



# Rocky Mountain Wa Shonaji Quilt Guild

## February Meeting Celebrates MLK, Genealogy

The February program for Rocky Mountain Wa Shonaji Quilt Guild celebrated Black History month with a nod to genealogical research. The program was presented in three segments at the Sam Gary Library in Stapleton.

The first segment was “Quilting Your Memories” facilitated by Iris Hawkins, Annie Mabry, and Joanne Walton. Members filled in their Four Generation Pedigree Charts and submitted questions regarding *stumbling blocks* they have encountered in their research. Suggestions were made for moving forward in research on their ancestors. Four members were featured: Karen von Phul, Edith Shelton, Julie Marsh, and Artie Johnson. Our facilitators were amazed at how much research some of our members had already done on their Family Trees.

Annie was so gracious in assisting Edith and Karen to dig deeper

into their ancestors’ roots following our meeting. With Annie’s assistance, Karen has *possibly* traced her ancestry, on her von Phul grandfather’s side, back to 1215.

Quilts depicting members’ Family Trees and Memories were displayed around the room. Participants included: Artie Johnson, Brenda Ames, Ann Worsencroft, Iris Hawkins, Mary Lassiter, Nanette Locke, and Joanne Walton.

As a bonus, two family members of Lorman Hystercine (pronounced HER-teh-seen) Rankin



*A family tree is the iconic image of one’s genealogy. Joanne Walton’s quilt demonstrates the melding of ancestry and quilting.*

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### Upcoming Programs

- March 7 — The Art of Hand Quilting with Netta Toll
- April 4 — 37 Million Motorcycles and Me with Linda White
- May 2 — Machine Quilting with Camilla Edwards

## February Meeting Celebrates (continued)

(1929–2010) spoke about her quilts and her legacy. It is anticipated that they will present a program to the Guild later this year. You can find more information about Mrs. Rankin in this book, available in the Wa Shonaji library: Freeman, Roland. *A Communion of the Spirits: African-American Quilters, Preservers, and Their Stories*. Rutledge Hill Press. 1996.

The second segment was titled “Then and Now.” Members displayed youthful photos of themselves and a more recent picture for contrast.

Lastly, members brought their lunches in shoe boxes. Why, you might ask?

From the 1890s until 1965, segregation laws such as the Jim Crow laws legitimized the isolation of public spaces, schools, transportation, restrooms and restaurants exclusively for non-black members of society. “The vast majority of the country was composed of white spaces where black people were forbidden or unwelcome,” Dr. Gretchen Sorin wrote in her article, “The Negro Travelers Green Book.”

You can read more at this website: <https://www.pastemagazine.com/articles/2017/02/celebrating-the-african-american-shoebox-lunch.html>.

Typically the shoe boxes were packed with fried chicken, some sort of sandwich, hard boiled eggs, pound cake, and perhaps fruit. I am sure that somewhere, there was a quilt. Maybe it was used as a table cloth or for warmth during the travel.

Through Mary Lassiter’s research on Shoe Box Lunches, she found a restaurant in the Detroit area called Beans & Cornbread. The owner revived the shoe box lunch concept by offering meals in a cardboard box throughout February to honor Black History month. Mary ordered boxes from them.

Following are excerpts from stories told by our members. Some are about their memories of Shoe Box Lunches as they traveled via car or train as children. Some are just stories of boxes.

My lunch was in a box woven from pandanus leaves. As a child growing up on Guam, my father often took me, my sister, and brother hiking on the weekends. He would pack lunches for each of us in a box, or sometimes wrapped in a small mat woven from pandanus leaves and tied closed with a string and put it in our backpacks. I keep several boxes like this at my home and keep sundries and sewing supplies in them and it always make me think of my father when I use them.”

—Ann Worsencroft



(Left) Iris Hawkins showcased three generations of her family on her small quilt. (Center) Nannette Locke highlighted her twin and their mother. (Right) Mary Lassiter honored Henrietta Lacks, whose cancer cells are the source of one of the most important cell lines in medical research.

My father, Raymon Ballard Davis Jr., was employed by Missouri Pacific Railroad. As a family, we had the opportunity to travel by rail. I have fond memories of train rides as a child. My father's route was Chicago, Illinois, and/or the St. Louis, Missouri, corridor. Every three weeks, my father came to San Antonio, Texas, where we had relocated (Mommie wanted to be closer to her family). Most of the arrivals were during the day, and we all went to the train station to greet my father (his twin girls and his beautiful wife). My memory is perhaps on a Wednesday afternoon. My father would stay until Sunday. It was stressful because my mother knew nothing about hair and if we were in between appointments, my mother would try her best to either "press" or "curl" our hair and yes, there might be a hot iron mark.

### ... A Rude Awakening...

My father passed suddenly from a massive heart attack on January 23, 1955. Traveling with my mother and twin sister, we left San Antonio to arrive at the Little Rock Train Station where we found signs for "Colored Bathrooms, Café and Water Fountain." We had to wait for the train to take us to Hot Springs, Arkansas, where we were born. The whole scene changed... Boarding the train was by "color": White first, and of course seating for colored was in the back of the train car. My mother instructed us on how we should act and we survived the approximately three-hour train ride. Because we were traveling on a "PASS," the conductors were respectful and even cordial. Who could resist a mother (well dressed) and her two (ten-year-old) darling twin daughters, also well dressed and well mannered?

The desegregation crisis in Little Rock is a landmark of American history: on September 4, 1957, after the Supreme Court struck down racial segregation in public schools, Arkansas governor Orval Faubus called up the National Guard to surround Little Rock Central High School, preventing black students from going into the school. They then attended after the intervention of President Dwight D. Eisenhower. The US Supreme Court issued its historic decision in *Brown v. Board of Education of Topeka, Kansas, 347 US 483*.



Annie Mabry, Honorary Wa Shonaji member, gave us pointers on how to research our families.

We must never allow the negative experiences to make us bitter!

—Nannette O. Locke

My lunchbox is a toolbox made by a fellow miniaturist from "We Wonders" Miniature Group.

I decorated my lunchbox to look like a small house complete with screen doors and windows you can look in. The pictures cut from magazines, seen through the windows, mimic a kitchen and living room. The sides are covered with siding and painted a color to reflect red barn siding. The roof is roofing tile and has copper flashing around the chimney. The chimney is fabricated from plaster after laying a template for the spaces between the bricks and then pulled while wet to leave the brick look in place. The inside of the box is painted white and lined with felt. The felt-lined toolbox tray fits into the top, inside the box.

—Stephanie Hobson

When we shared about shoe box lunch boxes, what came to mind was traveling as a child with my Grandmother. When I was about seven to ten years old, she took me to work with her (she cleaned houses for families up in the hills around

(continued on page 5)



## Wa Shonaji Trunk Show Comes Full Circle, Returns to Columbine

Almost exactly seven years ago—Apr. 8, 2013—Wa Shonaji Quilt Guild presented its *first* trunk show to the Columbine Quilt Guild in Arvada. After at least 10 more trunk shows during the past seven years—to guilds and organizations from Colorado Springs to Estes Park—we returned to the beginning on Jan. 13, 2020, as we presented again to a Columbine meeting.

As we unpacked more than 75 quilts from the suitcases in 2013, the audience, I am sure, was wondering how in the world will they show us all of those quilts!!! WE DID, because Wa Shonaji is AWESOME. Columbine quilters were overheard to say at the time, “I knew it would be good, but I didn’t think it would be *that good*.” And “No other Guild will be able to top your trunk show.” The members of Columbine must have spread the word about how unique, interesting, and entertaining our show was and the rest is history.

In this year’s January newsletter, Columbine President Chris Pennell stated: “This presentation is a perfect 2020 jumping point for Columbine to promote one of our neigh-



*Brenda Ames narrates the trunk show for Columbine Quilt Guild.*

boring guilds, the Wa Shonaji Guild. They will be presenting an exciting trunk show of quilts and their philosophy as a quilt guild.” After the show a member commented that it was among the best programs she had ever seen at Columbine.

We adapted the script for Columbine, as we do for all of our trunk shows, so that it is appropriate for the audience we are addressing. Another highlight for our script is that we include historical information about all genres of quilts and quilting, including timelines, with particular emphasis on historical facts about African American quilting, which often goes unrecognized.

This trunk show consisted of more than 55 quilts and 29 participants. The exhibitors, presenters, assistants, and behind-the-scenes crew included: Brenda Ames, Joette Bailey-Keown, Carolyn Borwick, Steve Bowley, DiNyce Brooks-Gough, Sandra Coleman, Camilla Edwards, Elorise Hawkins, Stephanie Hobson, Chris Jacques, Artie Johnson, Kathy Krucken-



*The Wa Shonaji Chorus entertains Columbine Quilt Guild: Chris Jacques, Mary Sharp, Nanci Vaughn, Nannette Locke, and Sandra Coleman.*

berg, Mary Lassiter, Nannette Locke, Geneva Lottie, Julie Marsh, Susan Morrison, De Lois Powell, Barbara Robinson, Mary Sharp, Edith Shelton, Nancy Vaughn, Karen von Phul, Milinda Walker, Joanne Walton, Linda White, and Ann Worsencroft. As usual, the chorus was a bonus and provided some behind-the-scenes humor because some of them had *never* sung with the chorus before having been plucked from the audience to support the singers. Mary Lassiter is just AWESOME with her voice and accompaniment on the piano.

Several new members were presented in our trunk show for the first time.

Thanks to all of our Guild members who came out to support us and who brought guests with them that evening.



*Marcia's View of Winston's World*

I would be remiss if I did not say how much we missed Winston Walker with his camera taking pictures of not just our quilts, but of other interesting things that would be going on before, during, and after our trunk show.

—Joanne Walton



*A tribute to Winston Walker*

## February meeting, continued from page 3

Los Angeles). She packed our lunches in boxes and we rode the buses to and from the hills. Occasionally we would stop and she would direct me to water fountains and restrooms that I (as a black/negro child) was allowed to use. She never made me feel bad or scared. We also traveled by train a couple of times to visit family in Oklahoma, and she and other ladies on the train made me feel comfortable with our box lunches. Some-

times we were allowed to visit the dining car, but it was usually pretty empty, but my grandma would smile, show me around, get me something to drink, and then we would go back to our seats. I always felt comfortable and enjoyed my time with my sweet grandma! I'm so proud of her making me comfortable traveling in such challenging times.

—Milinda Walker

## Netta Toll to Reveal Secrets of Hand Quilting at March 7 Workshop

Wa Shonaji member Netta Toll will provide the knowledge and demonstrate the process we need to try hand quilting! She'll discuss how to choose batting, a thimble, a quilt hoop vs a quilt frame and the different types available, quilting needles, and thread. Finally she'll show us how to stitch so we can try our "hand" during the workshop.

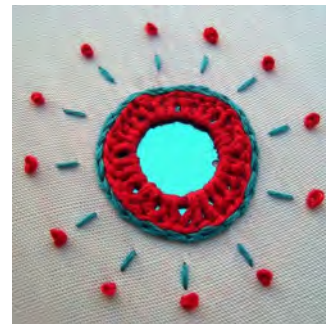
### Supply List for March, Hand Quilting

- 1) Quilting hoop (a few will be supplied)
  - 2) Thread
  - 3) 2 pieces of muslin (at least 24 inches square, enough to extend beyond the hoop) and batting (a bit larger than the fabric)
  - 4) Pencil
  - 5) Quilting thimble
  - 6) Large sewing needle
  - 7) Stencil or ruler
  - 8) Light (optional)
- Note:** Needles will be supplied

## Linda White to Explain "37 Million Motorcycles and Me" at April 4 Workshop

Wa Shonaji member Linda White will present "37 Million Motorcycles and Me, a Fiber Arts Tour of India" for our April meeting. Plus she'll demonstrate how to use mini mirrors for Shisha (Indian embroidery).

Last fall Linda took a two-week trip through India from Delhi to Mumbai. Her fellow travelers consisted of quilters from Australia, Singapore, India, and the Maldives. The theme was textiles from shopping, to fabulous textile museums, to hands-on block printing.



## Happy Birthday

### March, April Birthdays

Joanne Walton, March 5  
Linda Hernandez, March 12  
Milinda Walker, March 14  
Linda White, March 18  
Carolyn Borwick, March 18  
Barbara Robinson, March 20

Pennie Estrada, March 21  
Susan Morrison, March 25  
Mary Lassiter, March 28  
Cassandra Sewell, April 10  
Marcia Walker, April 20



## RMQM Selects Steve Bowley's Quilt "No Dumping" for Men's Exhibit

Wa Shonaji celebrates the inclusion of Steve Bowley's quilt in the Rocky Mountain Quilt Museum's biennial exhibit of quilts made by men, "The Boys Are Back In Town." Steve's quilt, No Dumping, started with rubbings of manhole covers and projects a message to keep our rivers clean.

Steve will describe his rubbing technique at Sundays at the Museum, Mar. 8, 2 p.m.



Above, Steve stands by his quilt, No Dumping.



Above, Guild members attended the opening reception Jan. 24 for The Boys Are Back In Town: (from the left) Brenda Ames, Nannette Locke, Edith Shelton, Joanne Walton, Steve Bowley, Karen von Phul, and Mary Sharp.

Below, Steve summarizes his method.



**Steve Bowley | Denver, CO**  
**NO DUMPING!**


Rubbings of manhole covers and other metal sidewalk grates, fusible raw-edge machine appliqué, free-motion machine quilting, facing.

100% cotton hand-dyed fabrics, Pentel pastel dye sticks, Crayola crayons.

38" x 50"

Steve: Around 1971, I helped a friend with a college art project, rubbing 17th century gravestones in the Coddington Cemetery, in Newport, RI. I've been fascinated with the idea ever since. The idea for this quilt came about when I noticed a manhole cover with a trout at its center and the message, NO DUMPING! – DRAINS TO RIVERS. On the background fabric I did rubbings of a metal grate around a tree, a metal cover over a drainpipe, and a manhole cover with a striking circular design. The fish are individual rubbings of the trout that were machine appliqué onto the quilt.

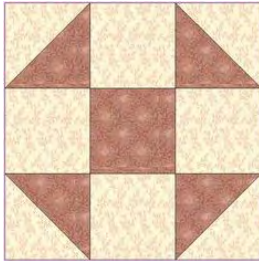
I'd like to acknowledge the help of my friend, Michael Lund, who endured many an early morning outing to assist me, just as I assisted my friend so many years ago.





Steve displays samples to show how he made No Dumping.

## 25th Anniversary Remembrance with Historical Blocks of the Month



Historical Block of the Month number 2, Shoofly, is due at the March 7 meeting. For directions see the February 2020 *Loose Threads* monthly email.

If your Shoofly isn't ready for its close-up on March 7, you will pay \$1 to the treasurer.

—Artie Johnson, Block of the Month Chairman

### The Third Block, Due April 4

#### “Dutch Windmill Quilt Block (Colorado)” Quilt Block

12" X 12" finished

(A modified version by D. Powell)

*Note: All seams are 1/4" for a final unfinished block size 12.5" x 12.5"*

#### Step 1. Cut your fabric:



Pattern Piece		Fabric Color	
Center Pinwheel	Cut 2	3 7/8" x 3 7/8"	Solid Fabric*
Center Pinwheel	Cut 2	3 7/8" x 3 7/8"	Print Fabric*
Corners 1	Cut 2	3 7/8" x 3 7/8"	Solid Fabric
Corners 2	Cut 2	3 7/8" x 3 7/8"	Print Fabric
Middle Squares	Cut 8	3 5/8" x 3 5/8"	Print Fabric

\*colors of your choice

#### Pinwheel – Cutting and Sewing

Cut Center Pinwheel squares as described above.

Draw a diagonal line on the wrong side of your solid Center Pinwheel square using a sharp pencil.

Place one solid block directly on top of one of your print blocks (wrong sides together). Repeat for the other Center Pinwheel squares.

You will then stitch 1/4" on both sides of your diagonal line drawn on the solid squares. (Chain stitching is recommended at this point.)

Cut both block units in half on the drawn diagonal line. This will give you four (4) half square triangle units. (Snip off the hanging ends on each block.)

Set your seams with a hot iron and then press your seams towards your solid fabric. (Arrange your blocks on the cutting board for the pinwheel assembly.)

#### Pinwheel Block – Assembly

**Step 1:** Using 1/4" seam allowance, sew the left top and bottom Center Pinwheel blocks together. Then sew the right Center Pinwheel blocks together. Set your seams with a hot





iron and then press each seam toward the solid fabric.

**Step 2:** Join the two Center Pinwheel blocks together using a 1/4" inch seam allowance, nesting center seams and matching ends. Press the joining seam open.

#### **Assembly of Pinwheel Block Borders**

Create 4 half-square triangle blocks using fabric cut for Corners 1 and 2 (following the instructions for sewing the Center Pinwheel half-square triangle blocks).

Set all seams on the Corners blocks with a hot iron and then press the seams toward the solid colored fabric.

Join two of the Middle Squares blocks together to make 4 units (chain stitching is appropriate again.) Press all seams in a single direction.

Using 1/4" seam allowance, join one of the 2 unit Middle Squares blocks to each side of the pinwheel block and press seams away from the Center Pinwheel block.

Join one of the half-square triangle blocks to each corner of the remaining 2 unit square blocks, noting the direction for

the solid and print half-squares in reference to your pinwheel.

Sew these together, using a 1/4" seam allowance, nesting seams and matching ends, to create two units with 4 blocks each. Press all seams in one direction.

Using 1/4" seam allowance and nesting seams, join each 4 block units to the top and bottom of the pinwheel square unit. Press seams toward one direction.

Trim the block to 12.5" x 12.5".

<https://www.freshlemonsquilts.com/journal/summer-sampler-series-lucky-pieces>

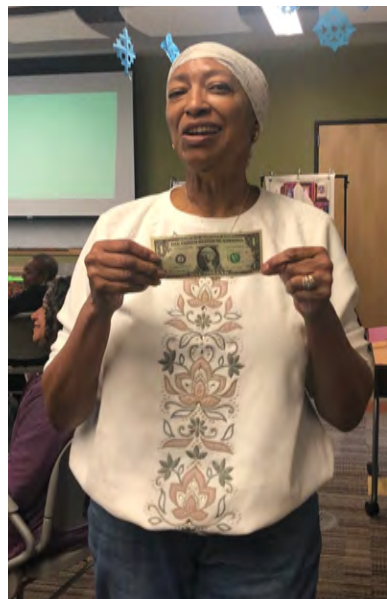
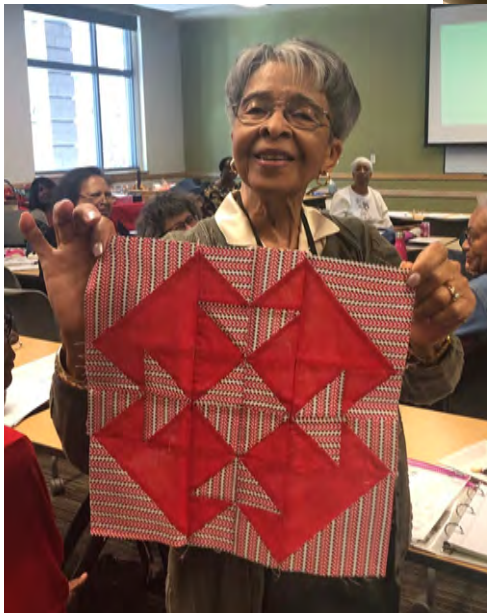
The Dutch Windmill / Pinwheel is one of the many quilt block patterns made from a number of different triangular pieces of fabric. In the free quilt block pattern pictured, the triangles are sewn together in squares and then pieced to create the Dutch pinwheel motif.

**The description above** (De Lois's 2019 Exhibit piece) finishes with a modified version that has print center blocks (2 each, 8 blocks total) bordering the sides of the central pinwheel and a single 1/2 square triangle block on each corner.

## Historical Blocks of the Month—Double T



*Above: Brenda Ames  
Top right: Barbara Robinson  
Immediately right: Mary Lassiter  
Far right: DeLois Powell  
Below left: Edith Shelton  
Below center: Stephanie Hobson  
(recipient of the Good Sport Award)  
Below right: Kathy Kruckenberg*







Geneva Lottie



Karen Von Phul



Nannette Locke

## FRCQ Presents Jo Fitsell at April 20 Meeting; Invites Wa Shonaji Members to Attend



President Greg Katz has invited members of Wa Shonaji Quilt Guild to attend free of charge the April 20 meeting of the Front Range Contemporary Quilters. Speaker Jo Fitsell will discuss “Trusting Intuition.”

Jo is an artist who works with fiber, paper, paint, and the stitched line. Canadian born, self-taught, and well mentored, she draws from her interest in psychology, nature, and her meditation practice, which helps quiet the ego and allows for a more direct experience with her art.

Her art has been exhibited nationally and internationally. In Colorado, her artwork is displayed at Kaiser Permanente, The Center for Health Sciences at Lowry, and The Denver Seminary. Jo currently teaches at The Art Students League in Denver and is a “Think 360” artist-in-resident. She has enjoyed many rewarding collaborations with young people. She is one of the founders of Front Range Contemporary Quilters. Interweave Press has published her DVD on Marbling. Jo contributed to The Denver Art Museum’s Thread Studio exhibit and has published various articles.

She and Maggie Levy will present an exhibit “Intuition” March 17 through April 9, at the Sync Gallery, 931 Santa Fe Drive in Denver. The gallery is open 1 to 4 p.m. Thursday and Friday, 6 to 9:30 p.m. on First Friday, and noon to 4 p.m. on Saturday.

Visit Jo’s website at [Jofitsell.com](http://Jofitsell.com).

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America is not like a blanket—one piece of unbroken cloth. America is more like a quilt—many patches, many pieces, many colors, many sizes, all woven together by a common thread.

—Jessie Jackson

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# January Show & Share



Mary Lassiter



DeLois Powell



DeLois Powell



DeLois Powell



Karen Von Puhl



Christine Jacques quilted and Mary Lassiter pieced this for eQuilter charity.



# January Show & Share



*Ann Worsencroft*



*Nannette Locke*



*Kathy Kruckenberg*



*Kathy Kruckenberg*



*Carolyn Borwick*



# More January Show & Share



Linda White



DiNyce Brooks-Gough



Front, left, and back, above, DiNyce Brooks-Gough



DiNyce Brooks-Gough



DeNyce Brooks-Gough



## Library

*Scrap Valley*, by Yoko Saito  
2016



The book is beautiful. If you want to experience hand stitching, Japanese taupé quilts are fun and use those duller shades of fabric that you have been collecting. I highly recommend this book for intermediate quilters who like to sew with small templates. This book is on my list for possible purchase for the guild.

—Carolyn Borwick



## Committee Reports

### Round Robin

Centers for Wa Shonaji's 2020 Round Robin activity are due at the March 7 meeting.

- Each participant will make a center block, which will be passed around the group so other participants will each add a round.
- Blocks should be passed on in a timely manner. Count on about 4–6 weeks for the block exchanges to occur.
- The final quilt will be revealed in December at the Holiday Luncheon meeting.

Call Helen Kearney if you have any questions: 303-730-0229



*Joette Bailey-Keown and DiNyce Brooks-Gough rock animal print pants!*

## 2020 Annual Exhibit Requirements

The layout for the exhibit room will be the same as 2019. We will hang the 12.5" x 12.5" canvases on the back wall, and we will hang quilts on the side walls. Large quilts (over 80" in length) are welcome at the Reception.

### Colorado Buildings and Bridges – Celebrating Colorado Architecture

See page 18 for inspiration.

For the 12" x 12" canvases to hang on the back wall of the room, these mini quilts are **due not later than the 4 April 2020** guild meeting.

Members will make a block that is a finished 12.5" x 12.5" square to reflect the theme of the Exhibit.

As in 2019, use a black fabric as the backing for your 12.5" x 12.5" mini quilt.

If you do not have a canvas or want another, please let Linda know. Cost is \$5. She will bring your canvas to the March and April meetings.

If you are using your canvas from the last ex-

hibit, additional info will be coming about attaching your quilt to the canvas.

Entries will be accepted in a pillowcase/bag labeled with your name—no plastic grocery bags.

No bios are required. Instead, describe the history of the block subject on the Submission form.

“We the People” is the theme for the quilts hanging along both sides of the room. These quilts are **due not later than the 11 July 2020 meeting**—with sleeve and label, in a labeled pillowcase/ bag, and the completed Submission form.

*Important for quilts along the side walls:* Quilts smaller than 24" on any side or larger than 65" on any side will not be accepted. These dimensions are based on the available wall space and the available hanging rod lengths.

Larger quilts than dimensions above will gladly be accepted for display on quilt racks on the day of the Reception.

## Inspiring Suggestions for Your 12" x 12" Block

### Colorado Buildings and Bridges— Colorado is not a cowboy state anymore.

Include a picture of your inspiration and a history of the building or bridge.

Does not need to be representational; does not need to be an accurate picture of people, places, or things.

Could be a feature or small part of a building or bridge—window, door, gate, gargoyle, etc.

Look for another angle—top down (bird’s eye view); looking up (ant’s view); from a corner

By noticing new things about a topic, you see novel things about it. You see that the thing you thought you knew is different—everything looks different from different perspectives.

—Ellen Langer, *Mindful Creativity*

### Buildings

Capitol  
Cash Reg bldg. - Wells Fargo Center  
Skyline  
Art Museum  
First Presbyterian Church, Colorado Springs  
DIA  
Brown Palace  
Sculpture House, Genesee  
A.A. Cole School  
Union Station  
Frederic C. Hamilton Building, designed by Daniel Libeskind  
Basalt Regional Library  
Denver Botanic Gardens  
The Stanley Hotel  
Aspen Art Museum  
Denver Center for the Performing Arts

(continued on page 18)

Rocky Mountain Wa Shonaji Quilt Guild

[www.washonaji.org](http://www.washonaji.org)

SUBMISSION/RECEIPT/ACCEPTANCE/RETURN FORM FOR 12.5" X 12.5" BLOCKS

Name of Exhibit: Wa Shonaji Annual Exhibit \_\_\_\_\_ Exhibit Date: Aug–Sept 2020 \_\_\_\_\_

Artist Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Piece Name: \_\_\_\_\_ Dimensions: Length 12.5" x Width 12.5"

Value: \$ \_\_\_\_\_ (required by Library) Is item for sale? \_\_\_\_\_ If so, what is the requested price? \_\_\_\_\_

Name of Quilter (if artist did not quilt): \_\_\_\_\_

History of your inspiration; attach picture of your inspiration.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Does your quilt have a label? \_\_\_\_\_

Does your bag (not a plastic grocery bag)/pillowcase have your name on it? \_\_\_\_\_

Is your completed Submission Form with your quilt? \_\_\_\_\_

+++++

**HOLD HARMLESS AGREEMENT**

I hereby agree to submit one or more of my quilts to the Rocky Mountain Wa Shonaji Quilt Guild (RMWSQG) for exhibition. I hereby release and hold harmless the RMWSQG from any and all claims and suits arising from the theft, loss or damage to my quilt submitted to the RMWSQG for exhibit, provided that RMWSQG handles my quilt with reasonable and due care according to the standards in the artistic and quilting industry.

I also release and hold harmless the RMWSQG from any and all claims and suits arising from the theft, loss or damage to my quilt that is accepted for exhibit, except to the extent that my quilt may be covered by any insurance or other compensation agreements held by the entities where my quilt is exhibited. I understand that the Venue will handle my quilt with reasonable and due care while it is in its possession, according to the standards in the artistic and quilting industry.

\_\_\_\_\_  
**Signature of Quilter**

\_\_\_\_\_  
**Date**

+++++

**Return of Quilt After Show**

I hereby acknowledge receipt of my quilt this \_\_\_\_\_ day of \_\_\_\_\_ Year \_\_\_\_\_

\_\_\_\_\_  
**Signature of Quilter**

Rev. January 2020



## Inspirations, continued

Garden of the Gods Visitor Center  
Clyfford Still Museum  
Molly Brown House  
History Colorado Center  
Denver Public Library  
Hotel Jerome  
Daniels & Fisher Tower  
Chautauqua Auditorium  
National Center for Atmospheric Research  
Mesa Laboratory, designed by I.M. Pei  
Boulder County Courthouse  
Hotel Colorado

**Colorado architecture: 25 must-see buildings (USA Today):** Paste this title in your browser to see some great buildings.

Rossonian at Five Points  
Glen Eyrie Castle  
Bishop Castle  
Justina Ford House  
Barney Ford House Museum  
Winks Lodge  
Temple Aaron  
Cathedral Basilica of the Immaculate Conception  
Saint John's Cathedral  
Shorter Community AME Church  
Stapleton Tower  
Blair-Caldwell Library  
Park Hill Library  
Fitzsimons Army Medical Building  
Denver Wastewater Management building  
Stiles African American Center  
Denver Botanic Gardens Science Pyramid

**Don't forget a History Blurb.**

**Bridges:** Paste this in your browser to see some great bridges and nature. <https://www.onlyinyourstate.com/colorado/colorado-bridges/>

Apple Valley Road Bridge is an arch bridge over North St. Vrain Creek on Apple Valley Road or County Road 71, just off US

36. It was built in 1991 but was damaged by the 2013 flood. It has since been repaired.

The covered bridge in Vail Village is iconic. It is a wooden footbridge over Gore Creek and the main entrance to Vail Village coming from the Vail Transportation Center. It leads you up Bridge Street, at the top of which is Gondola One.

The Georgetown Loop Railroad was one of Colorado's first visitor attractions. Completed in 1884, this spectacular stretch of three-foot narrow-gauge railroad was considered an engineering marvel for its time. In 1973, the Colorado Historical Society began restoring the railroad as part of its 978-acre Georgetown Loop Historic Mining & Railroad Park.

The Red Cliff Bridge (also known as Silver Bridge or Eagle River Bridge) is a steel arch bridge located about 0.5 mile southwest of the town of Red Cliff, Colorado. The bridge carries US 24 over the Eagle River, as well as a county road, and the former Union Pacific Railroad. It's one of only two steel arch bridges in Colorado.

The Royal Gorge Bridge is America's highest suspension bridge and hangs 955 feet over the Arkansas River. It was built in 1929 for \$350,000; the cost today would easily exceed \$20 million. Passenger vehicles are allowed to cross the bridge but only before park attractions open or after they close.

Cherry Creek Bridge in Castlewood Canyon State Park near Franktown  
Middle Bridge over the Blue Mesa Reservoir  
Riverside Park Footbridge in Buena Vista, Colorado

Lionshead Bridge in Vail  
Highland Bridge in LoHi, Denver  
Denver Millennium Bridge  
Bridgeport Footbridge over Gunnison River  
Yampa River Bridge in Steamboat Springs

**Don't forget a History Blurb.**

# Why Do Quilts Cost So Much?

Costs for materials, construction, & finishing for a 65" x 65" Throw Quilt.

## Materials for throw quilt:

### **Fabric for the top:**

6 yds @ \$11 yd = \$66

5 yds Backing @ \$13 = \$65

2 yds of Batting @ \$11 = \$22

5/8 yd for Binding @ \$11 = \$6.88

**TOTAL Cost of Materials = \$159.88**

## Construction:

(Labor based on \$10/hr)

### **Making the top:**

(Includes preparing the fabric, cutting the pieces, sewing the blocks, setting into rows, adding borders)

50 hours x \$10/hr = \$500

### **Assembling the Quilt Sandwich:**

3 hours @ \$10/hr = \$30

### **Quilting on Domestic Machine:**

(Charged by square inch in a simple all over design)

4225 si x \$.015 = \$63.38

Thread for Quilting - \$15

**TOTAL Cost for Construction = \$768.26**

## Finishing:

Making the Binding:

2 hours x \$10 = \$20

Attaching the binding:

10 hours x \$10 = \$100

**TOTAL Finishing costs = \$120**

**TOTAL COST OF QUILT = \$888.26**

**Note:** A larger quilt, a more intricate pattern, a more elaborate quilting design will cause the price to increase.



## Field Trip! Wa Shonaji Visits Baugh Homestead in Wheat Ridge

A chance conversation between Wa Shonaji's Netta Toll and Columbine Quilt Guild member Jane Harvey resulted in a Jane-led tour of the Baugh Homestead, part of the Wheat Ridge Historic Park. Our tour was highlighted by a special viewing of the home's historic quilt collection. Jane is a docent at the park and takes good care of the donated quilts, which represent many years of history.

Other buildings in the park, located at 4610 Robb Street, Wheat Ridge, include the Old Soddy (1860), Johnson Cabin (1859), Red Brick Cottage (1910), Historic 1st Wheat Ridge Post Office (1913), and the Open Implement Shed. Most of these were built elsewhere and relocated on the park grounds.

The farmhouse was built in 1859 as a one-and-a-half-story log cabin. The Victorian-style house was built around the cabin in 1904. The Baugh house represents one of the earliest surviving examples of an agricultural foothold on the Front Range. Today only 6 acres of Baugh's original 160-acre parcel remain undeveloped.

For more information, visit [www.wheatridgehistoricalsociety.org](http://www.wheatridgehistoricalsociety.org), [www.rootedinfun.com/Facilities/Facility/Details/Wheat-Ridge-Historic-Park-24](http://www.rootedinfun.com/Facilities/Facility/Details/Wheat-Ridge-Historic-Park-24) and [www.facebook.com/WRHistoricalSociety](http://www.facebook.com/WRHistoricalSociety).

Many thanks to Netta for organizing this spur-of-the-moment outing and for recommending Abrusci's Fire & Vine for a great Italian lunch.



*(Above left) The Baugh Homestead in Wheat Ridge  
(At left) Quilts from the Historic Society's collection  
(Above right) Eleven Wa Shonaji members pose in the front room of the Baugh house, the original log cabin*

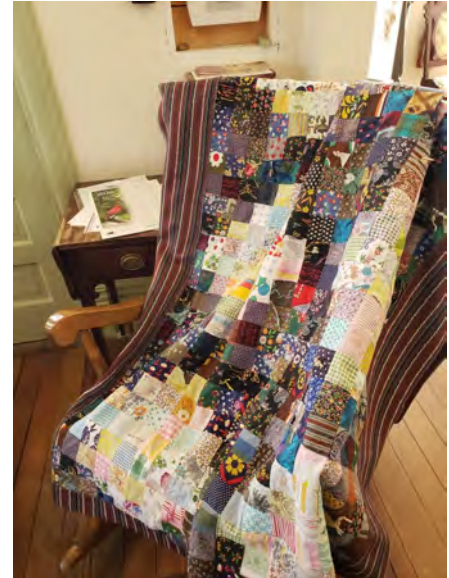




*The Baugh Homestead was built as a log cabin, evidence of which you can still see in the walls, in the mid-19th century.*



*Quilts of various eras compose the Wheat Ridge Historical Society collection.*



*Quilts of all stripes have been donated to the Wheat Ridge Historical Society for maintenance and safekeeping.*

### Sources for African Fabrics

Fancy Tiger—yarn, fabric, notions on Broadway—has some yardage from the owners' trip to Africa. Some Joanne Fabric stores have African fabric, sometimes.

Akente Express says they'll carry more in the future but not yet... 919 Park Avenue W, Denver; akenteexpress denver.com

Nickoftimefabric.com  
Tessworldldesigns.com  
Banaschs.com  
French-nc.com

Do you have source you're willing to share? Please let us know...

## Rocky Mountain Wa Shonaji Quilt Guild

Wa Shonaji provides a warm, nurturing atmosphere to promote an interest in quilt making and other fiber arts primarily from an African-American perspective.

We both educate ourselves and share our knowledge with others, based on the motto "Each One, Teach One." We seek to encourage the work and accomplishments of our members and to preserve the tradition, culture, and history of quilting. Rather than judge each other's work, we learn from it and revel in it.

All quilters, regardless of their interest or skill levels, are welcome.

### MONTHLY MEETINGS

10:30 a.m., first Saturday of each month (unless it's a holiday) at the Blair-Caldwell African-American Research Library, 2401 Welton Street, Denver

For more information, visit [www.washonaji.org](http://www.washonaji.org) or email [washonaji@gmail.com](mailto:washonaji@gmail.com)

## Textile Doin's in the Area

### Rocky Mountain Quilt Museum [www.rmqm.org](http://www.rmqm.org)

Sunday at the Museum, Mar 8, 2–4 p.m., Wa Shonaji's own Steve Bowley! will discuss how he used rubbings to create his exhibit quilt, No Dumping, in "Rubbing the Right Way."

Current exhibit—The Boys Are Back In Town: RMQM's Biennial Exhibit of Quilts Made by Men (including Steve Bowley!) & David Taylor's One Man Show till Apr 25

Hexie Ladies, English Paper Piecing Group, no cost, first Tuesday of each month, 1–3 pm

### Columbine Quilt Guild

<https://sites.google.com/view/columbinequiltguild>

Monday, Mar 9, 6:45 p.m., Rocky Mountain Quilt Museum trunk show.

Monday, Apr 13, 6:45 p.m., Merrie Jones of Merrie Berrie Quilting will discuss batting.

### Arapahoe County Quilt Guild [www.acqcolorado.org](http://www.acqcolorado.org)

Thursday, Mar 12, 6:20 pm, Moda and Beyond with Lynne Hagmeier; workshop Friday, Mar 13: 30-Something, a Kansas Troubles quilt

Apr 16, 6:20 pm, Improvise! Creating, Quilting and Living Courageously with Sherri Lynn Wood; 2-day workshop, Friday, Apr 17 & Saturday, Apr 18, Wedge Curve Improv, Holly's Quilt Cabin

### Front Range Contemporary Quilters [www.artquilters.org](http://www.artquilters.org)

FRCQ meets at the Westminster Recreation Center, 10455 Sheridan Blvd. from 7 to 9 pm every third Monday, Jan–Nov

Mar 16, Aliza Lelah, human images in recycled fabric, pigments, and stitching.

Apr 20, Jo Fittsell, works with fiber, paper, paint, and the stitched line, "Trusting Intuition." See page 11. Wa Shonaji members are specifically invited to attend this meeting for free! Treat yourself!

### Denver Metro Modern Quilt Guild

[denvermetromodernquiltguild.org](http://denvermetromodernquiltguild.org)

The next meeting date is May 13 at the Rocky Mountain Quilt Museum.

Editor Julie Marsh, [juliemarsh11@comcast.net](mailto:juliemarsh11@comcast.net)