



# Threads of Thought

We're  
42 years old!

## A Quilter's Exchange

Richmond Quilters' Guild, Richmond, Va.

Vol. 42, No. 4 Oct.-Nov. 2020

Website Address: [richmondquiltersguild.com](http://richmondquiltersguild.com)

### **A Few Words From Sherry**

There's a whole new world out there! As our world has closed down, it has also opened up in a different way - electronically.

As many school systems have moved to online classes, so has the rest of the world. Quilt shows that have had to cancel their previously scheduled on site events have successfully moved to online classes. Teachers are upping their game by adding overhead and other special focus cameras to give a close up view of their techniques as well as details of elements of their quilts. They are touching base with each member of their online class and every student benefits from the advice given to each student. Suddenly what began as a compensation has become an advantage!



Those taking Zoom (and other online platform) classes are finding that, while they miss being surrounded by enthusiastic classmates and friends, the overall learning experience runs from good to great. I recently "attended" a delightful lecture by quilt teacher, David Sirota, which he presented to Colonial Piecemakers Quilt Guild in Williamsburg. Everyone had a "front row seat" and a clear view of his quilts as well as being able to hear his every sentence. This aspect certainly beat the view and the sound from the back row in a large venue. If there was a downside, it was that he requested that all viewers be "unmuted". His premise for this was that a room full of people would not be silent, so unmuting gave more of a live audience feel for him. Perhaps he did not factor in someone's husband calling out from another room or someone else's dog barking an alarm! Distracting, but not ruinous. We definitely will have to learn "Zoom manners".

So perhaps we are learning more than patience during this often depressing time. Perhaps we are also learning a new way to learn!

Stay positive, *Sherry*

### **News of Former Members**

Lee Kallusch let me know that Catherine Etter's husband passed away on August 15. Catherine shared many wonderful design ideas with many of us during her time of active membership. We send sympathy to Catherine.

Remember Mary Weber? She was a long time active member of the Guild who made some darling, innovative charity quilts for children. She and her husband Fred just celebrated their 65th wedding anniversary and that was noted in the newspaper. Congratulations to them.

## Masks III

LeeKallusch continues to amaze with her production of masks. This month she sent us a photo of the 25 masks she made for the Corrections Departments in the area. She donated them through RVA Masks for Health, and they distributed them to various local corrections departments. Shown at right.

If you are also making and donating masks, do share the news to inspire and inform others.



## Tips for Stitchers

You know those inexpensive fabric bags stores sell as an alternative to paper or plastic? Use some of your leftover quilt blocks, etc. to cover up the advertising on them to showcase your work.

A good idea for storing all those specialty presser feet for your machine: get one of the clear plastic boxes designed for storing toy cars. The spaces are usually just right for sewing machine feet, and if they are easy to see through you can tell right away what you have.

Use strips of scrap fabric to tie up plants in the garden. It adds color to the garden and prompts memories of things you have made.



**Threads of Thought** is published 6 times a year by the Richmond Quilters' Guild. Send news items, inquiries, advertisements and suggestions to the editor, Ann Shibut, at 804 Derby Drive, Richmond, VA 23229 or use e-mail: [ashibut@comcast.net](mailto:ashibut@comcast.net). Telephone: 741-1374 or cell, 276-591-8546. Newsletter deadline: 2nd Monday of the month. **For changes of address please notify your chapter treasurer.**

### Richmond Quilters' Guild Officers

President	Sherry Whitford	787-566-1928 or <a href="mailto:sherry.whitford@gmail.com">sherry.whitford@gmail.com</a>
Vice President	Bobbie Stein	804-364-5544 or <a href="mailto:bobbiemstein@aol.com">bobbiemstein@aol.com</a>
Secretary	Ann Shibut	741-1374 or <a href="mailto:ashibut@comcast.net">ashibut@comcast.net</a>
Treasurer	Vickie Daniels	804-932-3790 or <a href="mailto:vickie.daniels.va@gmail.com">vickie.daniels.va@gmail.com</a>
Asst. Treas.	Sharon Gallegos	734-0946 or <a href="mailto:sidvitek@hanovercounty.gov">sidvitek@hanovercounty.gov</a>
Prog. Chair	Barbara Vonada	347-7674 or <a href="mailto:L2Quilt@hotmail.com">L2Quilt@hotmail.com</a>
Web-master	Marina Hernandez	<a href="mailto:rvaguild@gmail.com">rvaguild@gmail.com</a>

## Editor's Note:

The deadline for the December/January issue is November 9.

# Chapter News

## WE Quilt

*Dianne Finnegan, Program Chair*



## Piecemakers

*Alice Sandridge*



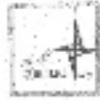
## Hospitality

The first Drive-By Charity Quilt Turn-in was held on September 2, , and it is planned that they will be available on the first Wed. of each month until we meet again. So, come to turn in charity quilts (and receive kits with which to make more!) on October 7 and November 4 from 10-11 each time, at our regular meeting location.



## Crazy Quilters

*Jennifer Johnson*



## Bits and Pieces

*Anna Williams*



## James River Heritage



Our first meeting in 6 months was on Sept 1st. It was great to see 18 masked ladies in attendance. These ladies have made 576 masks and logged 1160.5 volunteer hours. After the usual necessary business, we had a very nice presentation of all our quarantine quilts for Show N Tell. 39 quilts were collected for ASK.

Our next meeting is October 6, Kathy Morand will do a demo of a 10 minute block. We will also be collecting more charity quilts for ASK.

November's meeting will be a trunk show by our own Cindy Lyles.

We will continue through the month of December, to meet on the first Tuesday of the month, from 6:30 - 8:30pm, at Bon Air Christian Church on Buford Rd in the big room. We are required to wear masks inside the church. Please bring your own beverage and snack if desired as we will not be having refreshments for the foreseeable future. The church has asked that you take your personal trash home with you.

Happy quilting, *Frances Engesser*

## Virginia Quilt Museum News

The newest exhibit at the Virginia Quilt Museum is entitled Backyard Escape. Quilters were asked to make a quilt inspired by the question "What brings you peace your backyard?" The result is a group of quilts featuring a variety of styles reflecting tranquility. Sounds like an inviting display in times like these.

The Museum will hold another Quilt Evaluation Day on November 14, from 9 am to 4 pm. Pam Pampe will be the evaluator who will describe the history of your quilt, when it likely was made, fabrics used, etc. Since the Museum is a non-profit entity Pam cannot tell you the value of your quilt. Appointments cost \$20 per quilt and non-members must pay admission. Email [vqm.events@gmail.com](mailto:vqm.events@gmail.com) to make an appointment.



i n

## The Dignity Statue

Earlier this summer someone sent me an item about a quilt-related statue which was installed in 2016. Regrettably I did not make a note of who told me about this, but it is certainly an amazing statue which was donated to all the people of South Dakota by a Rapid City couple to celebrate the state's 125th anniversary of statehood. I thought it would surely be of interest to most quilt makers.

“The Dignity sculpture is a stunning combination of art and history. Located on a bluff between exits 263 and 265 on Interstate 90 near [Chamberlain](#), the stainless steel, 50-foot-tall statue was specifically designed by sculptor Dale Lamphere to honor the cultures of the Lakota and Dakota people. That's why he used three Native American models ages 14, 29 and 55 to perfect the face of Dignity.

“ ‘Dignity represents the courage, perseverance and wisdom of the Lakota and Dakota culture in South Dakota,’ Lamphere said. ‘My hope is that the sculpture might serve as a symbol of respect and promise for the future.’

“Representing the rich Native American culture of South Dakota, the 50-foot Native woman gracefully wears a dress patterned after a two-hide Native dress of the 1850s. She holds outstretched a quilt featuring 128 stainless steel blue diamond shapes designed to flutter in the wind. During the day, her star quilt – a representation of respect, honor and admiration in Native American culture – glitters in the sun with color-changing pieces that move with the wind. At night, LED lights cause the diamond shapes to glow in the night sky, casting a peaceful presence easily visible from the Interstate.”

If you do a Google search you can find a number of pictures of the statue from various angles plus a lot of other information about the sculptor's inspiration, who served as his models, and how he went about creating Dignity. It's all very interesting.





## Splashes of Color

From *The Secret Lives of Color*.



### Black

Black! You ask, “How can there be more than one kind of black?” But, as any one knows who has tried to piece several scraps of black together only to find they don’t match up, there is definitely more than one kind of black. As you know, black actually is the absence of color, the absence of light. (Just as its opposite white, reflects all light wavelengths equally.) It has been impossible for man to discover a black that reflects no light at all.

Black is at the same time the color of fashion (that “little black dress”) and of mourning. Throughout ages it has symbolized fertility, scholarship, and piety. Humans are both fascinated and repelled by it. Most of the pagan gods associated with death and the underworld are depicted with black skin, and witches usually are shown wearing black robes. But black often stands for the start of things: the rich black silt of the Nile brought fertility back for the Egyptians, and in Genesis God creates light out of darkness. And our author, Kassia St. Clair, points out that the artist’s black charcoal makes the outlines which are the foundations of art.

While Leonardo da Vinci was using charcoal to sketch, the society around him placed black as the height of fashion in clothing. Baldassare Castiglione wrote in his *Book of the Courtier* that “black is more pleasing in clothing than any other color.” The psychological impact of the Black Death led to a desire for austerity and collective penitence...black mourning attire. At the same time there were many laws seeking to codify strata of society through dress: “wealthy merchants were forbidden to wear colors reserved for the old money class.” Estate inventories in 1700 reveal that 33% of nobles’ and 44% of officers’ clothing was black. For servants, black made up 29% of their wardrobes.

St. Clair describes these eight different blacks: kohl, Payne’s gray, obsidian, ink, charcoal, jet, melanin, and pitch black. **Kohl** you may have heard of. Everyone in ancient Egypt, from Pharaoh down to the lowest peasant, used kohl to mark thick black lines around their eyes. Just like modern eye liners, this emphasizes the whites of the eye making them more attractive it is thought. There were quality levels of kohl; some were just mixtures of soot and animal fats. The wealthy could afford blends of galena (a metallic form of iron sulfide) with crushed pearls, gold, coral or emeralds for shimmer. They also might add frankincense or saffron for fragrance. There are more than 30 little kohl pots in the collections of the Louvre, indicating how much was used in those cultures. In 2010 French researchers analyzing traces of the powders found in some ancient kohl pots discovered man-made chemicals “including two kinds of lead chlorides that would have taken two months to brew.” Wondering why, after further tests they found that these chemicals stimulate the skin around the eyes to produce more nitric oxide than usual which would reduce the risk of eye diseases. So in addition to being a beauty enhancement, kohl also was a form of protection from the infections that could lead to blindness or cataracts.

**Ink** was developed when a need arose to be able to make marks that so one could send one’s thoughts and plans across distances and time to others. Writing led to the need to create decent ink with which to make the marks. Most paint pigments were too thick; inks needed to be very fluid for easy writing and legibility. Around 2600 BC in ancient Egypt a 5th century vizier named Phtahhotep put some of his thoughts down on papyrus in writing which is perfectly readable today. His ink was made by adding water and gum arabic to lampblack, the fine pigment produced by a candle or a lamp. The gum arabic helps the particles of lampblack spread throughout the water instead of lumping together. The Chinese also invented an ink from lampblack between 269-2597 BC. With the invention of the printing press it was found that adding some linseed oil to the other ingredients enabled a slightly thicker ink to stick more easily to the paper. The ancients perfumed their ink with cloves, honey and musk. In medieval Christian monasteries the act of copying manuscripts was seen as a spiritual process. An Arabic writer said, “The ink of the scholar is more holy than the blood of the martyr.”

More on black in the next issue.