



Rocky Mountain Wa Shonaji Quilt Guild

Washonaji Quilt guild

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NOVEMBER 3 - 6

**This Newsletter begins with the retreat
at Allenspark, CO In November 2016**

Despite the food, show and share, sis-
terhood, sharing, dancing (which I'm so
**sorry we didn't get pictures of our
version of "the supremes"**), there were
grueling times. For some, it was one of
those weekends where you learn you
don't know what you don't know. The per-
fect star block was tough! I think I got it.

I learned about needles, thread, materi-
al, ripping, not all rulers measure the
same and it took hours. i think i got it,
hope i got it.

Quilter's Emergency Kit

Dosage indicated for symptoms listed:

Eat 1 Brown if seams not 1/4 inch.

Eat 1 Yellow if points don't match

Eat 1 Orange if rotary cut strips look lk a "V"

Eat 1 Green if you have to miter corners.

Eat 1 Red if your bobbin is out of thread.

Eat 1 Blue if measured once/cut twice.

If the symptoms persist, eat the whole DARN BAG!!

moda

While everyone was focusing on their projects, you might hear a comment from out of nowhere

Examples include: Irna, "was overheard saying "don't bother me I'm trying to get busy"

Brenda was overheard "if it bothers you go right ahead"

De Lois was overheard "no one can sing like me"

Edith was overheard saying "that's our business"

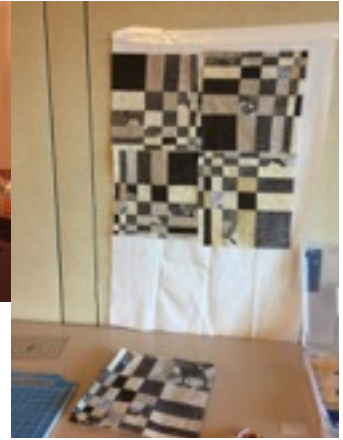
Breakfast bunch



Show n Share at retreat



De Lois does it all. She sings, dances AND completes a quilt at retreat.



Another UFO Milinda completed that had to be seen in person



Check out all those points.

See ya later! Its been fun.



can I fit any more in?



December 2016 Washonaji Christmas Luncheon.

You were immediately drawn into the beautiful festivities prepared for the guests arrival. You never know what your going to see when you walk into the party room but you do know it's going to be beautiful. The program team always goes above and beyond. This year was no different.

In addition to installation of Officers, the game, Mr and Mrs Wright (check spelling) was popular. Each year we prepare and are warned about the rules. Is it that we are extremely focused or trying to anticipate our next move that causes dropped gifts, participants.



2017 Rocky Mountain Washonaji Quilt Guild Board



President Joanne Walton read the following which needs repeating.

If Christmas means sharing, then let us share together.

If Christmas means giving, then let us give one another strength, encouragement and faith.

If Christmas means love, then let us love one another with the hearts of children.



President's Corner...

Happy New Year to my quilting brother and sisters of Wa Shonaji Quilt Guild. This year is off to a rip roaring start. I have so many UFO and other projects I want to get done this year. My commitment is to not do so much repetitive sewing, but to branch out and try new ideas and processes. What are your goals for this year?

January was a fun month for the Guild with Steve Bowley as our presenter, showing us how to make Artist Trading Cards (ATC). They are so addictive! Just loved the trading we did at our February meeting. What if we did the trading again later this year?

February was just awesome. Harriet Tubman filled the room with stillness as we listened to her journey and how she led so many slaves to freedom. What a remarkable woman. Cassandra was able to draw us into each of the stories she told and left us breathless. Her own family experience, she shared with us, was so powerful. Thanks Cassandra for your empowering message. So glad you are spreading our history, which as you said, is America's history, around the Denver area through your storytelling. Thanks to Camilla for the program and Nanci and her committee for the refreshments. Also for those of you who shared your stories about the "Shoobox" lunch boxes you decorated. Helen Kearney also shared the story about how the Rocky Mountain Wa Shonaji Quilt Guild was formed. RMWSQG...twenty-three years young and still going strong.

The Trunk Show at the Rocky Mountain Quilt Museum on February 12th had more people in attendance than at any other "Sunday at the Museum" ever!!!! Our thanks to the Museum, Brenda Breadon and Karen Roxburgh for the invitation. . To all who participated in any way, *THANK YOU*. Without your untiring support, we could not do many of the things we do. I want to do a special shout out to Marcia Walker, who keeps the "train on the tracks" when we do our trunk shows. She is so very methodical and organized. Also thanks to those who helped *behind the scenes*. *You know who you are!!!* Without the quilts, there would be NO trunk show. The chorus, under the direction of Mary Lassiter, was that perfect ¼ inch seam. Brenda, you did a fantastic job with the script and with your additional comments that keeps the Trunk Show lively. We received so many favorable comments from those in attendance.

Programs for the year are scheduled. Check the website for updates and a listing of the programs

I am looking forward to a year filled with learning and re-learning techniques and processes regarding quilting.

The theme for our annual exhibit in August is "Free to be Me." This theme will give you a wide margin for creativity and self-expression.

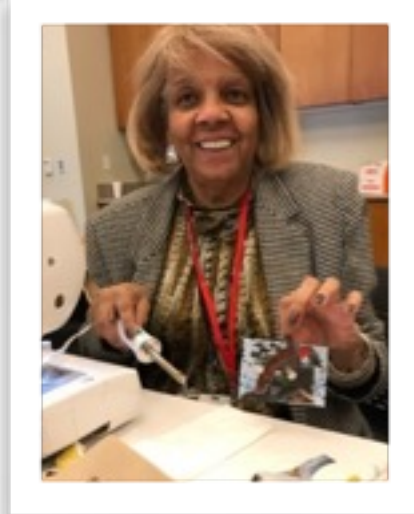
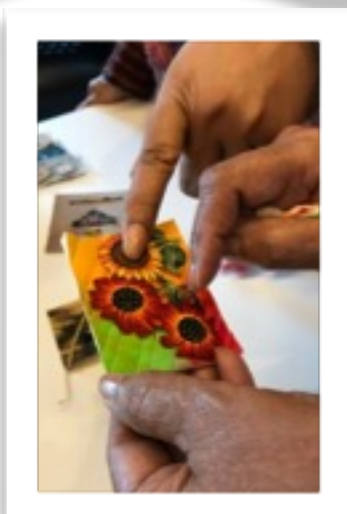
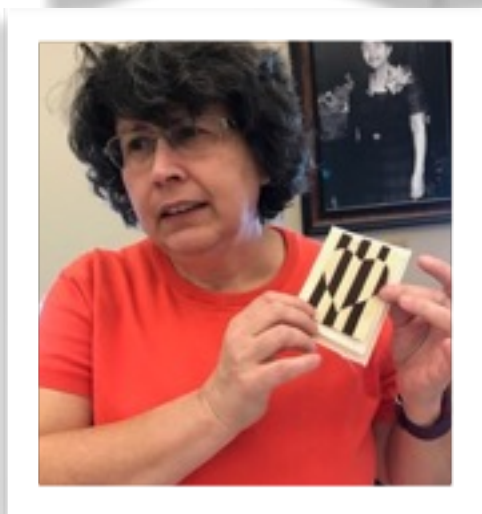
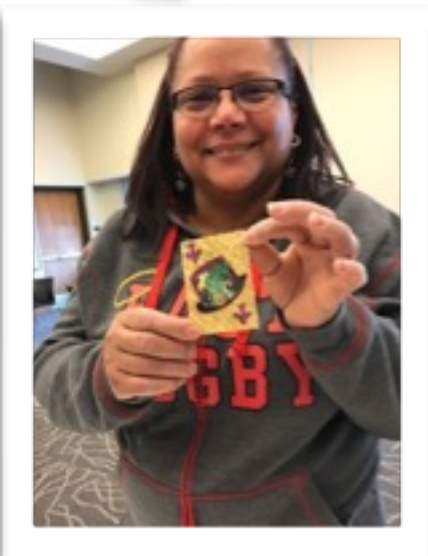
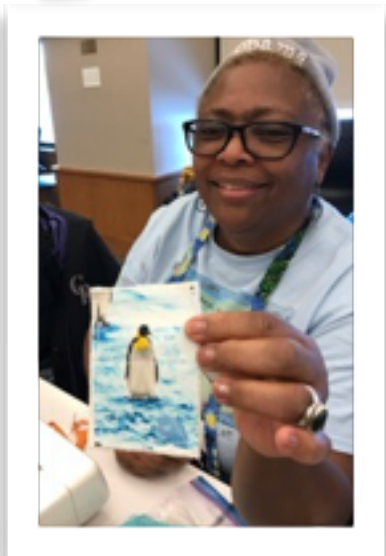
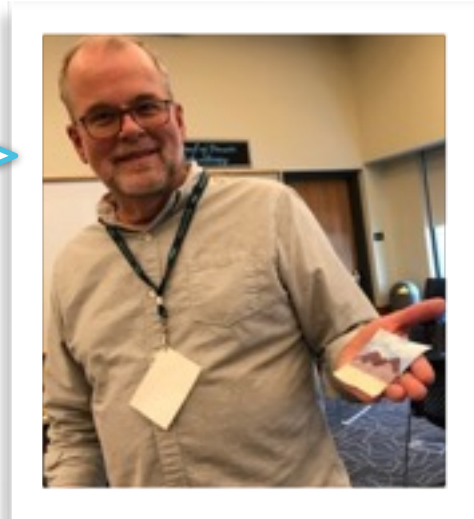
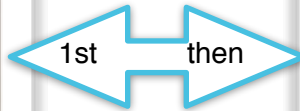
Until next time...

Sewfully,

Joanne Walton, President



January 2017 Begins with Steve Bowley teaching us the Art of making an "Artist Trading Card"



Trunk show Rocky Mountain Quilt Museum February 12, 2017

More words from Madam President

Dear Members:

Just wanted to give a shout out to all who participated in the Trunk Show at the Rocky Mountain Quilt Museum on Sunday.

If you had a quilt or quilts in the show, helped with organizing, supporting, etc. THANK YOU...

It was a **HUGE** success and well received by all in the audience.

Our Trunk Show had the highest attendance of any Sunday at the Museum event. Over 100 people were in attendance and they had to bring out more and more chairs.

Also thanks to those who brought along a friend and/or your spouse.

Thanks to **Winston Walker** for taking pictures.

Our special thanks to those who played a vital role in the "*behind the scenes*" efforts.

Marcia and her support team did an awesome job of getting those quilts out at the appropriate time.

The **chorus** was just awesome. I think the audience loved them as much as they loved seeing the quilts.

Our **clothing models** were right on queue and fashionable.

Our script continues to evolve and be relevant to the Trunk Show we are presenting.

If I must say so, **Brenda** and I are a good team.

I do hope you are as **PROUD** to be a member of Wa Shonaji Quilt Guild as I am!!!

WE are continually growing and expanding our talents as a Guild.

Thanks to all who so freely share of their talents and their time.

FULL HOUSE! They came to see Rocky Mountain Washonaji Quilt Guilds' talent





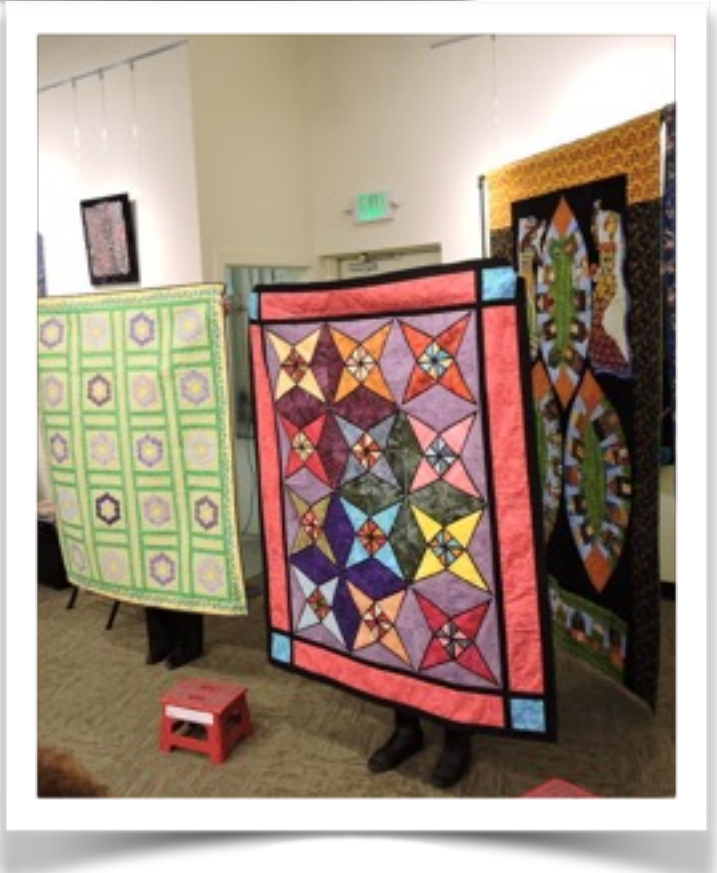
Marcia cheerfully organizes the trunk show

Smile Linda, Susan & Camilla

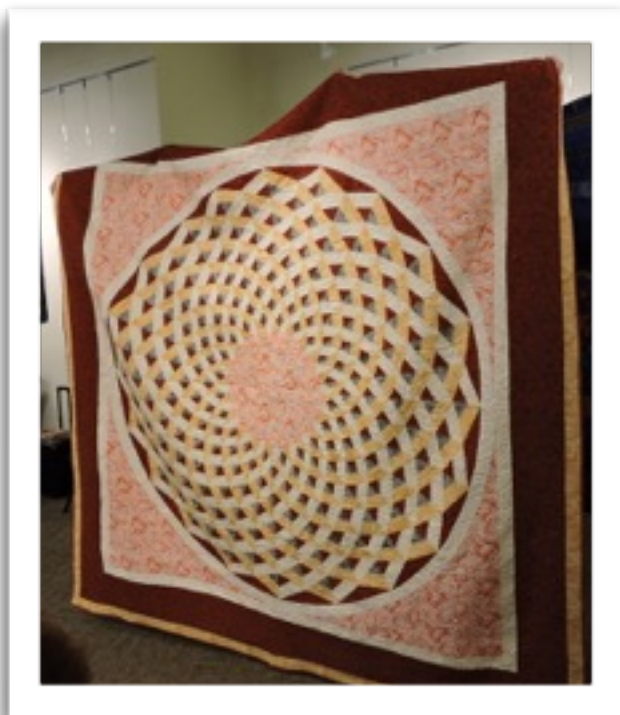


*Susan & Valerie
pretty as a
picture*

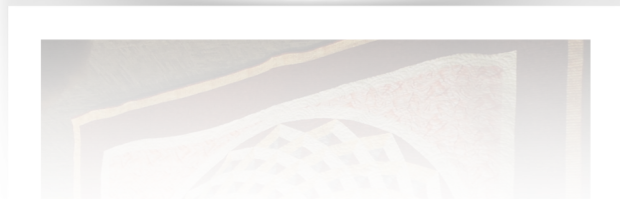
Some beautiful quilts shared at Trunk Show



MORE BEAUTIFUL QUILTS TO SHOW



Ann Worsencroft's own design



Irna, Pennie, Edith, Mary, Sandra pose for the camera

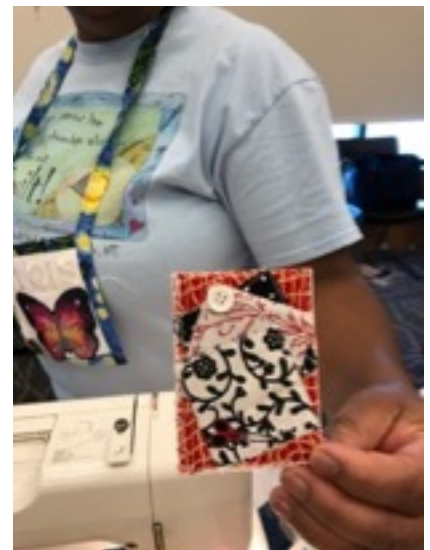
"Quilt-Blocks"

I just completed my first year at the RMWSQuilt Guild "University". Was it a challenge? You better believe it!

Being a "stitcher", I forced myself to "keep coming back" to monthly classes, each with a new and "pressing" BOM assignment to complete (or pay the penalty).

But, the rewards for hard work and persistence were: new friendships within the sisterhood / brotherhood of quilters; presentation of my completed "creative piece" during the RMWSQuilt Guild Performance of "Color My World" at the Blair-Caldwell African American Research Library; and a blast of a 4-day "Retreat" in early November. While "tumbling" through a large pile of scraps donated to retreat goers, I was pleased to complete a lap quilt top, a gift for my daughter in Minnesota, once quilted.

A splendid Christmas Luncheon invited the entire class, along with supportive friends and family, to witness the installation of the RMWSQuilt Guild 2017 leaders; celebrate more "quilt artistry"; and confirm my personal "rite of passage" into the class of 2017, despite UFOs: 1) Placid Curves; 2) Starry, Starry Nite: Ode to Ragged Edges; 3) Purple Rain: Ode to Prince; 4) Quilted Sweatshirt Jacket; 5) Variations on Roman Stripes; and 6) Comfort me with a "Quilt", please. (Dr De Lois Powell)

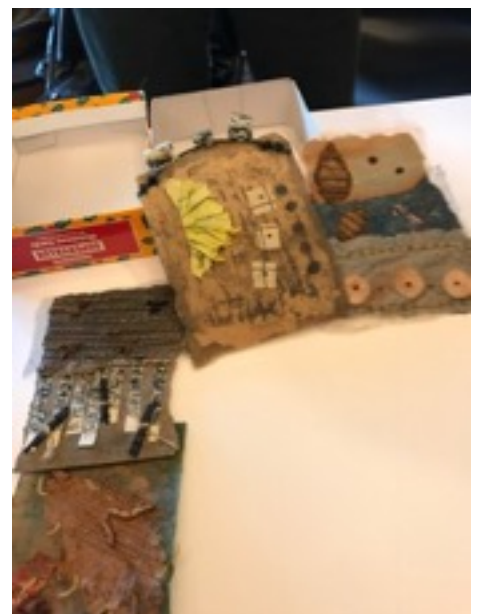


THINGS I WISH SOMEONE HAD TOLD ME ABOUT BEING AN ARTIST

1. DON'T COMPARE YOUR WORK TO OTHER'S. COMPARE YOUR NEW WORK TO THE OLD.
2. YOU DON'T HAVE TO GO TO ART SCHOOL, BUT DOING SO CAN GET YOU FURTHER, FASTER.
3. SOMEONE, SOMEWHERE, WILL LOVE WHAT YOU DO (AND PAY FOR IT). FIND THEM.
4. REALLY GOOD WORK TAKES A REALLY LONG TIME TO MAKE. BE PATIENT WITH YOURSELF.
5. CREATE EVERY SINGLE DAY. EVEN IF IT'S ALL GARBAGE, YOU CAN'T IMPROVE ON A BLANK CANVAS.

VIA CREATIVESOMETHING.NET

Provided by Linda White



Article provided by Chris Jacques

The Heirloom Art of the Sewing Machine

Even after automation, sewing remains a craft that's passed down through generations.

Both of my sewing machines come from my grandmothers, though neither taught me how to sew. The older one is a child-sized, antique Singer, which can no longer stitch a seam. The hand crank that powers it, however, still turns, and the presser foot still lifts. The other—a plastic electric model from the 1970s—runs well, for now. It'll eventually go the way of my mother's machine, a workhorse that outlived the manufacture of replacement parts. When it does, another will take its place, and I'll have to learn a new set of motions for bobbin-winding and needle-threading.

In much of the Western world, sewing was done by hand for centuries as a cottage industry—a hand-craft and trade passed from mother to daughter or master to apprentice. The Industrial Revolution brought innovations in all things textile. The Spinning Jenny, power looms, and similar machines mass-produced thread and fabric. Wheels, gears, and power did the work previously done by human hands. It was only a matter of time before sewing itself would succumb to automation. Sewing machines have replaced many artisans, but they owe their existence to the skilled laborers whose bodies first mastered the task of stitching.

As early as the 1790s, inventors began to work on the first methods of mechanized sewing, [according to the Smithsonian textile expert Grace Rogers Cooper](#). All faced a recurring problem: how to create secure stitching on both sides of a seam. The hand-sewer can move her hand from one side of the fabric to another, pulling the needle to and fro. At the time, no machine could replicate such motion. The [first to file a patent](#) on a sewing machine, a cabinetmaker named Thomas Saint, used a needle above and a “looper” below that caught the lowered thread and shaped the stitches into a chain, one connecting to the next. A subsequent pair of inventors, [Thomas Stone and James Henderson](#), tried using two pairs of pincers that passed a needle back and forth through the cloth, as though two pairs of fingers worked at the task. This design proved too cumbersome to gain popularity, and designs involving multiple needles and multiple threads met a similar fate. For a time, sewing remained a skill shared largely among women—especially mothers to daughters—even with the technological advance.

The first machine-sewing project I remember was a rag doll I made with my mother, during a week-long blizzard when I was in eighth grade. I struggled most with consistency, especially in the doll's face; no amount of effort could get my satin stitch on her eyes to grow and shrink in increments to form a perfect sphere. Eventually, I abandoned the face to my mother and watched her place the thread at near-perfect intervals. Her needle slipped into the weave of the fabric at just the right points so that her stitches lay snug together, not overlapping, and emulating the circumference of a human eye. Years of cross-stitch and design stitching had taught her the incremental adjustments needed to pull this off.

The nuanced movements required in hand sewing, like the eyes on my doll demanded, represent the most critical design problem of the early sewing machine: what parts should and shouldn't move. Isaac Singer, whose name remains synonymous with the sewing machine, [solved it](#). His approach was the first to hold the machine's “arm” rigid and have only the needle on its bar move up and down. Perhaps he noticed the back-and-forth motion of a seamstress's hand and needle compared with the relative immobility of the arm as a whole.

The way Singer's machines mirror the mechanics of the human body, in fact, may be why they were among the first to be sold at-large to homemakers for individual use. The table and presser foot serve as a lap and finger holding fabric in place, and the foot treadle (in place of a hand crank) frees up both hands to manipulate the fabric and other settings.

In the 1943 children's novel *These Happy Golden Years*, Laura Ingalls Wilder offers a glimpse of the early days of the sewing machine. The lead family's then-innovative foot-powered treadle machine takes three people to move, owing to all the cast-iron components. Ma says, "I don't know how we ever got along without that sewing machine. It does the work so easily; tucking is no trouble at all. And such beautiful stitching. The best of seamstresses could not possibly equal it by hand."

Unlike humans—who produced natural variation by virtue of training, oversight, preference, or simple idiosyncrasy—the sewing machine could achieve uniformity, evenness, and consistency because its construction "trained" it to repeat endless copies of the desired stitch length. The work was perfect, perhaps unnaturally so. Later in *These Happy Golden Years*, Ma acknowledges that "our grandmothers would turn in their graves, but after all, these are modern times." Previous generations would have seen the machine as lacking the care and precision of hand sewing; haste made waste in that the quality couldn't equal that of a one-of-a-kind piece. But was the machine's work inferior? After all, the gears and needle emulate the motion of a hand sewing from muscle memory developed from practice.

My paternal grandmother had some such memory. Photos of her as a younger woman showcase the polyester pantsuits and dresses she made for herself. After five pregnancies, she likely struggled to find ready-to-wear clothes that fit. The sewing machine both caused and solved this problem. While it gave her the ability to make clothes of a custom fit, the widespread use of the machine originally led the clothing industry to choose quantity over quality.

In 1861, a [study](#) by the Wheeler and Wilson company compared stitch counts and time to garment completion for hand sewing versus machine sewing, finding that fine stitching on patent leather could be done at seven stitches per minute by hand compared to 175 by machine in the same time. A gentleman's shirt took a remarkable 14 hours and 26 minutes by hand, while the machine could help accomplish it in about an hour and a quarter. Faster production meant increased production and lower prices, leading to a drop in home sewing by the early 1900s. Save for the Great Depression, most families bought all their clothes and dealt with whatever variations in fit they encountered.

For my grandmother and others, the inconvenience of time spent negotiating the slippery garment fabrics and stitching buttonholes was apparently worth more than the convenience of designing a fit unachievable by the standardized garment industry. And the repetition and uniformity of the sewing machine present their own problems. The first innovator to dream up the idea of a two-thread machine, Walter Hunt, backed away from his own insight [for fear of casting seamstresses into unemployment](#). His fears had a basis, too: In 1841, a horde of angry, fearful tailors [burned down a factory](#) using Barthelemy Thimonnier's recently patented machines to make army uniforms. In the U.K., mechanization had certainly put individual artisans out of work, compelling them to seek factory jobs in crowded industrial centers like Manchester and London and condemning many to poverty.

Today, information technology makes a similar threat to supermarket clerks and educators alike, given the ability of machines to learn and execute tasks previously requiring human participation. Sewing machines, too, exist in computerized form; some can be hooked up to computers and programmed with a pattern of choice, be it embroidery or more. What once came from shared knowledge now exists in code. But hand-crafting is experiencing a resurgence. Young women are learning knitting and crocheting, spurring the rise of [Stitch 'n' Bitch](#) crafting circles. One need not go to a specialty shop to buy fabric or notions; Walmart carries both. Still, most people sew for leisure rather than necessity, making specialty items more often than complete wardrobes. I make patchwork skirts and wizard cloaks, whereas my grandmother (and others like her) made entire outfits for daily wear.

As her memory fell away and dementia advanced, my grandmother hallucinated that she had a baby. Her mind, unable to retain names or medicines, returned incessantly to this imagined infant. Only physical representations of a baby she could care for relieved her anxiety. For her own sake, I used her sewing machine to make her a doll. Body, clothes, hair, cap—all forged on the old white Singer she'd given me. She'd become prone to picking at fabric and putting things in her mouth, so every seam had to be tight enough to withstand the constant pluck of fingers; no hand-sewn product would do. I used zigzag stitch for extra stability, the way she'd once told me to do for the narrow seams of a patchwork skirt—one of the few bits of knowledge she passed to me—and stitch-backstitched twice at seam ends to eliminate any lingering threads.

Two summers ago, we buried the rag doll with my grandmother. The next, I used her sewing machine to turn out Wonder Woman throw pillows for some of the women I care about most. I'm not sure what my foremothers would think about the machine or my choice of fabric, but I like to think that somehow, my sewing machine still helps me add to the long legacy of women whose muscles made it possible.



Chris takes in the beautiful scene before leaving retreat

Chris shows her completed ATC



With the celebration of Martin Luther King celebration, February's meeting proved to be spectacular as noted below

I haven't been able to stop thinking about this since yesterday. . .

In the 1980s, while working toward my master's degree in elem. edu. at UCD, I attended the annual Storytelling Conference for several years. I heard storytellers from all over the country tell their tales. Most were good, a few were amazing. Each year the conference ended with a Kric Krac session. This is a Haitian tradition where a member of the audience who has a story to tell will shout out, "Kric?" and if the group wants to hear their story they respond with, "Krac!" One year, a tall African-American woman stood and yelled out, "Kric?" We responded, "Krac!" As she made her way to the stage she started to lean on a cane and pull a shawl over her shoulders. By the time she started her story she had transformed into Sojourner Truth. She treated us to a reenactment of Truth's *Ain't I a Woman?* speech, given at the Seneca Falls Convention (for women's rights), in 1848. It was one of the "amazing" stories I mentioned above. By now, some of you have guessed that I'm talking about Opalanga Pugh. If I'm not mistaken, this was the beginning of her storytelling career. And, I think you see where I'm going with this.

Cassandra, I don't know how long you've been a member of Wa Shonaji Quilt Guild, and I don't know if you knew Opalanga or not, but I want to say that you blew me away yesterday. That was one of the finest examples of storytelling I've ever witnessed - and I've witnessed a lot. Thank you for your moving stories, and thanks, too, for bringing back those memories of another great storyteller, who also sometimes told her stories in the first person.

Steve

Joanne,

Today's meeting was a great blessing. Thank you and everyone responsible for putting it together.

Keep Quilting,

Milinda

To My Sisters and Brother in Stitching,

I too would like to thank all of you for your participation in our celebration of Black History and the guild's 23rd year anniversary. I'd like to piggyback on Joanne's comments to Nanci and Iris with the Hospitality committee, Helen Kearney--founding member of the guild and member Steve Bowley who taught our Artist Trading cards class. I'd also like to thank Connie Turner and Annie Howard who quickly came with up a procedure for casting our votes for the favorite lunch box and Geneva Lottie who helped set up the room as best she could in the limited space.

I knew that Cassandra Sewell was a talented quilter but now I know that she is multi-talented. Her storytelling skills are over the top! I couldn't believe I was listening to the quiet woman who doesn't have a lot to say!

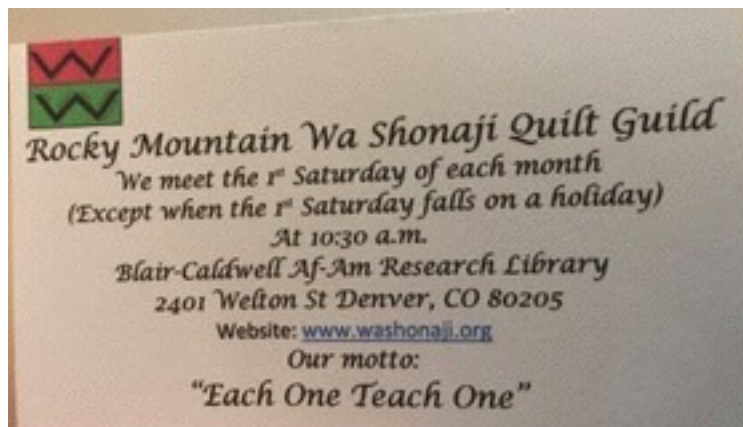
Please let me know if any of you have ideas for programs and I'll try to accommodate you. Perhaps you would like to teach a class!

Thank you again for your participation and support!

Camilla Edwards, VP Programs

This was one of our best meetings. Thanks to everyone. Just that. Christine Jacques

I always love being with Wa Shonaji Stitchers. The quilts and fellowship are stellar.
Valerie



March continues to delight as we share and share





FROM EXPERTS TO GUESTS!
ROCKY MOUNTAIN
WASHONAJI HAS IT ALL.

Birthdays from the inception of this Newsletter

Nanci Vaughn - December 5
Edith Shelton - December 14
Artie Johnson - December 19

Helen Stubbelfield - January 8

Pat Moore - February 8
Geneva Lottie - February 13

Linda Hernandez - March 3
Joanne Walker - March 5
Milinda Walker - March 14
Carolyn Borwick - March 18
Linda White - March 18
Barbara Robinson - March 20
Pennie Estrada - March 21
Mary Lassiter - March 28