

Rocky Mountain Wa Shonaji Quilt Guild



Virtual Exhibit Opens to Friends, Family, Public

Rocky Mountain Wa Shonaji Quilt Guild's annual Exhibit goes online this year in deference to Coronavirus safety precautions. The exhibit of nearly forty quilts will be available on the guild's website from Tuesday, Sept. 1, through Thursday, Oct. 1 at this URL: www.washonaji.org. Click on the Exhibit link.

The online exhibit gives members a great opportunity to share Wa Shonaji's annual exhibit with family and friends across the coun-

try and around the world. Members are encouraged to use the postcards and photos supplied by the Exhibit Committee to let people know about the exhibit.

Our Reception for this Virtual Exhibit was held Tuesday, Aug. 25, 2020, via Zoom—for viewing in the comfort of our homes. There were 29+/- attendees and one guest. As always, we know that Wa Shonaji is AWESOME. If you were not able to attend the Reception, you missed a gala affair.

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2020 Virtual Quilt Exhibit
Theme: "We the People" and "Colorado Architecture"
Online at: www.washonaji.org

Presented by
**Rocky Mountain
Wa Shonaji
Quilt Guild**

**Quilters
Count!
Fill out your
Census form!**

Annual Exhibit (continued)

Many of us reminisced about the food and deserts that are always a hit at our receptions!!!

A special shout-out to Alan White who created the venue for us to see this Virtual Exhibit! He too is AWESOME. Thanks to Linda White, who took the pictures of the quilts in the exhibit, and to the team...Gratitude.

The Exhibit theme this year is "We the People" and "Colorado Architecture—Buildings and Bridges." This exhibit is dedicated to the memory of the Honorable Congressman John Robert Lewis, (February 21, 1940–July 17, 2020), who tirelessly served his entire life as a civil rights activist and trumpeter for justice, including voting rights.

The 12x12 quilts that represent the "Colorado Architecture—Buildings and Bridges" theme were presented to you in the past two issues of the Wa Shonaji Quilt Guild newsletter. We'd like to acknowledge those who submitted quilts for the "We the People" exhibit:

Brenda Ames: "Lift Every Voice"

Joette Bailey-Keown: "Environmentalist"

Di Nyce Brooks-Gough: "The Girls"

Camilla Edwards: "OVERCOMING"

Linda Hernandez: "VOTE" and "Maria's Star"



Left:
"Overcoming" by
Camilla Edwards

Right: "Human
Rights" by Karen
Von Phul

Stephanie Hobson:

"Cassandra and Aubrey"

Artie Johnson: "Madam CJ Walker" and "Harriet Tubman: Dreamer"

Nannette Locke: "We Absolutely Know ...WOKE"

Keri Mills: "Within our Grasp"

Pat Moore: "The 99%"

Susan Morrison: "Peace and Love" and "Red, White, and Blue Apples"

Mary Sharp: "Covid19"

Rosemary Sherrell: "Little House Sampler"

Karen von Phul: "Human Rights"

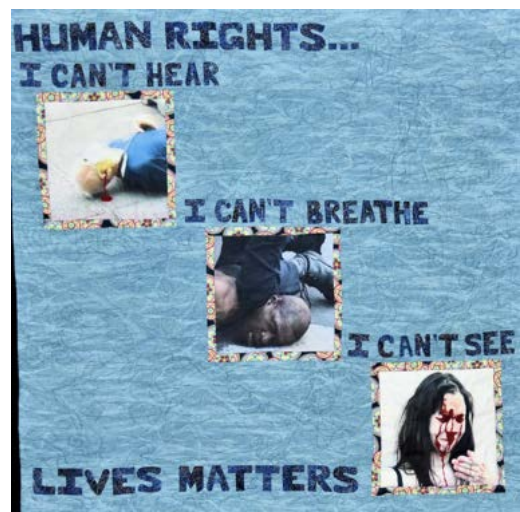
Marcia Walker: "African American History"

Joanne Walton: "Drunkards Path" and "Coronavirus"

Linda White: "Stars to Black Women"

As part of the online experience, "Viewers Choice" voting will be available through Oct. 1. Cash prizes will be awarded to the winners: 1st place—\$75.00, 2nd place—\$50.00, and 3rd place—\$25.00.

Exhibit chair Joanne Walton said, "Thanks to all our participants and to you the members who continue to make Wa Shonaji AWESOME, even during this Covid 19 pandemic."



Wa Shonaji Members Stay Occupied and Productive

Joanne Walton: I went eagle watching!



Rosemary Sherrell: I finished "The Cowboy" quilt!! He is a 6'8" appliqué. I drew him myself! I'm very pleased with how it turned out.

Julie Marsh: I completed my Summer Placemats! (In the nick of time...)

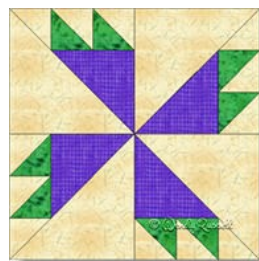


Artie Johnson: Along with other things I've been dabbling in, I've watched the musical "Hamilton" twice and researched the characters once so that I could really tell Thomas Jefferson from John Adams and so on. By jove, I've got it now and will watch the production one more time. I love it!

25th Anniversary Remembrance with Historical Blocks of the Month



*Last month's block,
Missouri Star*



*Last month's other block,
Rose of Sharon or Rosebud*

Ed Note: For space reasons, it was easier to place Block 12, Lost Ship, on this page and Block 11, Dresden Fan, on the next page, just a little out of order.

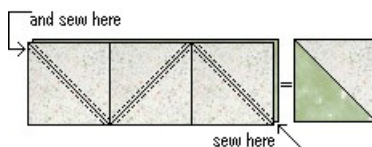
Historical Block 12, Lost Ship

This quilt block began as Rocky Glen in 1810 in New England but as it gained popularity it picked up some new names. On the Atlantic coast, it has been called the “Lost Ship”; in the south, the “Rocky Mountain”; while the west and midwestern states call it “Storm at Sea” and “West Wind.”

Color 1: Cut one strip 3-7/8" x 11-5/8" AND one square 6-7/8"

Color 2: Cut one strip 3-7/8" x 11-5/8" AND one square 6-7/8"

1. Speed piece the half squares, by stacking the Color 1 and Color 2 strips, right sides together and all edges aligned. On the back of the top strip, lightly mark the 3-7/8" square lines and mark the diagonals in the direction shown below. Now sew a scant 1/4" above and below the marked diagonals, pivoting at the square lines. Cut apart ON the marked diagonals, and on the 3-7/8" square lines. This will give you six half squares. Press seam allowances toward the darker fabric. Trim these to measure 3-1/2" if needed. Just five half squares are required for this block. The other one can be saved for another block or another project...



WOW! We're fast approaching an early end to our BOMs, which is great and it gives everyone more time to finish their projects. The final two blocks are presented this month: #11, Edith Shelton's “Dresden Fan” and #12, Stephanie Hobson's “Lost Ship.” Most of these blocks have many other names so one can see how confusing it can be.

Many thanks to all the presenters and everyone else who is participating in this year's program. Who knew that a pandemic would interrupt us seeing all of those beautiful blocks? Still we have something great to look forward to—the finished project.

Our Guild is a patchwork of LOVE.

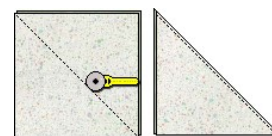
—AJ

2. Place the 6-7/8" squares in Color 1 and Color 2 right sides together, aligning edges.

Cut the squares in half once on the diagonal. Sew together one pair of triangles using a

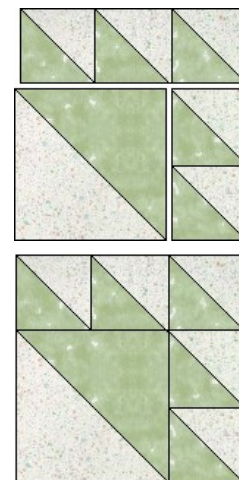
scant 1/4" seam, pressing seam to darker side. Trim to measure 6-1/2" if needed.

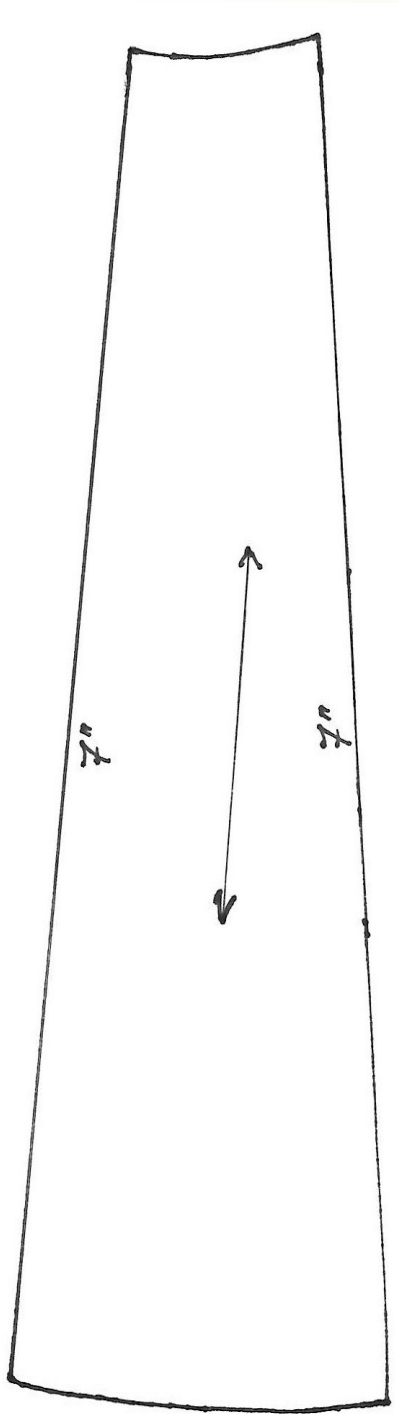
The other two triangles are extra and can be saved for another block or another project...



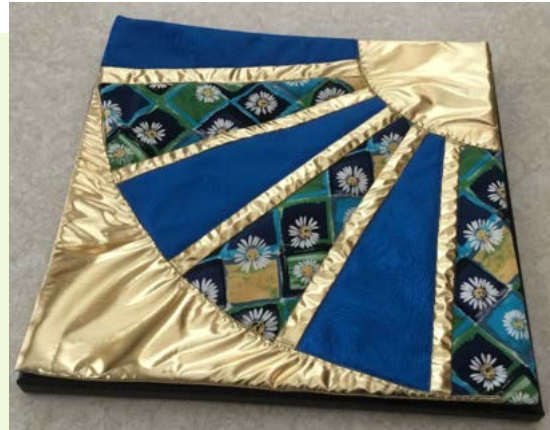
3. Lay out all units as shown at right. Sew together one group of three 3-1/2" half squares.

Sew together one group of two 3-1/2" half squares. The shorter unit gets sewn to the right of the large half square. Press seam towards outer strip. Add the longer half square strip to the top to finish the block, pressing seam toward newly added strip!





Dresden Fan Blade Template



Edith's Dresden Fan

Historical Block 11, Dresden Fan

The Dresden Plate/Dresden Fan was one of the most popular quilt patterns during the 1920s and 30s. Other names for this pattern were Grandmother's Fan, Friendship Ring, Dahlia, Aster, and Sunflower. The Dresden Plate reflects the romance of the Victorian Era with its love of elaborate designs using flowers, fruits, and foliage—thus the name Dresden Plate. This type of design has been seen in quilts as early as 1785. This information is provided by Edith Shelton.

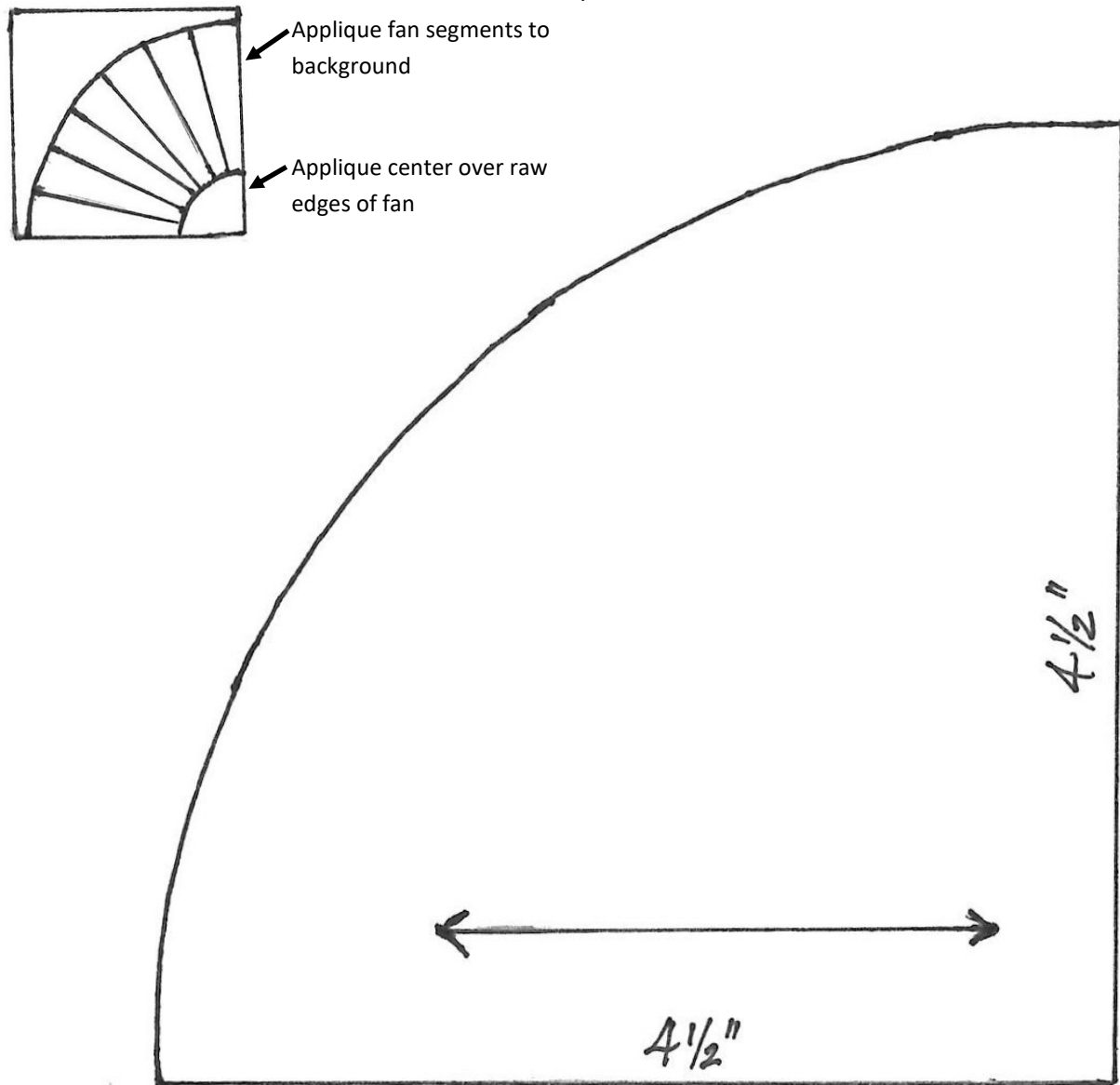
To make the block:

1. Trace and cut out 8 fan blades and 1 center (see template on page 6). Cut out one 12-1/2" background square.
2. Piece fan blades, right sides together, sewing with a scant 1/4" seam (the seam allowance is included in the templates).
3. Place the fan blades corner to corner on the 12-1/2" square background; applique across the top border.
4. Applique center over raw edges of fan. That's it!

(more on page 6)

Dresden Fan (continued)

Circle template and layout diagram



I found I could say things with colors and shapes that I couldn't say any other way. Things I had no words for.

—Georgia O'Keeffe



September, October Birthdays

Ann Worsencroft, Sept 5	Reniese Johnson, Oct 16
Joette Bailey-Keown, Sept 6	Nannette, Oct 21
Mary Sharp, Sept 12	DeLois, Oct 25
Sandra Coleman, Sept 19	Karen Von Phul, Oct 27
Elorise Hawkins, Sept 22	

Multiple Quilt Exhibits to Shine a Light on Racism, Black Lives Matter

Curated by Dr. Carolyn Mazloomi, *We Are the Story* is a multi-site initiative of six quilt exhibits and numerous community events in Minneapolis/St. Paul from mid-September through October.

“The Exhibitions will build upon symbols of liberation, resistance, and empowerment, offering a visually compelling account of the breadth of experiences and struggles that comprise Black history in an honest and critical way,” according to Mazloomi.

They are presented by the Women of Color Quilters Network (WCQN) and Textile Center. A culminating exhibition will bring the quilts together at the Katherine E. Nash Gallery at the University of Minnesota Jan 19–Mar 19, 2021.

Exhibitions will also be presented online.

In addition to exhibitions, a series of Zoom talks titled *We Are the Story: Let’s Talk about Race* will be presented by Textile Center, WCQN and Friends to help educate the public on police brutality, racism, and inequities in America in support of Black Lives Matter.

We Are the Story will include two juried quilt shows:

Gone but Never Forgotten: Remembering Those Lost to Police Brutality – a national juried exhibition that honors those whose lives were violently ended due to police negligence and brutality and critiques the targeting and criminalization of Black bodies throughout history.

Racism: In the Face of Hate We Resist – An international juried exhibition builds on these narratives by sharing the stories of resistance and fortitude that have been integral to the survival of Black people in America.

View this video on the exhibits:

https://video214.com/play/QIU181miq0aVLLv61JOvmg/s/dark?fbclid=IwAR39o9fzildc_V7JdXgEf5p4B_MN88s_JBXfDXJVz-qjd9bXcSDpffky8U

Visit the Facebook pages of sponsoring organizations to check on access.

Making a quilt is not easy. You work at it. You work hard at it ... lots of brain activity planning it, lots of muscle activity hauling fabric and equipment, and lots of finger activity cutting and stitching and ripping out and restitching to get it just the way you want it. **It’s not easy.**

—adapted from Helen Kelley, Hall of Fame quilter, in *The Quilter, a Notebook*

Getting to Know Artie Johnson

I learned early on that I enjoyed working with my hands, and crafts were that revelation. As a youngster, I learned to tat and crochet at YWCA summer camps. Later, in high school, I took a home economics class, which included a semester of sewing and I was on my way. Not having a machine of my own, I used my friend's. We would have girlfriend sewing sessions. I did receive a Singer for graduation, passed it on to our oldest daughter and it still works today—unbelievable.

I dabbled in knitting, embroidery, macramé, and ceramics for some time, making things for family and friends, and returned to sewing when our children were young, creating beautiful clothing for them.

Having been raised in a warm climate and not seeing quilts, I never thought of actually quilting myself until I began to see pictures of them and thinking they were very beautiful and expensive.

While working in Virginia for a couple of years, I admired the piecing of quilt blocks by the mother of a co-worker. She told me she would teach me to quilt and that was the beginning—I made a small item and even hand quilted it. Also, I visited my first quilt store there and I was like a child in a candy store. I was in awe of the place. While shopping, Roy said to me, “Why buy beautiful fabric, only to cut it up and then spend a long time sewing it back together again?” He soon learned why.

After returning home to Colorado, I thought I was ready for the big time, so I cut some squares from scraps that I had around the house, not knowing they should be all cotton, and began to try to fashion them together. Yikes! I put that away, far, far away.

A few years later, we took a trip to Australia and during that time, we visited an underground home. The owner had a fabulous quilt studio. She showed me beautiful and interesting quilts and loads of fabric, books, and all kinds of quilting tools. This sight blew my mind, and I decided that I would come home and take off again. She inspired me greatly.

Our youngest daughter gave me two quilting books. I scanned them briefly, paying more atten-



tion to the pictures than the instructions. I was ready once again. I gathered fabric and tools and cut out a king size Rail Fence quilt top to begin my adventure.

After I finished piecing this giant top, it was time for quilting. I hand quilted it also, learning something in the process that I often relay to other beginners, “Begin with something simple and small and work up to something large.” I still enjoy hand quilting and patchwork is my favorite. Anyway, I took off like a bat out of h... and never looked back. My choices in completing projects are all over the place depending how I feel, including applique, embroidery, paper piecing, trapunto, reverse applique, and more.

I joined Wa Shonaji in 1998, and after attending a few meetings, I knew this was the Guild for me. I realized that this quilting thing was all-encompassing and I was eager to help in any way possible. I've held numerous offices, served on committees, and taught numerous workshops. I love Show and Share because I get to see everyone's creativity and excitement of sharing with others. A big enjoyment is BOM, seeing the many interpretations of blocks and settings and best of all the many, many excuses for not completing assignments. They are hilarious.

Quilting is more than just a hobby to me; it is part of what makes me...me! I quilt because of friendships I have made and continue to make each day and I can amaze myself with what I'm

(continued on page 10)

Getting to Know Nannette Locke

I first enrolled in a Quilting Class in Beaumont, Texas, in 1997. I bought a sewing machine in the '70s that needed to be serviced; my son (Ryan) of all people remembered how to thread a sewing machine. I would rather have asked the repair guy to show me how to thread the sewing machine (machine delivered to my home while I was at work). For some reason, Ryan has never had patience teaching his mom.

I relocated to Denver in July 2000, and the hotel where I stayed was near my post office and the address of an advertised "Quilt in a Day" quilting class one Saturday. I purchased some fabric (in my mind) that was inexpensive because I was "practicing" and I felt that I should not spend a lot of money on fabric. What a disappointment ... the cutting experience and the raveling of the fabric hurts even as I write this article. The only thing that I finished that day was the delicious "pot luck" lunch that the class brought. I was totally disgusted that whatever money I spent on the fabric and the class, I had nothing to show for it.

My next assignment was to find a church home. I joined Rising Star Missionary Baptist Church where I met Mrs. Rose Shipp, founder of the African American Quilters and Collectors Quilt Guild. Mrs. Shipp was an outstanding mentor. I believe to this day that she had a mental place for every yardage or scrap of fabric that she either owned or purchased. I want to feel that I am a beneficiary of her thrifty sensibility ...

I am inspired by literally everything that I see or experience. I know that you must be saying to yourself, how can that be? I feel that everyone is talented, but it is hard to totally experience everything at once. The Rocky Mountain Wa Shonaji Quilt Guild Members are examples of years of quilting experience. Ms. Brenda Ames invited me to a meeting, and I joined at the end of the meeting. I feel that I have grown tremendously since becoming a member in 2005. I learn something new each time that I am in their midst. However, being able to understand a quilt pattern is a tremendous advantage. The Guild is blessed to have Teachers and renowned Artists. We are male and female; all different and beautiful people.



I am blessed to have a Quilting Studio in my basement and a couch that can become a bed when I get tired. However, my canine companion Danser Minuet has a very short appreciation of the space. She is very annoyed that I am downstairs, and after a couple of short naps, she is ready to escape. A microwave is down there just in case I can use a meal or drink heated. We have slept down there only one night. The morning sun (eastern exposure) is too bright to enjoy waking up down there. Sadly, fabric and work stations are on two tables on the first floor of my home. Danser does not complain, and I do not have to explain it! Those who know and love me understand ... All is well as I have not stepped on any pins to make me consider a change in the way in which I operate.

My favorite quilting tool is my ergonomic seam ripper. You already know why...

My biggest quilting mistake is to try and work on a project when I am hungry or tired or both. The seam ripper walks over to me without my having to get up and find it.

Quilting is expressing your personal "swag" in your project. I am in development. I feel that cer-

(continued on page 10)

Artie Johnson (continued)

capable of creating. I quilt because I encounter the most interesting people, with the most interesting stories. I enjoy making things for family and others. Also I love helping others.

But I'm more than just quilting. Some other things I enjoy are our family generations, Bronco's football, genealogy research, tennis, and reading.

I found a saying that I'll share with you: "The nature of quilting itself is extremely calming and is another example of the health benefits of quilting. The repetitive motions of quilting and sewing help

to relax our brain, which lessens the flight or fight response triggered by stress. The sense of accomplishment quilters feel when completing a project also ties directly into stress relief, as it boosts confidence in our creative abilities."

My 2020 New Year's Resolution was to finish all the Quilt Projects from 2019 that I should have done in 2018, after I started them in 2017 and buying the fabric for them in 2016, while having the pattern for them since 2015.

Nannette Locke (continued)

tain experiences that I have enable me to see who I am as I mature. I never want to be mediocre ... I am not in competition with anyone. I appreciate the fact that I am growing through each project that I participate in.

I have many other passions. I am writing and researching for a possible book that has been in my soul for years. I expect to weave my personal and professional growth into the book.

I am an active member of Alpha Kappa Alpha Sorority, Inc. (Officer-Epsilon Nu Omega Chapter -Denver, CO). I am a member of New Hope Baptist Church, Denver, CO.

About two years ago I became a member of the Colorado Button Club, and I am learning so much about buttons. Just like fabric, buttons are very expensive!

2020



Very bad, would not recommend.

Quilty Wisdom

"Blankets wrap you in warmth... quilts wrap you in love."

—Unknown

You know that feeling you get when you complete all your UFOs and your sewing room is perfectly tidy?

Me neither.

somee cards
user card



REMEMBER,
PEOPLE WILL SEE
YOUR QUILTS
LONG AFTER YOU
ARE GONE -
NOT YOUR
HOUSEWORK!

Quilting is cheaper than therapy. Unless you count my fabric stash. And my machines. And my sewing gadgets. Heck, I probably need therapy for my quilting addiction!

**When life
throws you
scraps,
make a quilt!**

Indigo: Blue Gold

Originally published on May 26, 2020, by [Rosie Lesso](#) who has generously agreed to share it with members of *Wa Shonaji*. Please do not reproduce it elsewhere.

Stephanie Hobson brought this article to our attention.

Thank you to both!

“No colour has been prized so highly or for so long, or been at the centre of such turbulent human encounters.” —Catherine E. McKinley

Indigo’s deep, intense blue has a long and complex history which spans millennia. Originally derived from the tiny leaves of the *Indigofera* plant species in tropical regions, the rare color became a highly prized import in the Middle Ages, travelling with ivory, gold, and salt to the Mediterranean. Desirable in Christian, Islamic and Jewish cultures, the color came to symbolize the ancient caliphate, royalty, sainthood, and the canopy of heaven, while Sir Isaac Newton saw it in the rainbow between blue and violet, calling it “visible yet immaterial.”

India is thought to be one of the earliest places to produce indigo dye, where it can be traced back to the 4th century BC. During the Greco-Roman era, India supplied Europe with the much-desired substance, while the name *indigo* is thought to be derived from the Greek word *Indikon*, meaning “from India.” Romans used indigo as a pigment for



A craftsman dyes cloth with indigo in one of the ancient dye pits of Kofar Mata in Kano, northern Nigeria.



Nihang Sikhs dressed in colossal indigo dyed head-wraps. Traditionally these cloth towers were even used to hide weapons for protection.

PHOTOGRAPHY BY MARK HARTMAN

painting with, as hair dye and eye-makeup, and also believed it had powerful medicinal and aphrodisiacal qualities.

Throughout the Middle Ages, the color indigo’s potent religious and symbolic significance around the world meant it was in high demand. Indigo’s mysterious dark beauty and the challenging processes required to make it usable even led many to call the color “blue gold.” But as a result, India’s indigo trade became brutal and bloody, as workers were exploited, abused, and overworked. As a cheaper alternative, Europe produced woad dye from the more commonly available knotweed, or *Isatis tinctoria*, but it was less vibrant and steadfast than the Indian variants. In a bid to protect their woad indigo, French and Norwegian officials even banned the importation of Indian indigo into their markets.

Like India, West Africa also has a long history of indigo production. Steeped in tradition, the ancient craft of creating indigo cloths had been passed from one generation to the next, from growing and harvesting to fermentation and dyeing. Women were particularly skilled at producing richly crafted, beautifully made indigo cloths and gar-

Tuareg men are sometimes referred to as “blue men” as the vibrant indigo dye of their head wraps stains their skin with a blue hue. PHOTOGRAPH BY FRANS LEMMENS



ments, which were not only a valuable form of currency and status, but deeply embedded with spiritual symbolism, an ethos that still persists in many West African cultures.

As colonialism spanned Africa, the highly profitable skills West Africans had in indigo crafts were exploited by American and European slave trades. Colonial Indigo plantations were established in the West Indies and Americas, where slaves from West Africa were forced to produce dyes for wealthy European and American markets.

In fact, such was the competition, brutality, and rivalry in indigo production from the 16th to the 19th century, it is sometimes called “the devil’s dye.”

Indigo blue jeans, with their trademark worn patches of fading, were once the workwear of these and other enforced laborers. Popularized by Levi Strauss in the 1850s, blue jeans were transformed into a rebellious symbol of solidarity with workers, and became particularly popular during the civil rights movement in the 1950s, before being

adopted by street and hip-hop artists. Notably, the indigo color was synthetically manufactured from the 1890s onward, and it is this artificially manufactured version that colors much of the jeans, and other indigo blue fabrics we see on sale today. The natural, gradual fading effect that indigo dye induces in denim jeans is triggered as the dye reacts with cotton fabric, pro-



The five members of the BUAISOU collective use traditional methods to create their indigo-dyed artisanal wares in Japan.

LEVI STRAUSS

OVERALLS AND PLAY SUITS FOR BOYS



Two-Horse Brand Copper Riveted No. 2 Cloth Ticket Waist Overalls for Boys and Youths

Price \$1.75 Per Pair, Delivered

"Just like Dad's" is an old saying, yet none the less true in this case. These waist overalls are made for the rising generation just precisely like those for men. They are cut from the same denim, made on the same lines and have all the finishing touches that have made Levi Strauss Copper Riveted Waist Overalls the foremost brand in the world.

The only difference is in the size. Like Dad's the self same guarantee goes with every pair: "A New Pair FREE if They Rip."

No. E-4000

No. E-4000—Boys' and Youths', sizes 23 to 30 waist. Delivered to You, price per pair. **\$1.75**

Boys' and Youths' Bib Overalls



If your boy is hard on clothes buy him a pair of these famous overalls. They are built for work and play and any red blooded boy will be glad to wear them to save his good clothes. Made of selected denim, with plenty of pockets and lots of wear. In fact, most boys outgrow them before they are worn out. For your protection they also carry the guarantee "A New Pair FREE If They Rip."

No. E-4001—As illustrated, 3 to 9 years. Delivered to You
Price per pair. **\$1.30**

Number E 4001 A

No. E-4001 — Ages 10 to 16 years Delivered to You, Price per pair. **\$1.40**



Open Front Play Suit

No. 4002, Ages 3 to 8. Price \$1.30 Per Pair Delivered

Made of medium weight Olive Drab Khaki, or blue denim, commercially fast color. Has two-way collar, adjustable as sport or regular button up collar. Open down to crotch, long sleeves, one breast pocket, one top pocket, a roomy garment, will not bind when bending. Sizes 3 to 8 with drop seat. State color wanted.

No. E-4002—Ages 3 to 8. Price, Per pair, Delivered to You for. **\$1.30**

No. E-4003—Same as No. E-4002. Ages 9 to 12, without drop seat, but with two back pockets, Price Per pair, Delivered to You for. **\$1.55**

No. E-4002



Koveralls Keep Kiddies Klean

No. E 4004

The celebrated Levi Strauss genuine and original "Koveralls" for boys and girls. Blue denim or olive drab, trimmed with bright red. Long sleeves, high neck, 1 pocket. Button back with drop seat. Double-sewed seams. The best garment of its kind. A New Pair FREE If They Rip. State color wanted. Sizes 1 to 8 years.

Delivered to You for. **90c**

No. E 4004

Established 1889
"Always Reliable"

WHITE & DAVIS, Pueblo, Colorado

Mail Order Department

(See Other Side)

Vintage Levi Strauss advertisement from the 1920s, featuring his indigo blue denim.

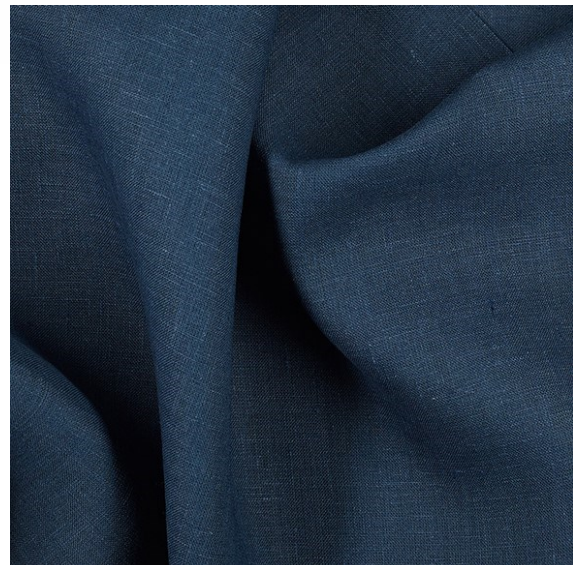
ducing a trademark, worn-in patina.

Though better known as a fabric dye, artists through the ages have also been entranced by the intrigue of indigo. A tricky substance to translate into pigment, the steadfastness of the color varies significantly in artworks through time. In Friedrich Herlin's Early Renaissance altarpieces from the 15th century, indigo often adorns the gowns of saintly figures, though some of these have sadly fallen victim to indigo's tell-tale fade. Peter Paul Rubens also brought indigo into his moody, dramatic skies, as seen in "Descent from the Cross," 1612–14, where only the darkest shades of blue could convey such brooding drama. In Johannes Vermeer's "Christ in the House of Martha and Mary," 1654–56, indigo falls over Christ's body like a velvety cloak of shadow, glistening in the light. In the 20th century, Matisse discovered the raw beauty and mystical wonder of West African textiles, particularly their prevalence of indigo blue, which came to color much of his art and subsequently had a profound, lasting impact on the modern visual culture that followed him.



Peter Paul Rubens, "Descent from the Cross," 1612–14

FS INSIGNIA BLUE Softened 100% Linen



A note from Stephanie:

I thought all of you would love to read this article by Rosie Lesso. Also, this is my favorite site to obtain linen. Yes, it is pricey. What can I say about this fabulous fabric! Take a look at the website fabrics-store.com and you will find other incredible stories of linen. It's one of the reasons I purchased my iron.

Where Is That Darn Quilt?!?!?!



Sauteed Zucchini with Almonds and Olives

From Joanne Walton with photo by Linda White

Serves 8

3 Tablespoons extra-virgin olive oil
2½ pounds small zucchini, trimmed, quartered lengthwise, cut crosswise into 2-inch pieces
¾ cup brine-cured green olives, pitted, halved, divided
2/3 cup fresh Italian parsley leaves
½ cup whole almonds, toasted, coarsely chopped

Heat oil in heavy large skillet over medium-high heat. Add zucchini and sauté until beginning to brown, about 6 minutes. Season with salt and pepper. Mix in ½ cup olives and parsley. Transfer to shallow serving bowl. Sprinkle with almonds and remaining olives, serve warm or at room temperature.



Much gratitude to Joanne Walton and Linda White for your contributions.
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