



# Cyber Friends Guild News

Officers: President .....Spottedcow

Vice President.....Beachdreams Second VP(Membership) ....Nana7

Secretary/Treasurer.....JudyTX

Volume 3 Issue 2

April 2006

## A Word From the President

We sure have had lots of things going on since the first of the year; postcard swaps, CFQG Sampler, technique of the month, Quilt Top chats, Mystery of the Missing Bees, the continuing of DJ and the 50 states blocks, and so much more.

I want to welcome all the new members that have joined since the first of the year. I hope you are enjoying CFQG and have made many new friends.

For those of you who have had problems finding the chat rooms or getting into the correct room; Cathy has posted a very detailed 'map' on how to get there and what to do. The post, with pictures, can be found under CFQG Talk, the first forum on the message board. Please take a few minutes to review this post. Thank you Cathy, you did a wonderful job showing everyone what to do.

It is also time to start thinking about the annual CFQG quilt show. There will be a few minor changes in the categories and we may add a category for those that want to display old quilts which will not be in the running for prizes. It will be a display category only. Anyone wishing to donate prizes can

send them to JudyTX. Thanks to the ladies that have already sent books and other things. I am hoping to have a new way set up for voting on the quilts this year, making it easier to cast your vote. I have it in my mind how I want it to be done, but...thinking and getting it done are two different things. I also hope to see 100% of the members voting this year. I get so disappointed when several of us work so hard setting up all the pictures and only about a third of you bother to vote. So vote!

And as always, if anyone is having problems, needs questions answered or whatever, feel free to email me, I am always here to try to help.  
Spotted Cow/Janet

---

## Quilting Tip from Stitchn/Pat

I saw this technique used recently on Simply Quilts wondered why didn't I think of that. When sewing little square corners onto a larger square (like for square in square or flying geese), use a Post-It Note to mark the center line of the diagonal.

You lay the sticky edge right on the diagonal of the small square you are adding and sew right beside it to get that center diagonal line. Then just lift off the note and stick it on the next one....Sure saves a lot of time and helps accuracy!\*

## Product Review

### FabriCalc



Use the *Quilter's FabriCalc* to convert your ideas into usable dimensions – Yards, Inches or Metric measurements. It's easy to do the math with a few simple keystrokes. They add up to fast answers to just about every quilting task. Solutions are built-in for Blocks, Squares, Diagonals,  $\frac{1}{2}$  and  $\frac{1}{4}$  Square Triangles, Diamonds and much more.

### **Calculations that create quilt designs:**

- \*Create quilt designs using Block functions with or without Sashing; solves Diagonals
- \*Find total Yardage, including Backing, Binding, Borders and Drop for any quilting project
- \*Calculate the total yardage for Squares,  $\frac{1}{2}$  Square Triangles,  $\frac{1}{4}$  Square Triangles,  $45^\circ$  and  $60^\circ$  Diamonds
- \*Reverse the calculations: find the number of Squares and Diamonds that can be cut from fabric in your “stash”
- \*Store fabric yardage solutions for six individual types of fabric and view total yardage required for all material
- \*Use Preferences settings to select Fractional or Decimal displays, Mitered or Straight Corners and more
- \*Find total costs for material

### **Dedicated Functions**

- \*Work in Yards, Inches, and Metric measurements – convert between dimensions
- \*Estimate material requirements. Use dedicated function keys to enter Quilt Width, Length and Border Width; find total Quilt Yardage, Backing, Batting, Binding and Border Yardage; Drop; Border number of Strips, Binding number of Strips, Binding Cut Width and more
- \*Calculate the total Yardage for Squares,  $\frac{1}{2}$  Square Triangles,  $\frac{1}{4}$  Square Triangles,  $45^\circ$  and  $60^\circ$  Diamonds
- \*Reverse calculations to find the number of squares and diamonds that can be cut from fabric in your “Stash”
- \*Create quilt designs using Block Key functions, with or without sashing
- \*Find diagonal for total Quilt Yardage, Blocks and Squares
- \*Set and store values for Length and Width of Drop (3 sides)
- \*Store fabric yardage solutions for six individual types of fabric and view total yardage required for all fabrics required for all fabrics.

### **Additional Features**

- \*Easily calculate total costs for material
  - \*Works as a standard math calculator with +, -, x,  $\div$ , %,  $\Pi$  and Memory
  - \*Define (change calculator default values) and store material values
  - \*Easy-to read (LCD) display shows answers in simple quilting terms
-

## Quilting Miniature Borders

For quilting borders of miniature quilts, use adding-machine tape from an office supply store. It comes in a continuous roll to make any length you want and is just the right width for drafting border designs and machine quilting miniature projects.

---

*Want to watch a quilting show when you want to see it? Then try QNN. They have some great shows and quilting short cuts.*  
<http://www.quiltersnewsnetwork.com/>

---

## Emily Jacobs Gillingham Pierce Hadley

A Log Cabin “Show” Quilt circa 1890 made by Emily Jacobs Gillingham Pierce Hadley (1817-1906) was created with primarily silk and satin cloth, and is decorated with elaborate crazy quilt style embroidery.

Ms. Hadley’s first husband, Madison Gillingham, died saving a young family member who was drowning. Her last husband, Thomas Hadley, was a blacksmith and founding member of the Christian Church of Blackford, NH in 1829.

Emily no doubt acquired beautiful scraps of “fancy fabrics” through her own dressmaking business. She portrays elements of the natural world such as flowers, a butterfly, a sheath of wheat, goldenrod and similar cheerful decorative motifs in her embroidery work. This style of quilt is typical of the Victorian Age in which a quilt was created for its own beauty, not for utilitarian reasons.

Note all the detailed embroidery that has been added along each seam line and in the center of each block.



## Always Store Your Quilts Properly.

Never put your quilt in a plastic bag for storage; the oils from the plastic can work their way into the quilt, and the plastic does not allow the quilt to "breathe." Storing a quilt in an unfinished wooden container such as a cedar chest is also not advised. Wood has acids that can eat into fabric if they are in contact with each other long enough. Rolling your quilt and storing it in a white pillowcase is often the best way to store it. Periodically (at least every few months), take the quilt out and roll it differently. This prevents the fabric from creasing along fold lines and wearing at those points. You can fold the quilt lengthwise several times and then roll it. Just don't store the quilt in any place such as a basement that has a lot of moisture.

---

## **The Road to Dear Jane**

By Linda J. Gomez ~ boobookitty

The original Dear Jane quilt is an artistic beauty to behold! The quilt, made during Civil War times, is currently becoming more and more popular thanks to its “revival” by quilter and author Brenda M. Papadakis in her book, Dear Jane: The Two Hundred Twenty-Five Patterns from the 1863 Jane A. Stickle Quilt. As interests have peaked, groups have formed online and in quilt shops and guilds alike, allowing many quilters a starting station from which to embark on their own Dear Jane journey. Part of the Dear Jane lure and appeal is that it can capture the attention of quilters in so many different ways ~ through history, design, sewing methodology, and the learning and fellowship it brings about ~ each aspect in and of itself being part of the full quilting adventure!

Historically speaking, the Dear Jane quilt is an amazing one-of-a-kind masterpiece. In her book, Brenda Papadakis tells the life story and family history of its maker, Jane Stickle, who was born in Vermont in 1817 and buried in 1896 just down the road from where she had spent her entire life. Jane labored over each block solely by hand, some from patterns and the rest from her own creativity, tending to them like a mother to her own babies. The thousands of pieces, so tiny and intricate, were a labor of love, and possibly a way for Jane to lose herself in something other than the troubled times. Made “In War Time,” as Jane depicts in one quilt corner, the array of fabrics she used are a textile treasure trove alone. One can appreciate that Jane was truly a quilt designer ahead of her own time, and her sewn work of art is one of the oldest and

most well preserved quilts of that era that still exists today.

From a design standpoint, the Dear Jane quilt offers amazing variety, as many colors were used and no two blocks are alike. The blocks were originally laid out in the “Trip Around the World” setting, in which various bands radiate outward from the center to the edges, color by color. One could try as accurately as possible to recreate the colors and prints of the original fabrics, or decide on a whole new color scheme. Some have chosen to render it only as a 2-color quilt; others have done it in warm tones, pastels, or totally mixed colors or “scrappy” (a perfect way to reduce your scrap stash!). Fabric selection and collecting is probably the most exciting part ~ the quest for the perfect fat quarter is every fabriholic’s dream! There are wonderful examples of many color ways and themes: batiks, 1930s fabrics, Civil War reproduction prints, florals, patriotic, etc. One could also choose to “make it their own” by changing the sashings and cornerstones, removing or altering the triangle border, or reducing it to a lesser number of blocks to make a smaller tribute quilt. The possibilities are literally endless, as seen in many online photos and in the book, and no matter what the colors or design style, all turn out equally breathtaking!

There are numerous methods of creating the actual blocks themselves: hand-sewn vs. machine piecing, appliqué vs. reverse appliqué, paper piecing vs. rotary cutting. There are almost as many ways to make the blocks as there are blocks themselves! This can therefore be a learning process for beginning quilters, and an opportunity to hone or showcase skills for the more experienced. Also, varying the methods

of sewing the blocks keeps the creativity flowing and prevents boredom or monotony from setting in while working block to block. One could also work in order from easiest to hardest, by block assignment order (as many are doing each month in groups such as ours), or row by row – whichever way suits each individual quilter.

A quilter's own Dear Jane journey can be begun at any time and traveled at any pace. Begin simply by reading the book, playing with the online software available (for those who are computer savvy), talking with fellow "DJers", going fabric shopping for inspiration, or joining a group. There is even an online DJ digest you can sign up for and chat with DJers from all over the world, as well as get news on some retreats to attend. CFQG's own DJ threads on the message boards are a means of getting help if you run into a problem, motivating each other, celebrating milestone block achievements, keeping score of completions, and sharing and enjoying the process with other quilters. There are also monthly meetings in the guild's DJ chat room for block assignments to be handed out, for general conversations about the blocks, and for the sharing of great sewing tips. In packing up for their trip, some have even created their own DJ notebooks, block storage boxes, travel journals, and fun fabric tote bags to use on their journey. There is much inspiration to be gained from many different stops along the trail, and the ultimate goal is to have fun and enjoy the trip at whatever speed or direction traveled. No matter what the reason for starting on the Dear Jane journey, there is sure to be a wonderful heirloom quilt at the end of the road, much knowledge

gained, and many friends made along the way! (March 16, 2006)

---

### Linsey-Woolsey Quilts

The earliest forms of quilted bed covers that have survived are known as Linsey-Woolsey quilts. Fabrics in pioneer days of our country and during the Revolutionary and Civil Wars generally consisted of those spun at home. Linsey, or linsey-woolsey, as this fabric sometimes is called, was a combination of linen and wool fabrics woven together.

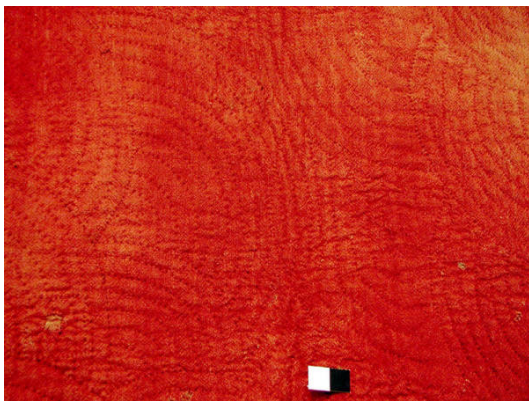
These quilts are distinctive because the weft was of linen thread and the warp of wool. This created a rather coarse fabric. Linsey-Woolsey quilts are wholecloth quilts, dyed with natural indigo dye. A quilt frame would be set up in a church hall and ladies could drop in when ever they had some spare minutes and add quilting stitches to the framed project. No doubt this could also have been a time for catching up on the news of the day.

Fashionable ladies often looked down upon linsey-woolsey homespun fabrics. However, during the Civil War, it became a sign of patriotism to wear clothing from these yarns. Thus, worn out linsey-woolsey dresses were incorporated into the quilts and considered patriotic, too.

When piecing became more popular, hexagons, squares or diamond designs were achieved by first carefully cutting paper templates and then basting over the fabric. If the template papers were not accurately drawn and cut, the entire quilt design would be jeopardized.

In many instances the papers were left in the finished quilt for added warmth.

The paper template method of construction was brought to America and documented by Harding and Duke in Quilts. The earliest known American quilt was made by Sarah Sedgwick Leverett in 1704. The quilt was of brocaded silk in a geometric design and lined with papers, some of which were the 1701 catalogue for Harvard University.



This is a red wholecloth.

### **Whitework Quilts**

Whitework quilts had their origins in Europe and became popular in America early in the eighteenth century. The quilts usually did not have batting and they featured intricate designs where stipple quilting created a bas-relief which caused the un-stitched areas to appear puffed. These were the forerunners for the modern trapunto and stuffed-work quilts.

Whitework bedcovers followed a long tradition of wholecloth quilts. Single color tops provided an opportunity to prominently display exquisite needlework. The term

Whitework describes several methods such as stuffing, cording, and embroidered candle-wicking, used to create elegant raised designs in white thread on white fabric.

The earliest example demonstrates a strong reliance upon the graceful "Tree of Life" motif introduced into quilts through imported painted Indian cottons called Palampores. Its date of 1796 places it at the beginning of the fashion for Whitework bedcovers and soon after Eli Whitney's invention of the cotton gin and the establishment of Samuel Slater's textile mill.

The following picture shows Cornucopia and Dots whitework made around 1800-1820 in the United States. This quilt is in the collection at America Folk Art Museum in New York. Also take note of the tiny stitches that have been done to make the designs pop out to look as though they had been stuffed.



---

## Calamanco Quilt

Calamanco is a sturdy glazed fabric which was popular in Britain and America during the 18th and 19th centuries, and which gave its name to quilts made from it. The name comes from a Spanish term for worsted (long fiber wool). The "Dictionary of Needlework," published in London in 1882, says that calamanco was used for women's petticoats and "resembles Tammy and Durant." The same reference book explains that Durant was a strong worsted cloth made to resemble buffed leather and that it was used for window blinds and to cover corset stays. Tammy, it goes on to say, was fabric woven from worsted and cotton, highly glazed and used in upholstery.

Despite these explanations about worsted and worsted-cotton blends, the cloth seen in surviving calamanco quilts is typically a Lindsey-Woolsey weave. (See previous article.) Whether there were once American quilts made of other glazed fabrics is impossible to say. There is no way of knowing what cloth was used to make the examples that didn't survive the years, and it may simply be that the linen and woolen quilts which we see today survived because the cloth was stronger than other weaves used at the same time.

The primary characteristic of calamanco is its glaze, which was produced by rubbing the cloth with a stone, or by applying egg white or wax

to the surface. Many surviving calamancos are whole cloth quilts, where the finely quilted patterns show to excellent advantage against the subtle sheen of the solid color surface, but pieced examples exist as well.

Calamanco, frequently dyed in bright and lively colors, was the fabric of choice for bed furnishings in early colonial times.



The above example shows a high-quality pieced calamanco quilt, probably made around 1810 in New England.

.....

### Quilting Tip

I saw this technique used recently on a Simply Quilts episode and basically wondered why I didn't think of that! When sewing little square corners onto a larger square (like for square in square or flying geese), use a Post-It Note to mark the center line of the diagonal.

I'm one of those people who have to draw the line on the fabric to make sure I sew it straight, but using the Post-It note sure speeds up sewing. Lay the sticky edge right on the diagonal of the small square you are adding and sew right beside the edge to get that center diagonal line. Then just lift off the note and stick it on the next one. It sure saves a lot of time and helps accuracy.

Stitchn/Pat