

# SNIPPETS



Newsletter of  
The Kenya Quilt Guild

June 2011

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## A note from the Editor!

Dear Members,

Once again another issue of Snippets, a newsletter of the Kenya Quilt Guild, I encourage you once again to help us make our newsletter interactive and make it worth publishing.

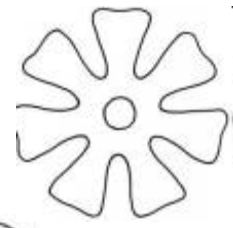
This can only be possible with YOUR input - share your experiences, your tips and tricks, recipes etc. With your input we can make our Guild interesting and fun.

Please also make use of the online newsletters - We print only a few copies for those who have no access to computers.

In this issue we have included a list of all members and their contacts, if your details are not correct, or you have been missed out please let us know by email or post.

Happy Quilting!

Goodie O Davies



If any member has any queries, comments complaints - make use of our email address [kenyaquiltguild@gmail.com](mailto:kenyaquiltguild@gmail.com), or post box address as below.

## SNIPPETS

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## TIPS & TRICKS

*do you have any you want to share  
for publication in the next issue???*

*please send by email  
[kenyaquiltguild@gmail.com](mailto:kenyaquiltguild@gmail.com)*

## Recipes

*any of your yummy recipes  
you want to share  
with our fellow members????  
will be glad to publish them,  
let us make our newsletter fun!*

# June 2011 Meeting

Monthly meeting of the Kenya Quilt Guild – Thursday, June 16th, 2011.

Charu will demonstrate how to stitch the looped border. Charu saw a looped border on a quilt at Houston Festival in 2008 and figured it out! Not worth missing!

We begin at 10:00 a.m. SHARP, so please arrange to arrive on time; you won't want to miss out on anything! You can look forward to a session that is full of fun and information!



## COMMITTEE MEETINGS

June	Monday	6 <sup>th</sup>
July	Monday	11 <sup>th</sup>
August	Monday	11 <sup>th</sup>

## MONTHLY MEMBERS' MEETINGS

June	Thursday	16 <sup>th</sup>
July	Thursday	21 <sup>st</sup>
September	Thursday	15 <sup>th</sup>
October	Thursday	20 <sup>th</sup>
November	Thursday	24 <sup>th</sup>



Sometimes it's hard to see the position of threads in printed fabric, making it difficult to locate the straight grain to mark or cut patches.

To locate the thread grains, flip the fabric over. The print should appear somewhat faded on the fabric's reverse, making it easier to see the threads.

## "Understanding Fabric Grain Improves Your Quiltmaking Skills"

### *Fabric Grain, Organization of Threads in Fabric*

The term fabric grain refers to the way threads are arranged in a piece of fabric. Grain is one of those quilting topics that you might not think is important, but the way you cut your quilting patches in relation to the grain can produce quilt blocks that are accurate and easy to assemble--or blocks that just won't do what you want them to do.

Let's take a look at grain components.

**Warp Threads:** Long threads, called warp threads, are stretched on the loom and secured. They become the fabric's lengthwise grain, the threads that are continuous along the length of your yardage as it comes off the bolt.

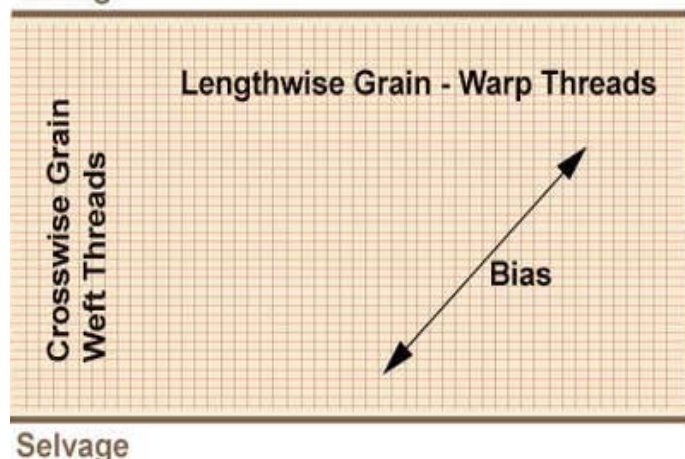
**Weft Threads:** More threads, called weft threads, are woven back and forth, perpendicular to the warp threads and along their entire length. These weft threads make up the fabric's crosswise grain.

**Straight Grain:** The lengthwise grain and crosswise grain are both regarded as straight grain, sometimes called straight-of-grain.

**Selvages:** Selvages are the bound edges that run along the outermost lengthwise grain. They are formed when the weft threads turn to change direction as the weaving process travels down the warp. Fabrics are very tightly woven for a half-inch or so from the selvages inward, keeping the edges stable while fabric is on the bolt.

**Fabric Bias:** True bias is defined as the direction at a 45-degree angle to the straight grains, but in quilting we refer to any cut that doesn't run along a straight grain as a bias cut.

### Selvage





# African Quilt Challenge

Deadline Postponed

KQG Members, please note:

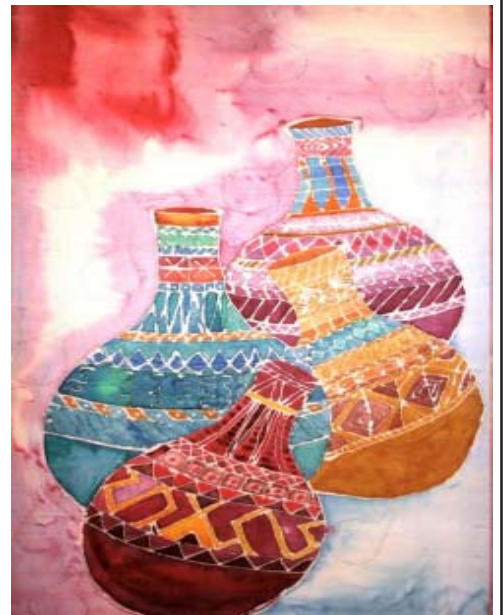
The deadline for completion of your African Challenge Quilt has been postponed until our regular monthly meeting on

**September 15, 2011.**

This extension of time should ensure that we receive the best possible entries, and plenty of them.

Use your summer holidays wisely, and work on your African Challenge Quilt!

*please let us know if you are participating in this challenge, to help in organisation: [kenyaquiltguild@gmail.com](mailto:kenyaquiltguild@gmail.com)*



## 3 D Folded Block

Transform your traditional blocks in 3D block and give new dimension to your quilt !

This easy technique, fat quarter friendly demonstrated by Kundan during the May meeting.

She self taught herself using the book of

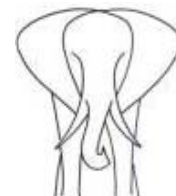
Geesje Baron & Esther Vermeer, 3D Folded Blocks, published by AQS in 2010.

The book will soon be available in the KQG library.

We have acquired many new books in the library check out in the next coming meetings.

Website to check on [www.3dfoldedblocks.com](http://www.3dfoldedblocks.com)

*Please feel free to send  
any tips, quilting inspirations stories,  
recipes, jokes etc -  
together we can make our KQG  
newsletter worth looking forward to!  
[kenyaquiltguild@gmail.com](mailto:kenyaquiltguild@gmail.com)*



**Kenya Quilt Guild** Meetings are held in the East Africa Women's League Headquarters in Nairobi.

Meetings are held, with few exceptions, on the 3rd Thursday of every month.

The meeting commences at 10 a.m.

Members and visitors are asked to gather at 9:30 a.m. to check in, browse the library, and chat.

No meetings are held in the months of August and December.

Annual subscriptions for the year is Ksh. 1200 anyone joining after August 2011 cost will be Ksh. 600

Please note that from January 2012 a full membership will have to be paid, regardless of when you join during the year.

Members must present their membership cards at the door.

Individuals may come to KQG meetings as a guest no more than twice per year.

Guests must be accompanied and signed in by a member.

The guest fee is 100/.

urls for blog (<http://kenyaquiltguild.wordpress.com/>)

Facebook Group (<http://www.facebook.com/?ref=home#!/group.php?gid=134328889915923>);





# AFRICAN AMERICAN QUILTING TRADITIONS

The textile traditions of African peoples are less thoroughly documented than other aspects of folk art such as music, dance, or speech. However what is known can be traced back to the prominent influences of four civilizations of Central and West Africa: the Mandespeaking peoples (in the modern countries of Guinea, Mali, Senegal, and Burkino Faso); the Yoruba and Fon peoples (in the Republic of Benin and Nigeria); the Ejagham peoples (in Nigeria and Cameroons); and the Kongo peoples (in Zaire and Angola). Wahlman, p. 21 As slaves, and also their textiles, were traded heavily throughout the Caribbean, Central America, and the Southern United States, the traditions of each distinct region became intermixed. Thus by the time that early African American quilting became a tradition in and of itself, it was already a combination of textile traditions. The segments that follow are an overview of the general themes and patterns of quilting that have been influenced by African aesthetic, religious, and cultural traditions.

## AFRICAN WEAVE

Originally in Africa most of the textiles, like that displayed here, were made by men. Yet when slaves were brought to the United States their work was divided according to Western patriarchal standards and women took over the tradition. However, this strong tradition of weaving left a visible mark on African American quilting. As seen here, the use of strips, reminiscent of the strips of reed and fabric used in men's traditional weave, are used in fabric quilting.

## LARGE SHAPES & STRONG COLORS

In Africa, the need to be able to recognize people from far distances was crucial for warring tribes and traveling hunting parties. This textile tradition of using large shapes and bright color was thus carried on, as exhibited in the quilt to the left.

## ASYMMETRY

Traditional African weave was not regulated by specific pattern. The creator of the weave was free to change and alternate the pattern. The goal of the work was to create a large fabric of separate weaves sown together rather than one repeating pattern.

## IMPROVISATION

The ability to recreate and change old patterns was especially important to many African tribes. A break in a pattern symbolized a rebirth in the ancestral power of the creator or wearer. And a break in a pattern also helped keep evil spirits away. Evil is believed to travel in straight lines and a break in a pattern or line confuses the spirits and slows them down. This tradition is highly recognizable in African American improvisation of European American patterns. The quilts above and below are examples of African traditions of bright colors, asymmetry, weave patterns, and large shapes, being improvised of typical European American patterns. The above quilt on the right is a version of the "Diamond Strip," the second a version of the "Log Cabin." Below is a version of the "Wedding Ring" pattern.

## MULTIPLE PATTERNING

Often in African textiles, the number of patterns or changes in pattern of a specific cloth directly correlated to the owner's status. This tradition was thus especially important for royalty and priests -- it conveyed prestige, power, status, and wealth. The traditions of improvisation and multiple patterning also protect the quilter from anyone copying their quilts. These traditions allow for a strong sense of ownership and creativity.

## APPLIQUE and RECORD KEEPING

The quilt on the right is titled Black family Album (1854). Representative of her black family's traditions, heritage, and lineage, its creator used the technique of applique to literally paste her family album onto a lasting fabric. This technique is very common in African tribes as well as continuing on to early American traditions. It is a lasting way to record family events such as birth, marriage, geographical location, and spiritual dedication. On the left is a quilt made in 1938 that displays the same type of cultural information about the creator's family and plantation life.



**RELIGIOUS SYMBOLS**

Very prominent in African textile tradition in the use of the diamond pattern. The diamond is symbolic of the cycles of life. Each point represents a stage in life: birth, life, death, and rebirth. The circle shape is similarly representative of this cycle. Also used in African textiles is protective script, either in native language or symbol, or more recently in English. The words and symbols stitched in to the patterns are sacred and protective in that they convey the knowledge, power, and intelligence of the quilt creator and wearer. During slavery years, members of the Underground Railroad would use quilts to send messages. Log Cabin quilts made with black cloth were hung to mark a safe house of refuge. Some quilts marked escape routes out of a plantation or county, others marked the stars that would act as a night-time map through the country to freedom.

**PROTECTIVE CHARMS**

Charms are used in many African and African American religious societies. They are created by a priest or conjure woman for the specific needs of its user. Charms can heal or ward off evil spirits. The quilt above, with its applique men, could be used similarly to the African American Vodun dolls -- safe guarding the user from evil spirits of a specific threat.



**CHEESE STRAWS**

- 100g Self Raising Flour
- Pinch of Salt
- Pinch Mustard Powder
- 50g Margarine
- 75g Mature Cheddar Cheese/grated
- 1 medium egg, beaten

1. Heat oven to 180degrees. Grease the baking tray
2. Mix together the flour, salt and mustard. Rub in the margarine
3. Stir in the cheese and add sufficient egg to make stiff dough.
4. Roll out very thinly and cut into strips.  
Cut a few rings for serving if you wish. Place on a baking tray.
5. Bake for 10 - 15 minutes

*have a recipe for Snippets? we will publish in our coming issues email to [kenyaquiltguild@gmail.com](mailto:kenyaquiltguild@gmail.com)*

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