

# Rocky Mountain Wa Shonaji Quilt Guild

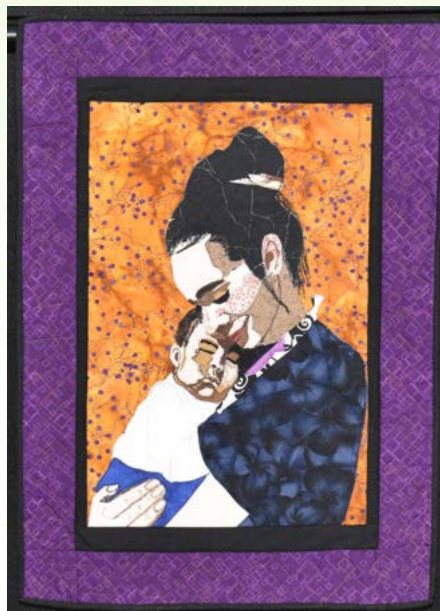


## Wa Shonaji Annual Exhibit Draws Positive Feedback Online

The time is growing nigh for tallying the voting results of our Virtual Exhibit. The voting for your favorite quilts ends on October 1, 2020. The actual exhibit will be available for an extended period of time on our website.

Joann Walton has excerpted some of the remarks received from visitors to the website.

- Loved looking at these.
- I LOVE this quilt
- Thank you for sharing your virtual quilt show. I enjoyed viewing and voting on the artful entries all the way from Grand Junction
- So hard to vote. All the quilts are absolutely beautiful. Skill, technique, and passion.
- The art on these quilts are absolutely beautiful Thanks again for a gorgeous exhibit. I look forward 2 my post card every year. By the way, I had a hard time choosing a favorite quilt.
- I just sent this out to my Guild members. The peek I took looks amazing



"Cassandra and Aubrey" by  
Stephanie Hobson

- I loved this show How interesting to read the descriptions,... and so glad that I could vote for so many that really touched and impressed me. I learned a lot from the subject matter, appreciated the  
*(continued on page 2)*

### Inside This Issue

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EVENTS CANCELLED TILL  
FURTHER NOTICE... but we'll  
meet on Zoom THIS Saturday!

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### Upcoming Programs

- October 3 — Pillowcases with Marcia Walker
- November 7 — 37 Million Motorcycles and Me (a Fiber Arts Tour of India) presented by Linda White
- December 5 — Virtual Holiday Luncheon

## President's Corner

To All Members of the Rocky Mountain Wa Shonaji Quilt Guild,

Our 2020 Virtual Quilt Exhibit is a Great success. As always, the annual Exhibit showcased the wonderful talent of the members of this guild. Although 2020 has so far turned out to be very difficult, you have still created beautiful quilts that express the mood of the country and helps to lift all of our spirits.

Mary Lassiter plans to schedule demonstrations for October and November 2020 General

meetings, as it is important to keep learning. I am looking forward to these demos. Additional information about these demos will be shared later. We hope to have a Zoom Christmas Luncheon and details will presented at a future meeting.

I hope you are all enjoying your time at home even though we all must deal with the coronavirus and hateful political adds. Keep quilting and stay safe.

—Geneva Lottie, President

## Annual Exhibit (continued)

variety of techniques and styles, spent over an hour looking at them all.

- Thanks for sharing this link with me
- I'm voting for the big blue bear
- Thanks so much for sending the information regarding Wa Shonaji's quilt exhibit.
- Thanks, we will forward this to our members. I will also post on our Facebook or Instagram. Take care.
- Oh, my—finally able to check out the quilts—they are amazing, and I just can't vote for one ... so many attract my attention and praise
- I just LOVED looking through all these quilts and reading about them. They are exquisite
- I thought the "Drunkards Path" captured the truth of one of the most significant times in American History.....R.I.P. Ruth Bader Ginsburg
- I love your online exhibit—thanks so much for sharing
- What a DELIGHTFUL quilt show. I've whiled away a couple of hours reading every very informative description. Thanks so much for sharing all the history. Special kudos to those who put the show together, as well as to those who submitted entries.

This Virtual Exhibit experience has been AWESOME and we captured the essence of Wa Shonaji by showing our talents, skills, and creativity to others in the arts and quilting world, and to our family and friends, who may or may not be quilters, but appreciators and supporters of our craft.

Thanks for your participation and now on to thinking about a theme for next year. Send us your thoughts. The idea in our heads and hearts is to do a Virtual Exhibit again next year, even if we are able to have our *normal* exhibit at the Blair-Caldwell African American Research Library.

Thanks again to Alan White, who made this Virtual Exhibit a reality and for his constant vigilance in maintaining the website's integrity each day.

"African American History" by Marcia Walker



## And the Viewers' Choice Winners Are...

Visitors to the Rocky Mountain Wa Shonaji Quilt Guild Online Annual Exhibit cast votes for their favorite quilts, and we have winners!

1st—"Overcoming" by Camilla Edwards —\$75.00

2nd—"The Girls" by Di Nyce Brooks-Gough—\$50.00

3rd—"The Barney Ford House" by Joanne Walton—\$25.00 for

The Exhibit Committee expresses thanks to all who participated. "We look forward to seeing your entries next year!" they added.

The Exhibit will remain on the website for viewing.



Camilla Edwards

Di Nyce Brooks-Gough



Joanne Walton

## COVID 19 Can't Stop Wa Shonaji Quilters

**De Lois Powell:** My sister stitcher, Brenda Ames, and I are collaborating on a project entitled “To



Give & To Receive,” a 60 + 61 block throw that finishes at 66½ inches square (*BH&G American Patchwork Quilting, October 2020*). When completed, the star blocks (Brenda’s) will alternate with 16-patch blocks (De Lois’s) to create a “great way to eliminate scraps.” And, of course, I have BOM blocks and the quilt to complete by December’s meeting (by order of Ms. Artie), as well as my Round Robin

(wherever it is) for the show and share (whenever it is). Whew

Richmond, VA (photo below). You might think I am trying to drum up business for my “after retirement” income supplement. *Perhaps you may be right.*

**Mary Sharp:** Mary told me she’s been “so busy.” Last week she found the thread she wanted for her project, and she actually laid it on the machine. She hopes to thread the machine soon. Figures she has lots of time...

A couple weeks ago Mary took a shower, but found she needed some cream that was in her purse at the foot of the stairs. The stairs end right in front of her front door, which has a glass insert. She wrapped a towel around her wet hair and grabbed another towel but dropped it as she moved toward the stairs. “Oh, don’t bother. I’ll just run down and back up.” She reached the bottom of the stairs and looked out the door where her letter carrier was looking back in. He was surprised—though I bet he’s seen a lot in his career. Mary grabbed the cream and ran back upstairs. She has resolved to take her towel next time.



**Susan Morrison:** My pillow, called “Grandmother’s Favourite,” is paper pieced. The pattern is from *Hard Times Splendid Quilts* by Carolyn Mc-Cormick.



I was gifted a lovely panel by Joanne Walton which made a great wall hanging for my niece and her daughter in their beauty shop in



**Reniese Johnson:** I've just been busy watching my 21-month-old nephew 5 days a week.

Still working on making cards for the Cards for Kindness project in between running after and keeping that toddler busy.

Now that it's Bronco season I can happily display my quilt projects made by my mom [Artie], yay

Have you ever tuned in to the "Housewives of Potomac"? What a crazy and fun watch



**Netta Toll:** "Her dog ate her quilt." Really! So Netta took charge. She trimmed the damaged block, hunted high and low for fabric—even tea-dying some—so it would look like the original. Then she inserted the new block, hand-piecing and -quilting (her specialty) to match. Finally Netta washed the quilt and it looks brand new. The owner will be absolutely delighted. Nice work, Netta!

**Julie Marsh:** My second daughter, Lindsay, married David Chatfield last Sunday. Whoo hoo! The typical Covid ceremony took place at 9,550 feet with a beautiful overlook.

## Marcia Walker to Demonstrate Making Pillowcases at Oct 3 Workshop

Wa Shonaji Quilt Guild will meet—via Zoom—*this* Saturday: the Board at 9 a.m., general meeting at 10 a.m. Bring a cup of coffee and a snack if you like and settle in to enjoy the company of fellow quilters. President Geneva Lottie has emailed the agenda to you.

Bonus! Marcia Walker will demonstrate how to make pillowcases for bed pillows. This will be a demo only, so she will not be sewing or giving time for you to sew. The demo will take 30 to 45 minutes, following the meeting.

### Supplies for Standard Pillowcase

To make one pillowcase with two coordinating fabrics, purchase 1-1/8 yards for body and hem, 1/8 yard for band

To make one pillowcase with three coordinating fabrics, purchase 7/8 yard for body, 1/3 yard for hem, 1/8 yard for band

Cut the fabrics as directed below—all cuts wof:

- Cut the body of the case from the first fabric 27" long and wof (add 4" for queen and 8" for king)
- Cut the hem of the case from the second fabric 10" long and wof
- Cut the band of the case from the third fabric 3" long and wof

If you are using only two fabrics, the hem and the body will be cut from the same fabric and the



band will be cut from the second fabric.

Fold the band in half so that it is 1.5" wide and press.

Marcia will demo the assembly method during the class.

(For a queen-size case, 2 fabrics, purchase 1-1/4 yards for body and hem, 1/8 yard for band; 3 fabrics, 1 yard for body, 1/3 yard for hem, 1/8 yard for band  
For a king-size case, 2 fabrics, purchase 1-3/8 yards for body and hem, 1/8 yard for band; 3 fabrics, 1-1/8 yards for body, 1/3 yard for hem, 1/8 yard for band)



### October, November Birthdays

Reniese Johnson, Oct 16

Valerie White, Nov 3

Nannette Locke, Oct 21

Rosemary Sherrell, Nov 17

DeLois Powell, Oct 25

Karen Von Phul, Oct 27



## Sister Stitcher

*Have you met Sister Stitcher? She is a mythical quilter whose quarter inch never wavers, whose bobbin never runs out, and who finishes her projects on time. She lives in a house that never needs cleaning, with a spouse who cooks and holds up quilts as requested. Her studio space measures 100x100, with lots of natural light. Oddly enough, it never needs cleaning either.*

*Sister Stitcher is talking about one quilt, three girls, and a dilemma.*

*I have a good problem, Sister. Some years ago, I bought two old quilts in a thrift store. They're too ratty to use on a bed, and I cringe when I think of using them for dog beds. They've been sitting in my sewing room waiting for inspiration.*

*Well, inspiration has struck. I'm set to make some jackets. With fussy cutting, I have enough for two adult size jackets. Here's more of the good problem. I have three daughters. Vanessa, my oldest, would love a jacket for when she pitches her new company, but she's much too polite to push. Araminta would love a jacket, but since her babies were born, she's not the girl she used to be. One jacket would take both quilts. LaQuitta, my last, couldn't care less about quilts, but she tends to be jealous.*

*Sister, I just don't know what to do here I can make two girls happy, or one, or none. What would you do?*

*—Mama*

Oh, Mama. How you love your girls. If you're really set on making everyone happy, you could scale back. Make each of your girls a teddy bear or another toy. Araminta will have to fuss over which of her children gets the toy, but that's her problem.

And LaQuitta's jealousy is her problem. She's an adult. You're a fair-minded mother. You know that your girls are all different, and that you can't treat them exactly the same. Isn't there something that LaQuitta wants—a photograph, your rocking chair—that would ring her chimes? That's her version of the jacket.



Next question. You said you could make two girls happy, or one. Vanessa and Araminta would like jackets, but there isn't enough for two jackets. How about making capelets? A nice bit of warmth around the shoulders, when Araminta's babies serve breakfast in bed or Vanessa's on a business trip. For that matter, you could make one for yourself, for early-morning sewing. No sleeves to catch



Sister sees that you're a loving mother and that you know your girls. Mama, that's a greater gift than a quilt. Sister treasures the pillow that her own mother appliqued with a teddy bear, as a new quilter. To be honest, Teddy looks more like a bagman for the Mafia, and the stitching is a little off. But this little pillow is more precious to Sister than the featherweight Mother bought for her.

Sister hopes your girls value you and everything you give them.



## News Bits 'n Pieces

### Only a Few Board Positions Still Open

Give back to your Guild! Serve as an officer! Susan Morrison, chair of the nominating committee, says volunteers are still needed for secretary, parliamentarian, and librarian. If you are interested or know someone whom you think would do a great job, contact Susan at [susantwink@gmail.com](mailto:susantwink@gmail.com)).

### Atlanta, GA, Guild Events Available Online

The Brown Sugar Stitchers Quilt Guild of metropolitan Atlanta are sponsoring virtual events that some of you might find of interest. Registration is required; nonmembers will be charged a nominal fee. Go to <https://bssquiltguild.com/events/>

This guild has supported Wa Shonaji by advertising our Virtual Trunk Show on their website.

One of our past members, Elisa Woods, is their current president.

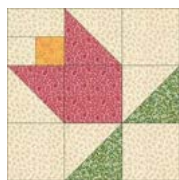
#### October Events

Oct 16, 5–7 p.m.\* “Creating with African Fabrics: Quilts, Accessories and Décor” with Lisa Shepard Stewart

Oct 17, 9–10 a.m.\* “Bliss in Me Meditation—Mindfulness & Meditation”

Oct 17, 11 a.m.–3 p.m.\* “Workshop: String Quilt” with Lisa Shepard Stewart

\*Mountain times...



**Here's a Suggestion:** Let's all plant an abundance of daffodil and tulip bulbs this month. Plant in the ground or in pots on your patio. Next April we'll find an explosion of color and can celebrate being on the other side of this extremely tough year.

*De Lois Powell found hope in this final paragraph of the Sept 27 eQuilter newsletter from Luana and Paul Rubin.*

### Autumn Silver Linings from eQuilter Sewing in the time of COVID-19 – Week 28

... 2020 will be considered a historic year, for better or worse, and I know many of you are making quilts about the things that have happened and the challenges we have faced this year. The Silver Lining is that we can channel all of that into our art and craft, and have a historic quilt that can tell the story of 2020 as it is passed down to the next generation. Your 2020 Story Quilt could end up in a museum some day.

with Hope for the Future,  
Luana and Paul

### Update on Masks for DPS Students

Via the RMWS newsletter, De Lois Powell requested face masks from Wa Shonaji members to support the Middle School students at her school (Florida Pitt Waller ECE-8, Green Valley Ranch, Denver, CO). All masks will be given to the Math teachers for grades 6, 7, and 8 when students return to in-school learning. Participant contributions to date:

Brenda Ames (14)	Artie Johnson (14)
Nannette Locke (12)	Pat Moore (10)
De Lois Powell (16)	Edith Shelton (14)
Joanne Walton (10)	

Since the anticipated date for students returning to in-school learning is **October 21**, there is still time, if you wish to contribute. As always, your time, fabrics, and **LOVE** to help keep our students and teachers safe is greatly appreciated.



## Deadline Extended for Violet Protest

Are you participating in the Violet Protest? The art project at the Phoenix Art Museum, gathering blue and red blocks from creative people. After showing the blocks at the museum, they'll be assembled into art pieces to be given to federal legislators, reminding them that all together, the US electorate is violet. Blocks can be beaded, quilted, embroidered, whatever. Chris Jacques said, "It's pushing my creativity!"

Luana Rubin at eQuilter "volunteered" Chris and De Lois Powell to coordinate Wa Shonaji's efforts to contribute squares. The deadline has been extended now to **February 1, 2021**.

For the latest Violet Protest newsletter, go to: <https://mailchi.mp/3b69ba75c3c4/upcoming-events-from-ann-morton-9365290>

For the Violet Protest Home Page, visit: [VioletProtest.com](http://VioletProtest.com)



## Recommend Your Favorite Tunes for Play on Website

Alan White is requesting a link to your favorite song (not just the title, but a link—he wants to be sure to grab the version you like). Alan has added a Jukebox to the Wa Shonaji website's "Home" page so you can see your favorite artist/song scroll by and listen to music you'll enjoy while you surf the site. Email your link to Alan at [twowhites@gmail.com](mailto:twowhites@gmail.com)

## Mazloomi's Multi-site Quilt Exhibit on Race Opens Online

Joann Walton tells us that she just participated in this Zoom presentation featuring quilts on display in Minneapolis, MN, and curated by Dr. Carolyn Mazloomi. "It's a powerful exhibit."

Multiple group and solo exhibitions 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.

More info about the exhibitions can be found at <https://textilecentermn.org/wearethestory/>

Learn more about Dr. Mazloomi at <https://carolynlmazloomi.com/> and learn more about the Women of Color Quilters Network at <https://wcqn.org/>



## Kudos to Steve Kraft, The Craft Box

Of course we know The Craft Box is a great source of materials for all sorts of craft needs—including quilting fabric, notions, and patterns. Remember its new location in Wheat Ridge: 6191 W. 44th Ave.

A Craft Box partner at the same location, Steve Kraft—Mr. Repair, Inc.—repairs sewing machines and sharpens scissors. "Steve did a great job. Both pairs of scissors—regular shears and pinking shears—are super sharp and he 'adjusted' and oiled them, all for a really reasonable price," Julie Marsh said. "I'm thrilled!"

Steve is at the Craft Box from 10 a.m. to 3 p.m. Thursday, Friday, and Saturday.



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**FEATURED ARTIST**

# Valerie C. White

Series provides colorful refuge rooted in metaphor

by Cindy Grisdela



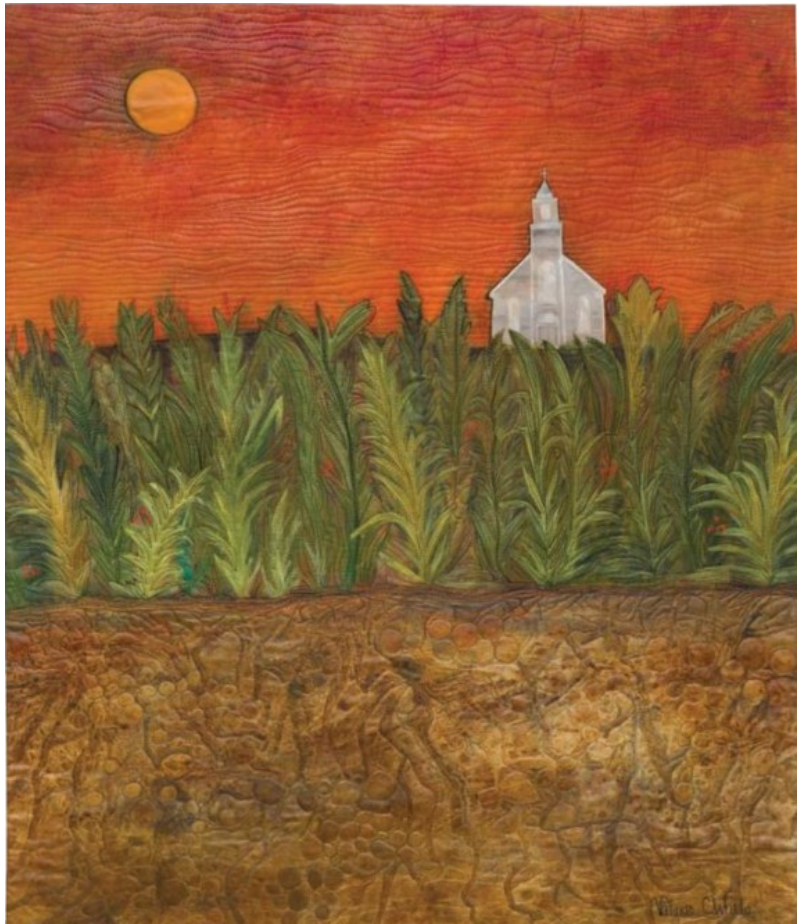
The work of Denver-based Valerie C. White is rich in meaning.

In her long-running series, *Roots and Refuge*, the SAQA Juried Artist introduces viewers to a full cast of people, many appearing metaphorically as roots. Some are skinny or fat, some are young or old, some are black, white, yellow, or orange. Her work conveys a clear message about humans: “They’ve got to survive, even when entangled, and sometimes only then.”

The *Roots and Refuge* series began in 2005, and White expects to continue to explore its many facets. In it, she asks whether the shapes and colors of roots are influenced by

***House of Prayer***

37 x 32 inches | 2019



This is a reproduction of the article originally published by SAQA, Inc., on pages 10–14 in the *SAQA Journal* • 2020 | No. 3. So glad we can share this profile of a Wa Shonaji member. To enjoy the full issue, go to [https://issuu.com/sagaart/docs/saqajournal\\_2020\\_3/10](https://issuu.com/sagaart/docs/saqajournal_2020_3/10)

### **Sweet Solitude**

32 x 38 inches | 2020



where they grow, or whether roots are different from those that are under a school. Working in a series is important to White, because it allows her to push the subject in different ways. “Moving forward with the work, I thought it was time to include figures. These figures reflect all of humanity and their origin is unknown. I want the work to express how much we are alike as people and the common themes we experience on this planet that transcend cultural barriers. Wouldn’t it be grand to sit on a tree stump surrounded by wildflowers?” White asks. Her answer is seen in one of her latest pieces, “Sweet Solitude,” where a lone figure is doing just that.

*House of Prayer* is another good example of White’s style. The larger, upper portion of her composition includes a church and a grouping of plants arranged as a

landscape. The bottom third of the piece is devoted to the root structure under the soil that supports and nourishes the landscape. She used acrylic paint, mono-printing, and dense stitching to add dimension and texture to the work.

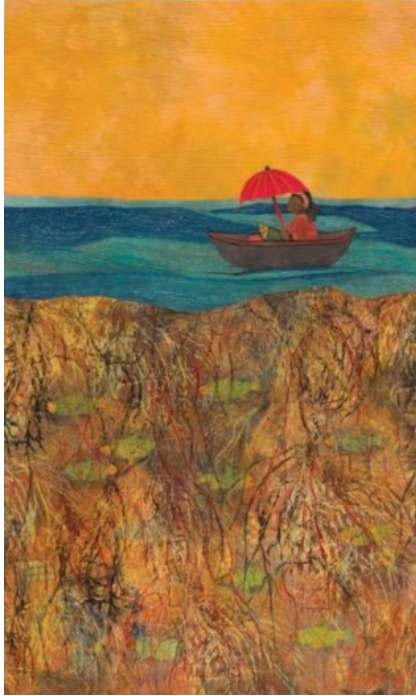
In *Tree Study # I*, the tree shapes take up a larger portion of the composition. White reproduced the shapes from one of her drawings using an electronic-cutting machine. Paint and stitched lines define the tree’s supporting roots and tendrils.

White studied art at Howard University in Washington, D.C., and taught art in the District’s public schools for a number of years. She was a painter, but the tactile nature of stitching drew her to textile art. She tried crewel embroidery and applique, but neither allowed her to adequately tell her stories. When she tried quilting, she initially felt

### **Tree Study #1**

12.5 x 12.5 inches | 2019





**Catch of the Day**  
40 x 30 inches | 2018

hampered by the rules of traditional quilt making, and she didn't enjoy making multiples of the same block.

A chance meeting with an art quilter led White to review her sketchbooks from her college days. Although she had never considered using their imagery in her quilts, she was intrigued with some of the ideas she rediscovered.

After she began studying with art quilt instructors, including Claire Benn and Leslie Morgan, at the Crow Timber Frame Barn in Ohio, the *Roots and Refuge* series was born. "That [study period] was the key that turned the lock," she says. White began entering some of her work into juried shows, which is how she met Jane Dunnewold, a surface-design artist who has authored such books as *Art Cloth and Cre-*

*ative Strength Training*. Dunnewold encouraged White to take classes at her studio in San Antonio, Texas, a practice White now continues with annual, one-week retreat sessions.

White credits her studies with Dunnewold in helping her to verbalize her stories. By writing down the words about how we are all connected under the earth, despite our pretenses and outward differences, White found clarity for what she wanted to say through her signature series.

She uses both paint and stitch to share her stories. Textile paint, dye, and markers all find their way into White's work. Over time, she has questioned if it is acceptable and legitimate to paint the fabric rather than dye it. "Now, I'm okay with my paint." While some would say that if the fabric is painted, it doesn't need



**Rescue**  
31 x 42 inches | 2015



**Emerging for Tea**  
40 x 43 inches | 2016



**Collective Memories**  
30 x 30 inches | 2015



**In the Valley Sanctuary**  
37 x 29 inches | 2019

to be stitched, White loves the stitching process.

“I must stitch—it’s my favorite part—I’ve learned that using the machine adds a sensibility and aesthetic that I must do.”

She quilts primarily by machine, and recently upgraded to a Bernina Q20 to make the process easier. She enjoys hand-stitching the facing down at the end because she finds that holding a quilt in her lap when it’s almost finished creates a special moment, especially if it might be the last time she sees the piece.

Her stitching is on full dis-

play in “Rescue.” The painted background of the girl holding a bird is rich with texture created with stitching motifs. And in “Catch of the Day,” White accents the sky and sea surrounding the girl in the boat with dense stitching lines, as well as the secret world below the water.

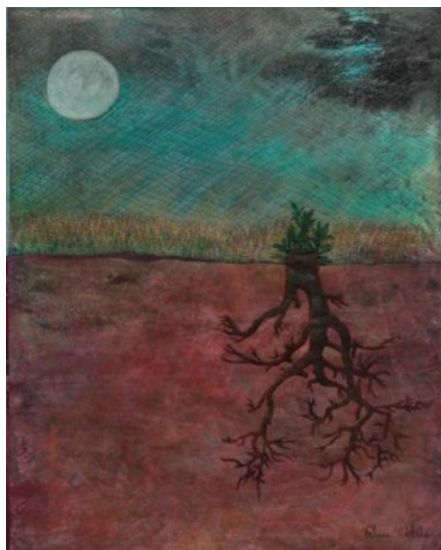
She also is interested in African symbols and masks, as shown in “Collective Memories.” This piece features a landscape with trees, roots, and a stylized approach to African imagery. “Emerging for Tea” is a more representational piece, fea-

turing three African women surrounded by painted and stitched foliage. The bright patterns of their clothing and headdresses contrast with the more subdued background, making them appear to glow.

White is most productive in the afternoons, so she does her water aerobics exercise in the morning and starts work in her studio at about 2 p.m. She often works until 10 or 11 p.m. before stopping for the day. She pieces on a Bernina 180 set up in her basement studio. The studio has two design walls with track light-

### **Ancient Root**

29 x 21 inches | 2019



### **Mystic Stump**

27.5 x 21 inches | 2019

ing, a large cutting table, and space for painting and dyeing.

She uses the internet to explore techniques, such as Gelli plate and monoprinting, inspired by her graphic design work in college. When science improves, art improves too, White says. Paints that take longer to dry allow her to manipulate her materials in a new way. White takes notes about palettes that interest her and where she wants to go with a particular piece. Her work has been strongly representational, but she wants to be less formal in her approach. No matter the technique, “I appreciate and insist on good craftsmanship.”

White teaches and lectures about her surface-design techniques, including using disperse dyes to transfer images onto fabric, paint sticks, silk screening, and monoprinting. “In the Valley Sanctuary” (page 13) showcases a rich landscape anchored by a church that is positioned off center, juxtaposed with rolling hills above and roots below. White used acrylic paint, textile paint, Inktense pencils, and free-motion stitching to create this piece. “Ancient Root” and “Mystic Stump” are two recent pieces that have an otherworldly quality to them, focusing the eye on images that we usually overlook.

She encourages other art quilters to give themselves permission to play and explore. The more time you spend making art, the better the work will be. But, she cautions, “Don’t expect to make a masterpiece or go to *Quilt National* immediately.”

White expects to maintain her passion about art quilts as she continues in her art practice. “It’s a gift, and I want to be as productive as I can—it’s important to me.” ■

*Cindy Grisdela, a SAQA Juried Artist, resides in Reston, Virginia. You can view her work at [www.cindygrisdela.com](http://www.cindygrisdela.com).*

## A Quilter's Bucket List

100 Things Every Quilter Should Do Before She or He Dies  
How many more do you get to do?



1. Visit a quilt shop.
2. Make a Nine Patch.
3. Make a Log Cabin.
4. Label a quilt.
5. Figure yardage for a quilt.
6. Learn about warp and weft.
7. Use a rotary cutter.
8. Use templates.
9. Paper piece a quilt block.
10. Hand applique a quilt block.
11. Make a yo-yo.
12. Embellish a quilt.
13. Try free motion quilting.
14. Stitch in the ditch.
15. Try hand quilting.
16. Bind a quilt.
17. Miter the corners of quilt binding.
18. Join the ends of quilt binding.
19. Sew diagonal seams.
20. Use a walking foot.
21. Attend a guild meeting.
22. Visit Houston for International Quilt Festival.
23. Have a quilt appraised.
24. Visit a quilt museum.
25. Go on a quilt retreat.
26. Try curved piecing.
27. Miter the borders.
28. Learn to do blanket stitch by hand.
29. See a local quilt show.
30. Put your quilt in a local quilt show.
31. Sell raffle tickets on a quilt.
32. Take a road trip with quilt friends.
33. Create a Pinterest board with quilt images.
34. Make a 3-D quilt block.
35. Donate a quilt to a good cause.
36. Make a sampler quilt.
37. Make an art quilt.
38. Try bobbin work.
39. Learn to maintain your sewing machine.
40. Add rickrack to a quilt.
41. Design a quilt. (Remember, you don't necessarily have to make the quilt.)
42. Change/tweak/alter a pattern to make it your own.
43. Make a color wheel with fabric swatches.
44. Chat about quilting with a stranger.
45. Talk about quilting with your family.
46. Give a quilt as a wedding/graduation/retirement gift.
47. Visit Paducah during the AQS Show.
48. Take a class with a nationally known teacher.
49. Use some fabric you dislike.
50. Participate in Show & Tell.
51. Volunteer for a job in a quilt group.
52. Use a color you detest.
53. Make a quilt inspired by nature.
54. Get up early or stay up late to quilt.
55. Make a scrap quilt.
56. Make a tote bag.
57. Make a postcard quilt.
58. Make a baby quilt and gift it to a newborn.
59. Understand the basics of caring for quilts.
60. Borrow a quilting book from the public library.
61. Teach someone else to quilt.
62. Creatively piece a backing for one of your quilts.
63. Apply a piped binding, or some variation of it.
64. Post quilt pics to Facebook.
65. Install quilty wallpaper on your computer.
66. Put a quilty bumper sticker on your car.
67. Cuss mildly when you realize you've been sewing air (because you ran out of bobbin thread).
68. Read your sewing machine manual cover to cover.
69. Learn to thread baste.
70. Learn to pin baste.
71. Use basting spray.
72. Help a friend make a quilt.
73. Make a quilt for a special child.
74. Make a quilt for a spouse or partner.
75. Make a quilt for a friend.
76. Include your quilts in your last will and testament.
77. Determine your favorite thread for piecing.
78. Understand the concept of value.
79. Understand the mathematics of quilt blocks.
80. Apply a bias binding.

(continued on page 16)

## More To-Dos in that Bucket...

81. Take a guild speaker to dinner.
82. Comment on a quilt-related blog post.
83. Make a mystery quilt.
84. Take part in a block exchange.
85. Write how-to instructions for making a quilt block.
86. Be able to state clearly what you learned from a particular quilt.
87. Know the difference between lengthwise and crosswise grain.
88. Know the parts of a sewing machine needle and why they matter.
89. Organize your stash.
90. Know the names of hand sewing needles used for different tasks.
91. Finish a UFO.
92. Purchase fabric on impulse.
93. Try sewing with precuts.
94. Trade fabrics with quilt friends.
95. Identify your ancestors who quilted.
96. Visit a quilt shop while on vacation.
97. Sew on a treadle for old time's sake.
98. Subscribe to a quilting magazine.
99. Become a regular reader of a quilting blog.
100. Go on a Shop Hop.



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