

The Brooklyn Bee

BROOKLYN QUILTERS GUILD MONTHLY NEWSLETTER

May 2021

Volume 28
Issue 9

EARTH DAY FENCE SHOW

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FREEDOM QUILTING BEE

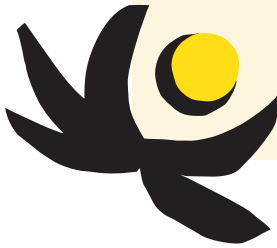
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TURNING LEFT- OVERS INTO QUILTS

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BLOCK OF THE MONTH

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Dear Quilt Family,

I hope most of you were able to see our wonderful Earth Day Fence Show. For those who weren't there, we will be posting a video soon.

It was great to see our new members jump in to participate in the show. Richie Doron joined the Guild a week before the registration deadline and spent the following week-end sewing to get his quilt in on time. Marandi Hostetter graciously shot the video of the show. And Joyce Havercamp used her connections to get us featured on the Fox5NY *Good Day New York* show. We welcome and appreciate your efforts!

I want to thank everyone who put the show together. Micki Segel and Madi Appell spearheaded the effort and managed the myriad details that come with it. Alice Braziller organized the volunteers. Martha McDonald sent out press releases to newspapers and guilds. Pat Decker and Margaret Pross organized a fantastic Grab 'N Go table. Ellen Piccolo and Joyce Crupi curated the quilt layout. Andrew Hansen and Michael Sengstack managed the quilt registration. Larry Sapadin photographed the show. Susan Sato organized the food pantry collection. Holy Name Church allowed us to use their property. And of course thanks to all of you, our members, who sewed rings to quilts, cleaned the fence, greeted guests, donned white gloves, distributed the quilts after the show, and more, all of which made the event safe and seamless.

There was so much joy at seeing each other face to face and sharing our creativity with the world around us. We did a great job!

Best to you all,

Margaret Marcy Emerson
Co-President

2020-2021 Brooklyn Quilters Guild

OFFICERS

Presidents

Margaret Marcy Emerson
917-374-7718
margaret.marcy@gmail.com



Andrew Hansen
646-623-3063
Andrew.ve.hansen@gmail.com



Vice Presidents
Farrah Lafontant
718-930-2360
farrah.Lafontant@gmail.com



Michael Sengstack
347-291-5084
mgsengstack@msn.com



Secretary
Micki Segel
917-596-6055
mickisegel@gmail.com



Treasurer
Anna Fike
917-716-1503
anna.fike@gmail.com
BQG.treasurer@gmail.com



Membership

Mary Hawley
718-398-3234
bqg.membership@gmail.com



COMMITTEE CHAIRS
Easy as ABC/Kid's Quilts
Jennifer Arzberger
917-685-6712
jennarzberger@optimum.net

Comfort Quilts
Dori Dietz
718-853-2153
doridietz1@gmail.com

Hole in the Wall
Carol Lieberman
917-439-9549
clieber@verizon.net

Veterans' Quilts
Carol Sullivan
917-495-6315
sulliquilts@aol.com

Labor of Love Quilts
Diane Pryor-Holland
laboroflovequiltproject@gmail.com

Pillowcases
Annette Wallace
917-647-0770
wallace.netty123@gmail.com

Block of the Month
Joy West
347-845-0016
jjhwest4@gmail.com

Robin Engelman
917-689-0402
raengelman@gmail.com

Challenge Quilts
Carol Sullivan
917-495-6315
sulliquilts@aol.com

Karen Mahoney
386-793-1297
KDZMahoney@gmail.com

Lenni Abel Quilt Fund
Madi Appell
718-434-0647
NYCfash@aol.com

Heritage Retreats
Carol Lieberman
917-439-9549
clieber@verizon.net

Robin Engelman
917-689-0402
raengelman@gmail.com

Cross Roads Retreats

Martha Musgrove
718-745-6759
marf86@hotmail.com

Trudy Reeves
718-415-2955
trudyreeves@yahoo.com

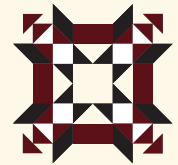
Virtual Vendors
Carol Lieberman
917-439-9549
clieber@verizon.net

BEE BLASTS
Andrew Hansen
Andrew.ve.hansen@gmail.com
guild@quiltbrooklyn.org

WEBSITE
Mary Hawley
718-398-3234
mhawley.brooklyn@gmail.com
Margaret Marcy Emerson
917-374-7718
margaret.marcy@gmail.com

**To see the BOARD
MINUTES and the
TREASURER'S REPORT
go to the member's
section of our Website.**

Something to share? The deadline for submissions for the June 2021 issue of *The Brooklyn Bee* is 9 a.m., Monday, May 17, 2021. Please email to: texasmc@hotmail.com.



The Brooklyn Bee

EDITORS

Susan Aronoff
Debbie Breckenridge
Martha McDonald

BEAT REPORTERS
MEET THE QUILTER

Margaret Pross

SEW KNOW

Marcie Brenner

TIPS N' TOOLS

Alice Braziller

COPY EDITOR

Lyn Hill

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Facebook Member-Only Group
<https://tinyurl.com/ycbwzom9>

Monthly Show and Tell
<https://tinyurl.com/y6xv5wyd>

Instagram
[@Brooklyn_Quilters_Guild](https://www.instagram.com/Brooklyn_Quilters_Guild)

The Brooklyn Quilters Guild
P. O. Box 150198
Van Brunt Station
Brooklyn, NY 11215-0198

Join Us at Our Meetings

GUILD MEETINGS on ZOOM

Usually third Saturday of the month, except July and August.

NEXT MEETING: May 15, 2021

ZOOM MEETING LINK:

<https://tinyurl.com/y3ekc9ug>

SUNDAY BEES

We will host our traditional Sunday bees via Zoom for the time being. Join us on the second and fourth Sundays of the month, 1 p.m. to 4 p.m. Zoom link information will be emailed on Sunday morning and can always be accessed on the EVENTS page in the Member section of our website.

Guild News & Notes

Community Quilts Update

Leona Shapiro reports that the comfort quilts group donated 12 flannel quilts for children at the Hole in the Wall Camp.

Leona also has bags of squares ready to give out for new quilts, and noted that Ruth's Refuge is now asking for queen and full size quilts. In other news, Ruth Marchese has scraps from The Gap. Anyone who is interested can contact her at ruth.marchese@yahoo.com.

Regarding the Hole in the Wall camp, Carol Lieberman (clieber@verizon.net) collected 60 quilts at the April retreat. "And we sent 33 quilts at the previous retreat," she said. "Each child gets a quilt and a pillowcase. We are looking for sizes ranging from 36x36 inches up to twin."

Carol Sullivan (sulliquilts@aol.com) noted that a number of veterans quilts were sent to the hospice in Sullivan County and she hopes to deliver more to the Brooklyn Veterans Hospital by July 4. They prefer red, white and blue quilts, but all are accepted.

Jenn Arzberger (jennarzberger@optimum.net) collected 22 ABC quilts and five premie quilts at the fence show. And Annette Wallace (wallace.netty123@gmail.com) is collecting pillowcases for Ronald McDonald House.

Speaking of Quilts

If you are interested in learning more about how Americans have adopted quilts as a symbol of what we value about ourselves and our national history, check out these "Speaking of Quilts" articles on the [Library of Congress website](#).

JUNE SHOW AND TELL:

New Members Trunk Show

Show and Tell at the June meeting will feature a Trunk Show by our new members. Anyone who joined the Guild during the 2020-2021 year, please get ready to show your work at the June meeting. We are all looking forward to getting to know you and to seeing your work.

Memorial for Sheri Saltzberg

Dear Family and Friends,

We will be holding an outdoor memorial for Sheri on Saturday, May 22, from 4 p.m. to 7 p.m. in front of 475 14th Street, in Brooklyn. The block will be closed for the day.

Clothes lines will be stretched between the trees for people to hang any quilts that Sheri might have made for them. (We will start hanging the quilts at 3 p.m.) If you would like to speak at the gathering, please let us know at mars475@aol.com. Memories will be shared from the top of our stoop from 4 p.m. to 6 p.m. At the end of the memorial, tables will be put out in the street and light food and drink will be made available for people to gather and further remember and celebrate Sheri.

In case of a rain forecast, the owner of the Nitehawk Theater (located on the corner of 14th Street and Prospect Park West in Brooklyn), has agreed to let us use the theater for the memorial. If we move the memorial into the theater, the gathering will take place from 9 a.m. to 12 p.m. Everyone will be notified at least three days in advance if we are shifting to the Nitehawk.

Please remember to RSVP: <https://www.eventbrite.com/e/remembering-sheri-saltzberg-tickets-150928967605>

We look forward to seeing everyone and sharing some moments of an extraordinary life.

With love,

Mark, Zander and Rachel

Membership Report

Three new members joined the guild since our last meeting. Please welcome Joyce Haverkamp, Eleanor Lutz and Poppy O'Neill! Our member count is now at 193.

~ Mary Hawley, Membership Chair

News & Notes page 2

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The Neighbor Network

The Neighbor Network reaches out to seniors in the community for wellness checks and for help getting the COVID-19 vaccine. If you know seniors who need help navigating the vaccine appointment websites, if you would like help getting a vaccine appointment, or if you're interested in volunteering with Neighbor Network, please read on.

The Neighbor Network is a new initiative, supported by Council District 39 and partnering with Heights and Hill as well as Greenwich House. It has two main programs:

1. Friendly Calls

The program connects community volunteers and older adults for casual, friendly phone conversation on a mutually convenient schedule. The goal is to build friendships and keep individuals connected to the community. Any older New Yorker can join. Seniors contact: (914) 573-5526 greenwichhouse@theneighbornetwork.org

Sign-up form (you can also call or email to sign up): tinyurl.com/neighbor-network

2. Vaccine support

Individuals enrolled in this program are matched with a volunteer who will assist them through the process of getting their COVID vaccine, all via phone. The volunteers are trained and screened. While they are prioritizing those 60 or over, they can provide this service to any New Yorker. For vaccine support, contact: (646) 470-8259 vaccine@theneighbornetwork.org

Sign-up form (you can also call or email to sign up): tinyurl.com/vaccinenavigation

The Neighbor Network also welcomes more volunteers! Individuals who would like to volunteer can visit the website to sign up: <https://theneighbornetwork.org/p/sign-up>

If you know a senior who would benefit from one or both programs, please forward this information.

Anne Kostick

Raffle Winner

Michele Daly was the name tag winner at the April Zoom meeting. Congratulations Michele!

Virtual Sampler Classroom

On Saturday, May 22, and Sunday, May 23, the Global Quilt Connection is offering its **All Star Virtual Sampler Platter**, a zoom classroom with 18 instructors teaching many different styles and techniques. For example, on Saturday, you can see Catherine Redford teaching "Walking Foot Quilting Beyond the Ditch," Natalya Khorover on "Hand Stitching on Single-Use Plastic," and Sheila Frampton-Cooper teaching "Curved Piecing and Using Monofilament Thread," among others.

The second day also has a full roster of instructors and techniques. These sessions will take place from 3 p.m. – 6 p.m. ET each day. You can drop in and stay as long as you like, or you can stay the whole time. **There is no fee. This is a free event.**

Michael Sengstack has registered our Guild so you will receive more information soon or go to <http://www.globalquiltconnection.com/specialevents.html>.

Guild Calendar

See the Bee and Bee Blasts for more information on these events.

May

May 9, 1 – 4 p.m. — Sunday sewing bee on Zoom

May 15, 11 a.m. — Guild meeting on Zoom

May 22–23, 3 – 6 p.m. — Virtual Classroom Sampler free for all Guild members. No registration is required.

May 23, 1 – 4 p.m. — Sunday sewing bee on Zoom

June

June 13, 1 – 4 — Sunday sewing bee on Zoom

June 19, 11 a.m. — Guild meeting on Zoom, featuring a trunk show by new members

June 27, 1 – 4 — Sunday sewing bee on Zoom

WE DID IT AGAIN!

BY DEBBIE BRECKENRIDGE

After the rousing success of the October 2020 fence show, the Guild set its sights on a repeat performance with the Earth Day Challenge fence show at Holy Name Church in Windsor Terrace on April 24th. All who attended would agree that the Earth Day show was spectacular.

The team that made this happen was led by Micki Segel and Madi Appell.

As in October, the weather was perfect, with a bit of a breeze. Ellen Piccolo and Joyce Crupi did a phenomenal job of curating the quilts. Martha McDonald had issued press releases far and wide. Fox5NY even did a promotion of the show on their *Good Day New York* program on the morning of April 23rd.

The quilts looked amazing on the fence. Alice Braziller had her team of volunteers marking up the sidewalks, hanging quilt labels and guiding visitors. Elbow bumps marked the reunion of many quilters and friends who were seeing each other in person for the first time in months.

"It was a labor of love to work on the show with Madi Appell, Alice Braziller, Margaret Marcy Emerson and Martha McDonald," said Micki Segel. "We had a team of six (Leona Shapiro, Susan Aronoff, Martha McDonald, Valerie Turer, Madi Appell and I who sewed on most of the rings in a

couple of hours. Many hands make light work and we can always count on our Guild members to lighten the load."

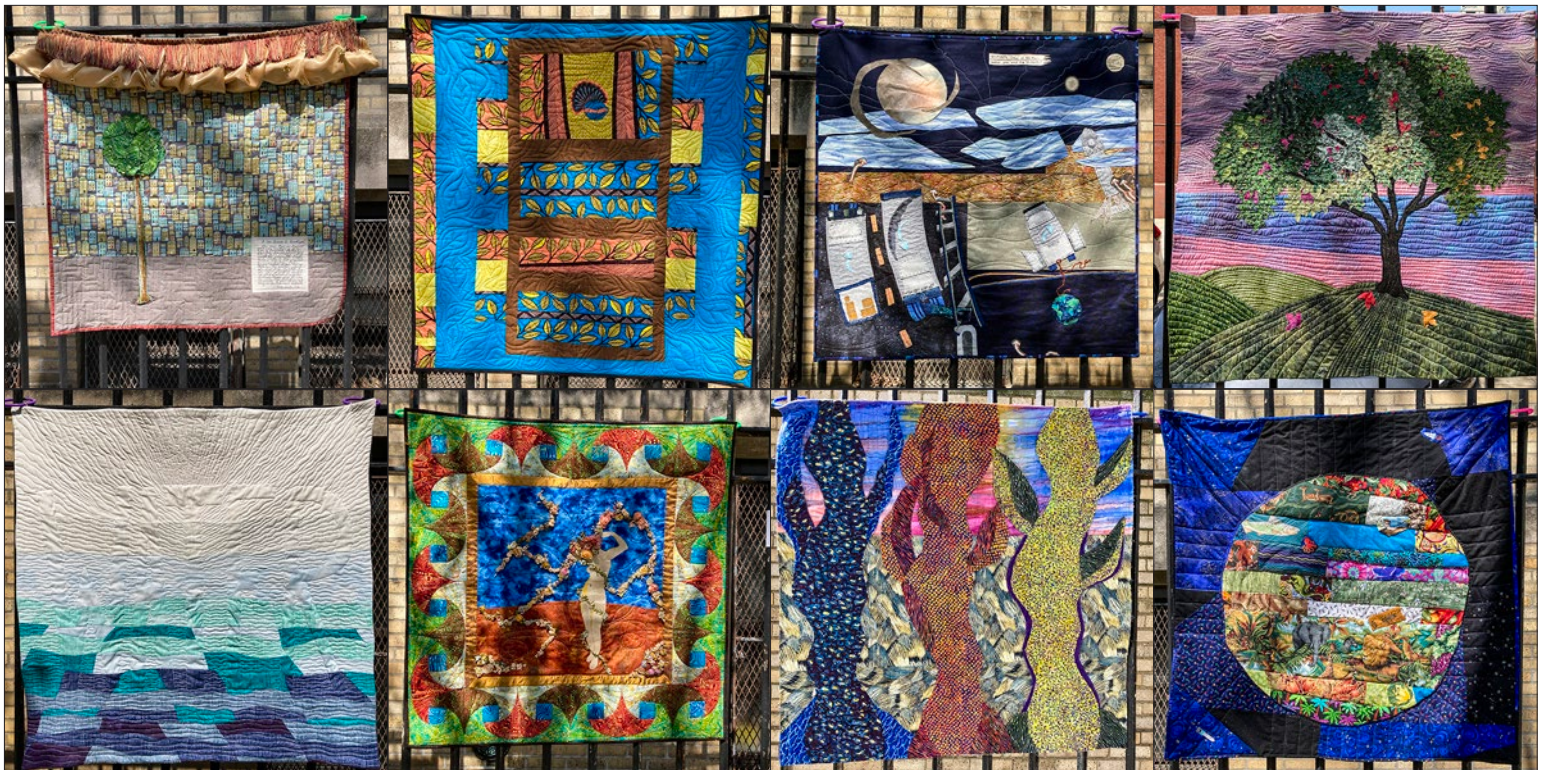
There was a steady stream of people admiring the great assortment of quilts, all of which had unique interpretations of the Earth Day theme. More than 1,000 attendees were counted.

A new addition to this show was the very popular free Grab 'N Go table manned by Pat Decker and Margaret Pross. Material, including scraps, books, magazines and tools arrived all day and flew off the tables.

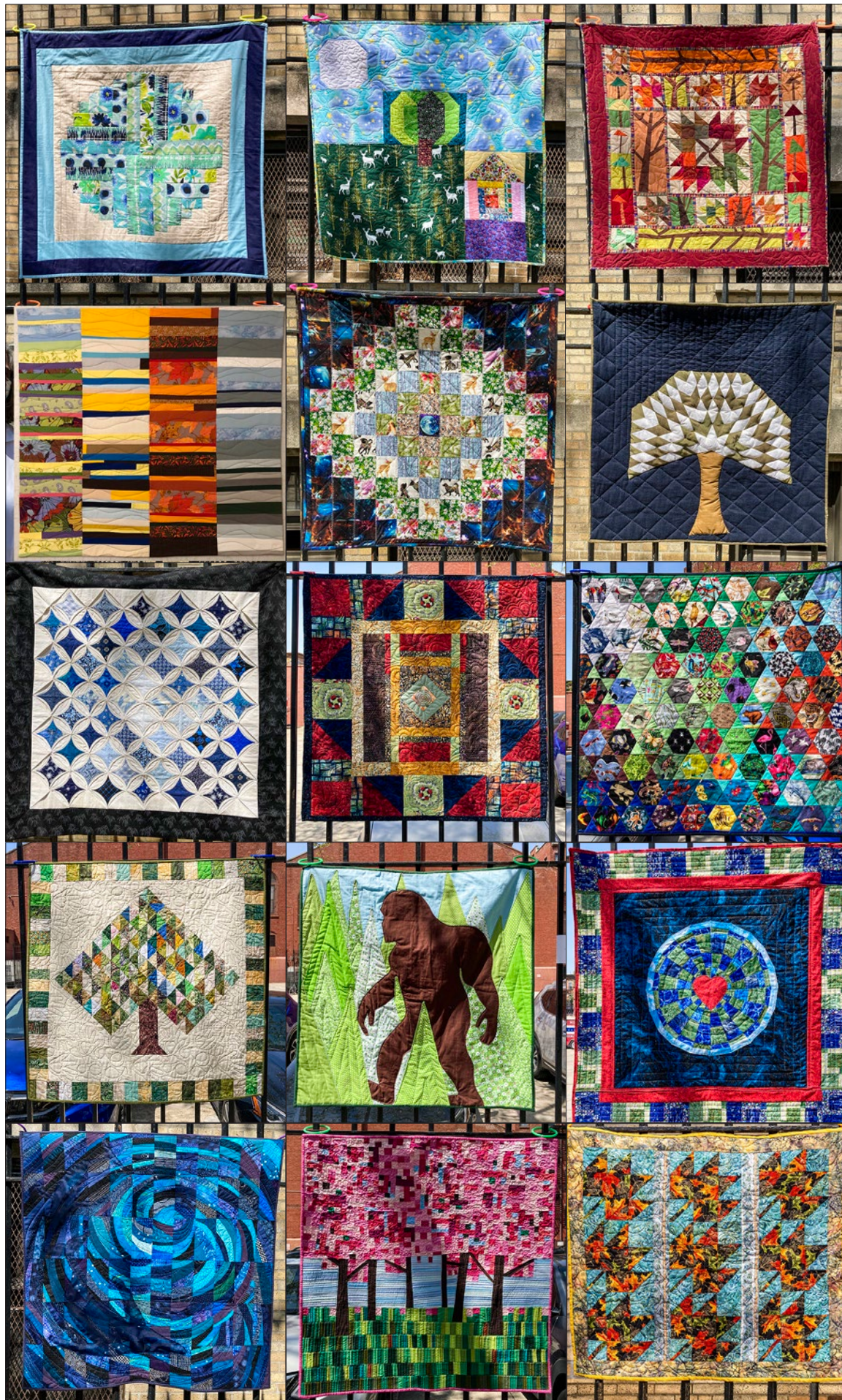
And, as always Margaret Marcy Emerson produced her lovely and informative flyers, posters and other graphic designs for the show.

Many of the quilters added to the fun by wearing masks that matched their quilts. This did not go unnoticed. People thanked us for giving them an opportunity to get out of their houses and safely enjoy an uplifting show, and many asked if we will continue to do these shows even after Covid-19 is no longer an issue.

If you missed it, enjoy these photos of the 53 quilts that were displayed. ❖









Photos by Susan Aronoff and Larry Sapadin

These quilts and the video will soon be available on our website.

A Unique Piece of Black History

BY ELAINE GOULD

Since 1972, my husband and I have had the privilege to be the custodians of a unique piece of Black history — a quilt that captures an American Black experience, the civil rights movement, and women’s artistic talent and personal fortitude.

We were traveling in the South visiting a friend doing civil right work in Alabama when he suggested that we should visit the Freedom Quilting Bee, a collective of African American women who were fabulous quilt makers. We eagerly went to the very rural Gee’s Bend area of Wilcox County to see their quilts and support their work. They were warm and welcoming and delighted to show us their beautiful quilts. We were pleased to buy a full bed-sized bear claw patterned quilt with a matching pillow.

When we were about to leave, a quilter suggested that we also buy one of the many picnic blankets selling for \$10 piled in a large box at the corner of the room. They were all made of large scraps, but the one we pulled out was largely covered by an applique of an eagle’s head and part of its wings. “What is this?” we asked.

It was the center segment from a five-story-high quilt commissioned in 1966 by the DuPont Corporation to be made by the Freedom Quilting Bee and exhibited as “the largest quilt in the world” as part of an American folkways promotion at Sakowitz department store in Houston, Texas. It was made of simple 15-inch squares with an eagle applique in the middle, but its dimensions were staggering: 20 feet wide by 44 feet long — all hand stitched!

Mrs. Estelle Witherspoon, the Freedom Quilting Bee’s first president, is quoted in a book that details the Freedom Quilting Bee’s history:

“Ooooooh, that was really a large quilt. We had to roll it and roll it and roll it. It had such large rolls on it, you could hardly reach your arms over the rolls. See, what we did was put so much of it down, work on that much, and roll it up. We would have eight ladies working on it one day, and the next day we would

have eight more. The third day we would go back and get those first eight. We would just rotate them around to give them all some work. It took us about three weeks to do it.” (Callahan, Nancy: *The Freedom Quilting Bee: Folk Art and the Civil Rights Movement in Alabama, Tuscaloosa, AL*, The University of Alabama Press, 1987, p.88.)

In 1966, DuPont paid The Freedom Quilting Bee \$2,500 to make the quilt and provided all the materials. When the display was finished, the quilt was returned to the Freedom Quilting Bee. They cut it into 18 large picnic blankets, because they didn’t know what else to do with it, and sold each for \$10.

The pictures here show our segment of the quilt (page 9) and the entire quilt on display (page 10).



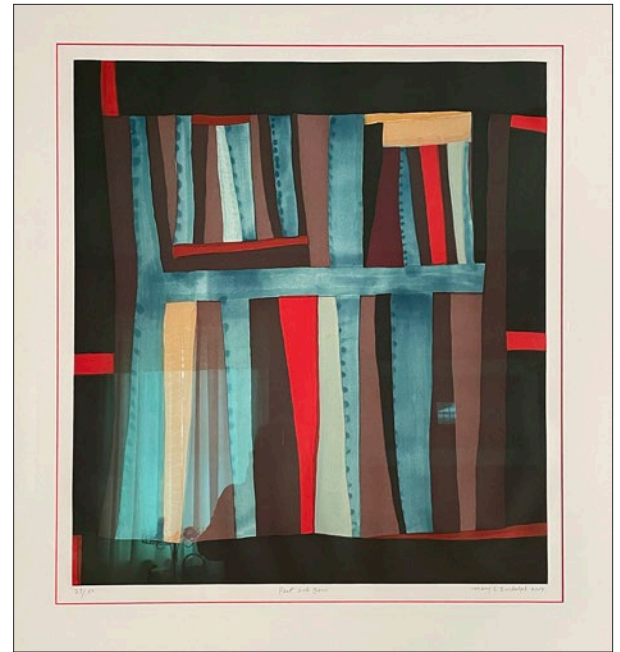
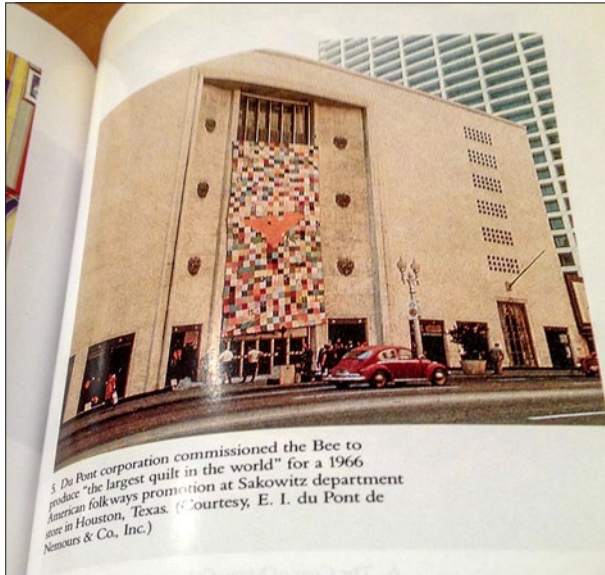
The Freedom Quilting Bee was part of the larger community of Wilcox County, that includes the now more well-known quilters from Gee’s Bend. All these talented women were descendants of enslaved persons; unschooled, very poor cotton share croppers who made quilts from scraps of their clothing and bedding to keep their families warm.

Reverend Francis Walters who headed the Selma Inter-religious Project in the 1960s came to Wilcox County to document civil rights abuses and voting rights violations there. Seeing the stunning quilts on clotheslines, he was instrumental in helping Estelle Witherspoon and other quilters start the Freedom Quilting Bee. To remind us of what life was like in the segregated south and what Reverend Walters documented, a Smithsonian article recounts that in 1966 the white-dominated county government closed the only ferry service to and from the peninsula of Gee’s Bend to prevent the residents from having the only reliable access to any commerce, education, health or voting opportunities. The sheriff is famously quoted as saying: “We closed the ferry, not because they are Black, but because they forgot they were Black.” (Wallach, Amei, “Fabric of Their Lives” *Smithsonian Magazine*, October, 2006.)

Black History continued from page 9

We have been looking for a permanent home for the quilt for some time. The Brooklyn Museum of Art has expressed interest; we will keep you posted. ❖

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"Past and Gone" by Mary Louise Bendolph (2005) (corduroy material evident in the print)



"Three Squares" by Louisiana Bendolph (2005)

In 2005 we were again visiting our friend who remained in Alabama. This time he suggested that we visit a gallery that was selling limited edition prints made from wax impressions of specially commissioned quilt works by Gee's Bend quilters Mary Louise Bendolph and her daughter-in-law, Louisiana Bendolph. So we bought two. It is what we do when we see Alabama quilts!



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My Covid Quilts

BY ADELAIDE LEWIS

The Back Story

When I started quilting over 25 years ago, I also started saving any blocks left from a project. I tossed them all into a nice big box. I've also collected any blocks left over from block exchanges. When I'm thinking about a quilt project, I usually make several trial blocks. I sometimes make nine-patch blocks just to see how various fabrics and colors work together and to see how the fabric looks when cut into small, quilt-sized pieces. I also make sure to check the scrap table at Guild meetings for possible additions to my collection.

From time to time, I've thought about what I might do with my growing hoard. About three years ago I thought it was time to get serious about using these leftovers, rejects, and orphans for a project. I wasn't quite sure how to begin, but I got them out and sorted them by color. Then I counted them. I had 495 blocks ranging in size from 1½ inches to 12½ inches!

It quickly became clear that the blocks were not going to work for the possible color block quilt which was my first thought. Lacking inspiration, I put everything back into the big box, and I kept adding to the collection.

The Plague

And then came **The Lost Year**. For most of the past 12 months I did do some sewing, but it wasn't my first priority. Then about two months ago I began to see people on line posting photos of their Covid Quilts. I realized I should have made a Covid Quilt. I was upset that I'd been so lazy and unfocused. But I had a sudden revelation! I could get busy with all those

mismatched, odd-sized things in the big box. So I piled them all on my worktable and stared at them.

Eureka! I'd cut them all to standard sizes — 3 (3 ½) inches, 6 (6 ½) inches, 9 (9 ½) inches, and 12 (12 ½) inches. Those sizes would work together and give me some flexibility in planning what would come next. I knew if this were going to work, I'd have to make some rules for myself.



The Rules

This had to be simple and easy or I knew I'd get discouraged — soooo

- keep it simple
- no fancy sewing (like partial seams)
- don't think too much
- maybe don't think at all
- don't fuss
- stick to the block system – it's the easiest
- sew it and go on
- do not try to fix mistakes
- do not make any quilt too big (I tend to make big quilts)
- do not rip anything out

REMEMBER: Not perfect is perfectly fine!

The Construction

So I started cutting. I didn't pay any attention (well, almost no attention) to the design of the block. I just cut every block to the largest of the four sizes it would accommodate. I did sew some of the smaller blocks together and then cut the resulting piece to one of the sizes.

It was hard to cut some of the blocks. I'm pretty OCD, and this task was difficult for me. It really was. I persisted!

I ended up with well over 400 blocks; all neatly cut to one of the required sizes. I decided to make three quilts using predominately just one of the block sizes in each quilt (remember, keep it simple and easy), so I began with the six-inch blocks. I just randomly put them up on the design wall. I could see that they needed something to help pull them together visually a little better. I got an overall sense that the predominant color was probably orange, so I cut some orange batik squares and added them here and there. I also used a couple of the 12-inch blocks, since I didn't have enough of the 12-inch size to make a whole quilt.

Honestly, I was thrilled with the result. The six-inch block quilt, fondly known as "Plague I," finished to 60 x 66 inches.

The same story for "Plague II," made using the nine-inch blocks and blue fill-in blocks (finished size 63 x 66 inches). I added some strips of three-inch blocks for visual interest.

And the three-inch blocks, along with some remaining six-inch blocks, were used for "Plague III" (finished size 54

x 54 inches). I did not use any added color blocks for "Plague III." I already had over 300 blocks. "Plague III" was the most difficult to sew because it has the most pieces and the most complicated use of various sizes.

Problem

There was one problem, and I shouldn't have been surprised, but I was. All of these different, strange, weirdly cut, and quirky blocks didn't play well together. Pressing was a really difficult. Very few of the seams nested nicely together. Each block wanted to be in charge of the surrounding blocks. So, I went back to the rules and did the best I could. I didn't fuss. I let the seams go pretty much the way they wanted to go. Wouldn't it have been nice if the blocks were kinder?

The Ending

So I have three quilt tops that make me happy. Of course, I want to mention the memories. Each block has brought to mind the quilting friends I've made through the years, the special joy of quilting retreats, the fun of going to quilt shows, those fabric shopping trips, Guild meetings, Guild shows, and all the wonderful laughs. I remember things that were happening in my life when I originally sewed the blocks I'm working with again. You all know what I mean. These things are priceless. The journey has been everything.

I haven't decided if I'll add borders. And they need to be quilted. (I have leftover binding strips!) I had so much fun! I wish I could start all over again. And, guess what? I still have a few leftover blocks...! ❖



Plague I



Plague II



Plague III

Long Arm of the Law: How to Avoid a Quilting Ticket

HOW TO CHOOSE THE BEST QUILTING THREAD

BY JOYCE AUSTIN

I have been writing a lot lately about the “Long Arm Laws.” For this article on choosing threads, I tried researching some basic facts about thread weights and how they are determined. What I found out was that, despite the attempts of the industry to standardize the way thread thickness is measured and reported, the realm of threads is still the wild west of the quilting world.

I am going with the advice of Dr. Bob at Superior Thread: get your hands on the thread that you wish to use, and see if you like it; compare it to others. You should like the color and thickness, as well as the fiber content. The best way to do this is to unspool the various threads you are considering across the quilt top to see how they look. There are many quality threads on the market, so kick back and have some fun with your thread choices; the only thing you really need to know is what YOU like in a thread.

Know what you like: Questions to answer:

- Do you want your quilting to blend in, or stand out?
- What about the back of the quilt, do you want the quilting to show, or be subtle?
- Do you like cotton or poly threads?
- Will the quilt be used by a child?
- Will the quilt be entered in a show?
- Do you have a color thread in mind?
- Do you like variegated threads?

Once you can explain what you are looking for in a thread, your long arm quilter can help guide you. As you may or may not have heard, some long arm machines like particular brands of thread, while others can use almost anything. If you can describe what you want from your thread to the long arm quilter, he or she should be able to help you make choices based on your preferences and what will run well on their machine. If you have a thread that you would like to match, include it with your quilt; even a small sample will allow for color matching.

If you want your quilting to blend in (as most folks tell me they do), the thinner the thread, the better it will blend.

Keep in mind that poly threads are usually thinner than comparable strength cotton. Aurifill does make a 50wt Mako cotton that is very fine, but be warned that it can be harder to use, because that fine thread may snap more



often (this can increase quilting time/cost). I would not use this fine thread in a child’s quilt, but it might be just the ticket for a quilt entered in a show. On the other hand, a variegated thread is often just the thing for a playful child’s quilt, but you might not want it on a show quilt. Monopoly is often used on show quilts for stitch in the ditch work, because it is almost impossible to see. Never use monopoly or other invisible thread on a child’s quilt, it tends to work

loose fairly easily, and can cause damage if it gets wrapped around a little one’s fingers.

I normally choose thread based on color first, then thickness. Fiber type is my last consideration. The reason that I do not worry about fiber choice is based on a conversation that I had with a quilt restorer who worked on quilts from the Civil War era up through the 2000s. She said that, based on her experience, any thread, cotton or poly, that is exposed to the air will deteriorate. Thread that is inside of the seams of a quilt will deteriorate far less than the quilting thread. She mentioned the fact that many of us keep old spools of thread, both cotton and poly, around. One of the sewing lessons she gave to her daughter-in-law, was to pick up a spool of old poly and try to snap it. The poly broke every time. As the restorer said, that thread when new would have cut your fingers before it snapped.

Be aware that poly threads come in two different finishes. There are the yummy shiny ones that will absorb the colors around the thread and reflect the light to give a quilt a lovely finish. And there are the ones with a soft matte finish that look just like cotton. Poly threads generally come in many more color choices than cotton, and they are less expensive.

Cotton threads also have different finishes to consider, although the differences are far more subtle than with the polys. Mettler makes a “silk finish” cotton that has a sheen

Long Arm of the Law continued on page 14

to it that is just wonderful. Remember too, that cotton threads cause more lint for the long arm quilter, and they are more expensive, so expect to pay a little more for them.

When choosing thread colors, if you want the thread to blend in, pick a shade that is in the middle of the range of darks and lights in the quilt. If you can't be at your long arm quilter's when they are picking thread, a photo of the thread on the quilt top will allow you to see how it will look. Often there is a predominant color; start with thread in that tone.

Beware of choosing a light thread for one side of the quilt, and a dark thread for the other side. Often this will result in "pokies" of the thread from the front showing on the back of the quilt. Some folks don't mind this, for others it is very annoying. If it is important that the quilting not show on the back, you may want to choose the color of the backing fabric while keeping in mind the thread color on the front rather than use drastically different thread colors.

Remember, the thread is the icing on the cake, so have fun with your choices!

If you are interested, here are two pieces about how thread thickness is measured. From Superior Thread: <https://www.superiorthreads.com/education/thread-measurement>. From Sewing Parts Online: <https://www.sewingpartsonline.com/blog/ultimate-thread-reference-guide/>

I use wholesale accounts for most of my thread purchases, but for special purchases I go to two different sources: Red Rock Threads, is a great source for a wide variety of threads at a reasonable price. Red Rock Threads — Embroidery Thread, Quilting Thread, Sewing Thread, Embroidery Stabilizersite. Kingsmen Quilting Supply carries fewer types of thread, but their prices on what they do carry are reliably low. Kingsmen Quilting Supply (kmquiltingsupply.net). ❖

This is the fourth in a series of how to prepare for your long arm quilter. The first three appeared in the February, March and April 2021 issues of the *Bee*.

Events of Note

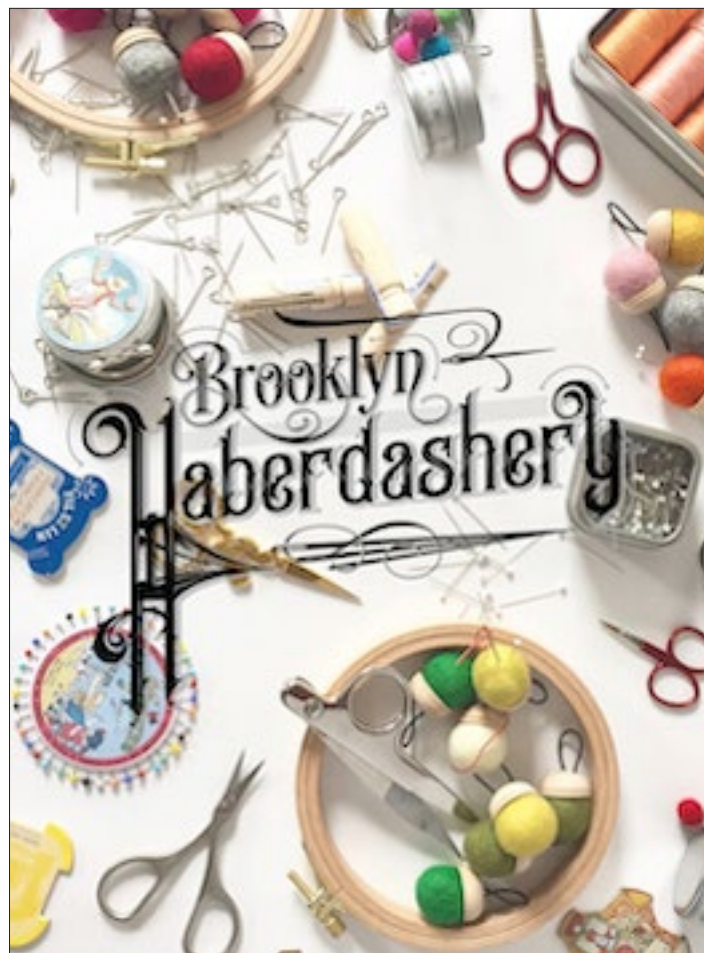


Art Quilt Elements 2020, May 14, 2021, 2 – 4 p.m. Wayne Art Center, Virtual opening, including short presentations by the artists. Susan Byrnes of our Guild is one of the artists. The exhibit will be available online after the opening. artquilelements.org

All Star Virtual Sampler Platter, Saturday, May 22, 3-6 p.m. and Sunday, May 23, 3-6 p.m. Zoom classroom experience with a cast of 28 teachers demonstrating some of their favorite quilting techniques. Everything from traditional to modern. Drop in and stay as long as you like, or come for the whole event. See page 4 for more details.

The Metropolitan Museum of Art, October 31, to June 13, 1000 Fifth Ave., New York, NY. *Art for the Community: The Met's Circulating Textile Exhibits 1930-1940* showcases European textiles, ranging from Italian Renaissance velvet to French 18th-century printed cotton. Information at <https://www.metmuseum.org>

Minneapolis Institute of Art (Mia), January 28 – September 19, 2021, 2400 Third Avenue South, Minneapolis, MN. Exhibit featuring fabric artist L'Merchie Frazier. *Freedom Rising: I am the Story*, is part of Textile Center and Women of Color Quilters Network's We are the Story initiative. <https://new.artsmia.org>





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2021 RETREATS

Cross Roads in New Jersey

The June 1-6, 2021 Cross Roads retreat is full, but there's a wait list. There is another one scheduled for November 7-12. Cross Roads is a camp and retreat facility located in Port Murray, NJ, one and a half hours from Brooklyn. Information about Cross Roads can be found on the website, www.crossroadsretreat.com.

For more information, contact Martha Musgrove at marf86@hotmail.com, 718-745-6759, or Trudy Reeves, trudyreeves@yahoo.com, 718-415-2055.

For more information on these retreats, go to the Guild's website, <https://www.quiltbrooklyn.org/retreats>.

Heritage in Connecticut

A retreat is planned for July 23-25 with extra days, July 21-22. For more information, contact Carol Lieberman, clieber@verizon.net.

The Heritage Hotel is a Spa and Conference Center in Southbury, CT, about one hour and 45 minutes from Brooklyn. For more information, go to:

<https://www.heritagesouthbury.com/>



Wilda Smith was the lucky winner of the April Block of the Month. These adorable bunnies are headed her way. Congratulations Wilda!



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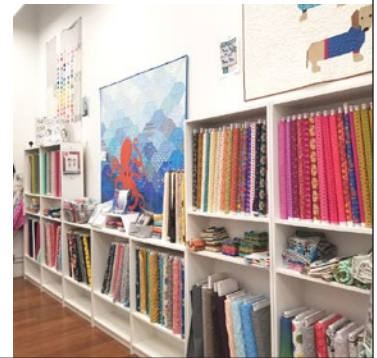
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MAY 2021 BOM SPRING PEEPER

PEEP PEEP PRREEEP! Leap into Spring with our Sweet little froggy Block of the Month for May. The frog is number 11 in our 12 month series. Now is the time to catch up, go back and make a block of each month to complete a 12 block animal quilt. All the instructions can be found on the Facebook page listed on the next page or the Guild website. ~Robin Engleman & Joy West

Fabrics & Cutting - Number the cut pieces with pins or stickers for easy reference.

Color - You will need three shades of green, blue to contrast, and a scrap of black and white.

Lilipad (dark green)

- 1 Cut two - $3\frac{1}{2}$ " squares
- 2 $4\frac{1}{2}$ "w x $2\frac{1}{2}$ "h

Frog Feet (medium green)

- 3 Cut two - $3\frac{1}{2}$ " squares (draw a diagonal line on the back from one corner across)

Frog Body (light green, contrast with background)

- 4 $6\frac{1}{2}$ " square

Frog Legs (medium green)

- 5 7" square

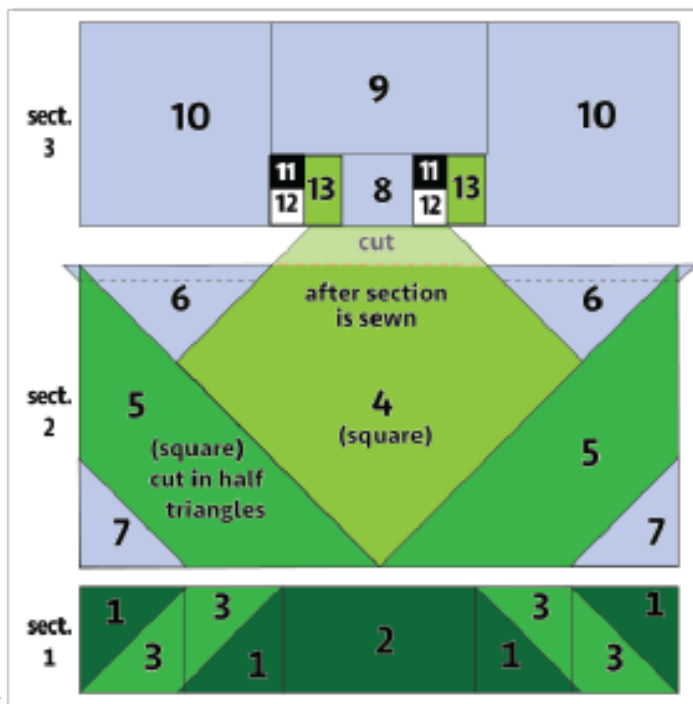
Background (blue, be sure to contrast with frog)

- 6 $3\frac{1}{2}$ " square
- 7 Cut two - $2\frac{1}{2}$ " squares (draw diagonals)
- 8 2" square
- 9 $5\frac{1}{4}$ "w x 3" h
- 10 Cut two - $4\frac{1}{2}$ " squares

Frog Eyes

- 11 $1\frac{1}{4}$ "h x $2\frac{1}{2}$ "w (black)
- 12 $1\frac{1}{4}$ "h x $2\frac{1}{2}$ "w (white)
- 13 cut two - 2 "h x $1\frac{1}{4}$ "w (light green)

Piecing Chart

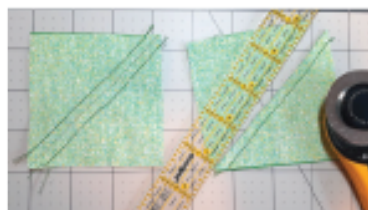


Sewing instructions

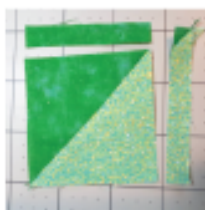
All seam allowances are $\frac{1}{4}$ ". *Please note* where this block requires trimming in places before moving on!

Section 1: Frog Legs & Lilipad

- Sew half-square-triangles by pairing the two $3\frac{1}{2}$ " square lilipad pieces, #1, and the two frog feet pieces, #3. Sew a seam $\frac{1}{4}$ " from each side of the drawn line. Cut on the draw-line. (fig. 1) Press open to have four squares. *Trim each to 2.5" square*, careful to keep the diagonal through the middle. (fig. 2)

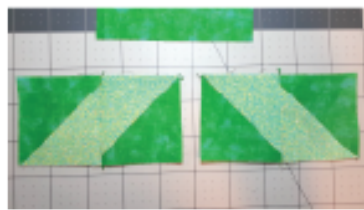


(fig. 1)



(fig. 2)

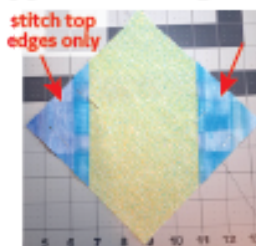
- Lay the pieces out according to the piecing chart. Stitch the feet together paying close attention to which direction the blocks are facing. Sew #2 between the two feet. (fig. 3)



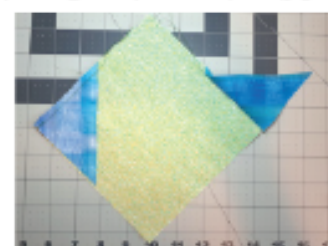
(fig. 3)

Section 2: Frog Body

- Cut the #6 sky on the diagonal into two triangles. Place the frog body on point. Place a triangle at each side corner, right sides together, pointing to the sides as shown in figure 4. Sew along the upper edge only. Press open. (fig. 5)

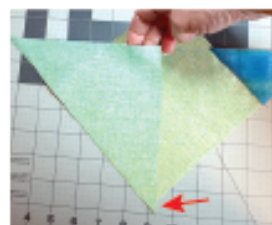


(fig. 4)

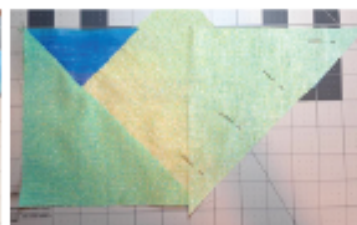


(fig. 5)

- Cut the #5 frog legs on the diagonal into two triangles. Position one triangle with the long edge to the lower side of the body (fig. 6) so that the lower point extends at least $\frac{1}{4}$ " past the square's lower point. Sew and press open before repeating on the opposite side (fig. 7).



(fig. 6)



(fig. 7)



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MAY 2021 BOM SPRING PEEPER

JEEPERS CREEPERS! Where'd you get those peepers! Don't worry - the eyes are not that hard! I am dating myself with that reference to an old TV advertisement for Foster Grant Sunglasses. Look it up kids! ~Robin Engleman & Joy West

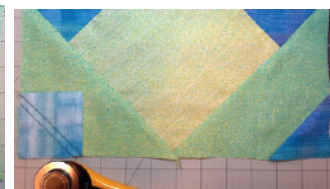
Section 2: (continued)

- **Before the next step, trim Section 2 to 12.5" wide, evenly off both sides. Keep the point as the CENTER.** (fig.8)

Sew a background #7 on the diagonal to each of the lower corners. Trim to 1/4" from the seam and press open. (fig.9)



(fig. 8)



(fig. 9)

- **Trim the top point off of the frog body, even with the top of the background triangles. Be sure to square up the block!** The top and bottom edge must be parallel! (fig.10)
- Sew section 1 to the bottom of the section 2, matching the feet and the legs. (fig.11)



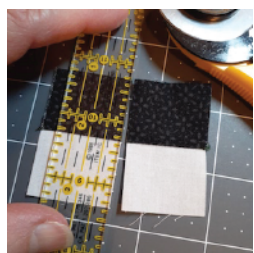
(fig. 10)



(fig. 11)

Section 3: Frog Eyes & Background

- Sew the black #11 and white #12 rectangles together along the long side. Press toward the black piece.
- Cut in half perpendicular to the seam. (fig.12)



(fig. 12)



(fig. 13)

- Place them vertically with the black side above. Place a #13 eye piece on top of each and sew on the right side of each to make the eyes look left when pressed. (fig.13) Or sew the opposite side. Your frog can look either way. If you want your frog cross-eyed that is up to you.

- Sew the #8 square between the eyes. Sew the #9 piece above the eyes. (fig. 14)

(fig. 14)



- Sew a background #10 to each side of the eyes section. Note that Section 3 will be slightly wider than the rest of the block.

Center the eyes to the body and stitch to complete the block. Trim the excess width off both edges to match.



Finishing:

- Add a mouth and nostrils to your frog's face and a fly buzzing about as shown in the final picture, or use your own creativity to add details and finish the block!

Post your block to our Facebook page!

Join our **BQG Block of the Month Group** (<https://tinyurl.com/y99wbfgy>) where you can share your block and enter the on-line lottery to win this month's collection of blocks!

To enter, post your completed BOM by 10 am before our Guild Meeting, the third Saturday of the month. Each block gives you an entry into the drawing during the meeting. Everyone will privately mail their block/s to the winner. **Please post even if you wish to keep your block! Just note that it is not for the contest.**

Not on Facebook? You can still participate! For details, email: margaret.marcy@gmail.com

The finished block should measure about 12 1/2" inches square. (12" block with 1/4" seam allowance all the way around.)

