and fun as well. I, for one, couldn't have hoped for any better a group of enthusiastic people.

As you know, this next year we voted not to have a quilt show - it may seem like a quieter year from that point of view, but we still have some marvelous speakers and workshops scheduled. I hope you'll check those listings in the newsletter each monthly, and perhaps this year be able to participate in a workshop if you've not been able to do so before. We also will have the opportunity to work on quilts toward the quilt show in 2008 - maybe I can get mine completely finished this time, beFORE hanging it!

So, here's to our new year - which starts September 1, for the first time reflecting the change in the fiscal year for MPQG, as voted upon a few months ago. I know time flies - so just a reminder, folks - the holidays are just around the corner! Have fun working on those quilted gifts for loved ones!

Sincerely, Debbie Biller, President

Door Prize Report

In celebration of **Back Porch Fabrics'** tenth anniversary, **Gail Abeloe** donated ten prizes. Each prize consisted of a soda glass with polka dot or striped fat quarters plus a gift certificate for a class.

The winners were **Noel Sheets, Diana Vorne, Genie Santini (twice), Susan Anda, Colleen Green (twice), Karen Shaffer and Judy Mc Nana.**

Thank you to all who supported our guild by buying tickets and to **Gail** for her generous donation. Also thanks to **Colleen Johnson** for taking over while I was out of town.

In September **Florence Lee** will bring one of her fabulous baskets. I look forward to seeing it and of course buying tickets for possibly winning it.

There are still several months that don't have donors yet. Check out the clipboard at the prize table in September to see what months are still available.

See you in September!
Pat Coble, MAL-Door Prize

Community Quilts Project

38 Neonatal quilts were distributed this month. 26 to Natividad and 12 to CHOMP.

4 quilts were brought to the dialysis center and just in time, they were down to their last quilt and had just admitted 4 new patients to their program this week. I have several dialysis quilt tops that have been completed. If any one is interested in completing the quilting on them, please let me know. I will be sure to have some with me at the next meeting.

Several members are completing quilts with their own stashes. I bring labels with me to our meetings; so if you have one in the works and need our MPQG label to complete it, let me know.

Rita Jacques, Community Liaison

NCQC

The latest NCQC meeting was held on July 19. It was all about the speakers. Twenty-seven teachers and lecturers gave presentations to induce program chairs to contract with them. Seven new speakers were included in the group.

A reminder about the Gees Bend exhibit in San Francisco was relayed. (Make a day of it and go to The Legion of Honor and see the Monet exhibit as well as Gees Bend. One admission price gets you into both and makes the drive very worthwhile. I enjoyed my day. (H)

Hazel Anderson

QUILT CARE LESSON #7 TAKING YOUR QUILTS OUT TO PLAY

Caring for quilts is not just a matter of wrapping them up and storing them out of sight. The greatest joy of quilts is taking them and enjoying the sight and touch of them.

Remember quilts were originally intended as bed coverings and many millions are still enjoyed this way today. If you decide to use your heirloom quilts on a bed, consider making a chin guard as we discussed in an earlier lesson, or taking them off the bed just before sleep -- that is, using the quilt as a decorative top cover, but not for sleeping.

Many people display quilts in their living spaces as part of the decoration. In these two lessons, we'll discuss the safest ways to do this. Today we'll look at a variety of display options and in the final lesson we'll talk about how to hang quilts on the wall as art.

Some home display ideas that people have found effective:

- draped over a quilt rack
- hanging over a bannister
- on the back of a bench or chair
- on a trunk or chest at the end of the bed
- folded in a cabinet or pie safe

All these options contribute to a beautiful home, but present dangers to the quilts.

In most of these cases, the quilt is likely to touch wood. Even when coated with three coats of polyurethane, wood can off-gas acids which can eat at quilts. The simple solution is to wrap the quilt rack or line the shelves with aluminum foil to prevent contact between the wood and the quilt.

In a conservation lab we would use Mylar, but aluminum foil is much cheaper, easily available and just as effective as a barrier. I find heavy-duty foil is easiest to work with. Then for aesthetic reasons, I cover the foil with muslin or another light cotton broadcloth to make a more pleasing background.

At quilt shows I've seen some furniture makers who have crafted end tables and coffee tables with openings to insert a folded quilt. This could be a great option -- but check that the top is tightly sealed against spills and that the quilts won't be touching wood.

Perhaps my least favorite quilt display is using a quilt on a dining table, even if covered with clear plastic. I know it's appealing and many guests will ooh! and aah! but I think it puts the quilt in so much danger it's not worth the risk.

If you really want the look, this is a possible use for the inexpensive import quilts. Most of the workmanship in the cheap imports is such that they will not live to reach heirloom status. But even then, someone will get the idea that it's ok to use Grandma's precious quilt, because they saw their good friend (you) do it and it must be ok since you know so much about quilts.

You have the opportunity to teach many others how to care for their quilts by your example as much as by any lectures or lessons you give. Because you obviously love quilts and know how to care for them, your less informed friends will copy what they see you do.

This Quilt Care Course is reprinted with permission from The Kirk Collection, www.kirkcollection.com.

www.saqa.com

Studio Art Quilt Associates, Inc. (SAQA) is a non-profit organization whose mission is to promote the art quilt through education, exhibitions, professional development and documentation.

(Share some of your favorite websites with the guild-send them to jeanne.krener@yahoo.com)

QUILT CARE LESSON #8

MANAGING YOUR QUILT GALLERY

Perhaps you didn't know you are the curator of a quilt gallery, but if you display your quilts in your home and hang them on the walls, yes, you have a gallery and yes, you are the curator.

So make yourself a brass nameplate for the door if you like, and get ready to accept the responsibilities and joys of your new job.

Many quilts hold their own as great works of art, and quilts are collected now by major art museums. The only major difference from paintings is that we so rarely know the name of the artist, usually a woman, who worked in anonymity, spending hundreds, maybe thousands, of hours to bring beauty into the world.

If you decide to hang your quilts, I suggest you designate one or more walls as your quilt gallery, and rotate the exhibit. Vertical display is hard on quilts, even if you do everything right. Quilts are relatively heavy, and gravity pulls on the fabric and the stitching over time.

We talked about exposure to light in an earlier lesson. The damage from UV rays is permanent, cumulative and irreversible. Try to use a wall, which does not face a window and gets only indirect light.

I recommend leaving each quilt up only three months or less each year. If you have less than four quilts, this is a good excuse to buy or make another! If you have six quilts, hang each for two months, if 12, then a month each. When great works of art are loaned to museums, they go with contracts specifying how many foot candles (a measurement of light) they can be exposed to in the course of an exhibition.

Very valuable quilts should be tracked with a log showing how many days out of storage and how much exposure to light. There is a "blue wool" patch you can purchase from museum supply houses that will show the effect of light -- it fades and can be compared with a chart to see how much effect light has had on the exhibit wall.

To hang a quilt you will probably use a sleeve sewn to the back. It should be in the shape of a D. The shorter side is stitched to the back of the quilt without going through the front, and the curved portion accommodates a rod.

Before we knew just how dangerous wood was to quilts, most people used wooden rods. Today we recommend brass or aluminum. Plastic is acceptable if it is polyethylene or polypropylene, not PVC like plumbing pipes are made from.

When using a D shaped sleeve, the quilt will hang straight, rather than bending around the rod as it would with a flat sleeve.

Sleeves should generally be made from unbleached washed muslin. The exception is with new quilts. If they have a variety of fabrics, I like piecing a sleeve from the fabrics in the top. This provides a source for restoration fabrics in the future.

If you decide to have a quilt framed, be sure to work with a framer with experience in textile framing. All quilt frames should be made with rabbets (spacers) to allow air to circulate over the surface of the piece.

As curator of your gallery, consider signage for your quilt. Plan time to dust your quilt weekly, and rotate the quilts on exhibit on a regular schedule. Make appointments with yourself to do this important task.

Make a nameplate, a business card, give yourself a title. Recruit helpers, either from your family or friends, to assist you in the gallery.

You have an important job as curator of your quilt collection. Enjoy it!

This Quilt Care Course is reprinted with permission from The Kirk Collection, www.kirkcollection.com.

Workshops

Sylvia Pippen - Sashiko Workshop

Sunday, September 10; 10-4

Monterey Peninsula College, Family & Consumer Science Building



Sashiko is a traditional Japanese embellishment using a running stitch of heavy white cotton on indigo fabric. In this workshop you will learn sashiko techniques and applications while working on a Japanese family crest or other design. Learn to easily transfer designs onto dark or light fabric, how to use different fabric and threads for Sashiko, and techniques for perfect stitch length, curves and corners.

Applications for Sashiko will be demonstrated: geometric sashiko and family crest designs, Sashiko combined with appliqué or pieced quilts, and quilting with sashiko patterns. Small projects using sashiko will be on display.

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

Jane Sassaman - Floral Quilts

September 30 & October 1; 10-4

Monterey Peninsula College, Family & Consumer Science Building

This workshop will help you translate your floral and organic ideas into fabric. There will be an emphasis on design as well as the best techniques to accomplish your ideas.

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



Sign me up for:

	<u>Members'</u>	<u>Non-members</u>
<input type="checkbox"/> Sunday, September 10, Sylvia Pippen <i>Sashiko Workshop</i>	\$40	\$50
<input type="checkbox"/> Saturday & Sunday, Sept. 30 & Oct 1, Jane Sassaman <i>Floral Quilts</i>	\$80	\$100

Name _____ Telephone _____

Make your check payable to MPQG and send to Dee Davis, 1338 Lincoln Ave., Pacific Grove, CA 93950

Questions? Please call (831) 372-6454.

Please Note: Places are secured in all workshops when payment is made. If you need to cancel, please give at least 7 days notice. No refunds will be made unless a replacement can be found.

New Era for Block of the Month

Doesn't that sound like something grand? Not the event of the decade, I'll grant you. But, keep reading.

1. As I understand it those of you who receive the newsletter by email currently have to go to the website and click on 'block of the Month' in order to see what we snail mail folk see in the body of the newsletter. BOM participation has dropped off greatly since we went to email. Is it the change in accessibility that did it? If so, here are some suggestions:

- Always take a look at the BOM, even if it means you have to go one more step to reach it. No guarantees, but it's more likely to call your name if you look at it, than if you don't.
- There will always be hard copies of the next BOM available at each meeting, as well as at Back Porch Fabrics and the Hand Maden. Stop by and pick one up, and while you're at the shop, pick out something off the sale table to inspire you to make the new BOM. There may also be some fabrics to choose from at the meetings...

2. For this year, the BOM will be straight-line sewing and paper piecing, partly because I'm no good at appliqué, and partly because I'm no good at appliqué. Yes, you read that correctly. My version of a sample appliqué block wouldn't entice anybody to make one for the monthly drawing! If you are gifted at appliqué, I'd love to have you offer a block for us to use.

3. I invite anyone who would like to submit a favorite block to do so: there are twelve months; as I do the math that means twelve blocks. You wanna do one?

4. Some of the time, I may pull out BOMs that I've enjoyed in previous years.

5. I need some help with getting sample blocks to the two shops. I live in Aptos and would greatly prefer not to make two trips to Pacific Grove each month. If you are available to do this small errand, please let me know.

6. How about a block of the year? *Ann-Lining Smith 831/662-1804*

Block Party: An Invitation

Do you want to be the recipient of 240 blocks over a period of 12 months? OR do you want to be the winner of 240 blocks at the end of twelve months? OR Both??

Exchanging blocks is a wonderful quilt project(s) builder. After one twelve-month exchange in which I took part, I had over 350 blocks in over 350 colors. Remarkably, in the whole year, I never received the same fabric twice. Out of those blocks, I've made three quilts; two of them ribbon winners.

Here's how it works. The type of blocks remains the same throughout the year. In our case, we'll be doing one half-triangle block and one four patch each month, or each time we exchange. All blocks will be 5.5" square (includes seam allowance).

Block of the Year: At any meeting, submit one half-triangle block and one matching four-patch block. For each pair you put in, your name goes into the year-end drawing one time. You might, for example, make a pair each time you cut a new fabric. Just think how those blocks would mount up. Or you might choose the primary color suggested for each month. I'll store all the blocks until the grand drawing at the end of the year. The more often you enter, the better your odds. Then, Whooe! What a haul for the lucky winner!

Exchange group(s): Let's form one or more groups who trade blocks every month. For example, in a group of ten members, each person makes ten half triangles and ten four patches. Nine of each goes to the other group members and you keep a pair. And, of course, you receive a pair from each of the other nine members. At ten pairs per month, you'll have 240 blocks at the end of the year. Everybody's a winner.

Both? Make the exchange blocks for your group, and one extra for the Block of the Year. You definitely 'win' the exchange blocks, and you might be the lucky year-end B.O.Y. winner as well.

If this interests you as much as it does me, give me a call to take part in an exchange group. Or, for the BOY, enter as many different pairs of half-triangle and four patch blocks as you want at each meeting. Be assured, your odds of winning are significantly better than in the California Lottery. I'll keep you posted as to how many blocks have been submitted. Fair warning - I intend to enter blocks also: I could use another 200-300 to make more? prize-winning? quilts out of. But then, I reckon you could, too.

The suggested primary color for October is RED.

The Blocks:

Fabric: use one light and one dark for the half-triangle and four patch blocks.

Size: make each block 5.5" square (includes seam allowance)

-Half-triangle blocks: cut 6" squares of light and dark, divided into half-triangles. Sew one light and one dark triangle together to make one half-triangle block.

Four patch blocks: Cut one strip each of light and dark, 3" wide and 6" long. Join the two strips. Cut one pair at 3" and one a 6". Reverse one pair and join light to dark and dark to light. You should end with a 5.5" square.

Inquiries? Questions? Ann-Lining Smith, BOM/BOY coordinator 831/662-1804

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