



Rotary



Rotarian Fellowship of
Quilter and Fiber Artists

November 2021 -Issue #59

Editors, Lynn Raymer
liraymer@hotmail.com and
Vigdis Stefansdottir,
viggastefans@gmail.com

Fellowship Board
Cheryl Minshew, **Chairman**
(619) 445-2026
cminshew43@gmail.com

Helena Daniels,
Vice-Chairman
Diana Barden, **Secretary**
Marty Wyatt, **Treasurer**

Fellowship mailing adress
RFQAFA
PO Box 712
Madera CA 93539

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Editor's note



As we approach the end of the year, I look back at what we as a group have accomplished. It is quite a lot!

In January and February, we made quilt blocks to make a heart quilt for the convention in Houston next spring. Then we did a flower quilt for spring and summer for the convention. These two quilts have been assembled and are at the quilter's. Now we are starting work on a star quilt to be added to the others.

A by-laws committee was formed and led by Vicki Walter. Our new by-laws reflect the changes we have made in the board and are very professionally done. Job descriptions are being worked on and should be available by the February Zoom.

We have a new co-editor for Threads, and a new web admin for the website. We did a nice virtual booth for the convention in June. The Zoom meetings have helped us get to know one another and form new friendships. Ideas seem to flow very well.

Thank you for your contributions to the newsletter. Your contributions are what make it so interesting!

I look forward to attending our December virtual holiday party and seeing your faces.

Lynn Raymer

Marilyn (Lynn) Raymer, Rotary
club of Southwest Pacific County
Peninsula, Washington State, USA.
Co-Editor of Threads, Fellowship
Newsletter



On-line auction

From Elsie Whisenant

Dear all. This is from me and the Rotary Club of Valdese, NC.



This has been a very trying year for our club. We are having a hybrid meeting with some in person and some on ZOOM. Not ideal, but at least we are meeting and continuing the work of our club. We are having a once-a-month auction among members to support our CART fund (Coins For Alzheimer's Research) and I have contributed my famous chocolate cake, a table runner and some coasters.

We are preparing for our huge on-line auction during the first week of December. I am contributing a quilt for that. A picture of it is included with this email. Still working on mastering my long arm quilter, but that thing is getting the best of me. I think I should have bought it when I was a LOT younger and still had the motor control skills I once possessed. I was so looking forward to meeting some of you face-to-face at the Convention this year, but it looks like I will not make that. Disappointed.

Our club recently lost one of its long-time members, Bruce Bingham. He was very active both in our club and at the district level, held offices, especially good at Foundation work, and beloved by all of our members. Please pray for his family and for our club.

Happy quilting to all, Elsie

If you read stories that you like, send them along to Lynn to share with us in the next Newsletter.
Yours in Fellowship
Esther

Baby outfit



From Bonnie Sirower, member of the Fair Lawn Sunrise Rotary Club. She is from Glen Rock New Jersey USA

I have been crocheting baby clothes for our DGN' John Cosgrove's new granddaughter Telulah. I am John's trainer. I also crocheted three blankets for children in the Bergen County Homeless Shelter, but I don't have pictures of those.



Scrapgrab



Do you have material in your stash that you really know that you are unlikely to use? Or need a small piece of a particular color or theme to add to something you are making? How about organizing a Scrap Grab? The quilter's group in my community recently got together to do a bit of exchange. Anyone could participate, bring fabric to donate, or pick up fabric to complete a project. This particular one was free. But I have also heard that some have a price point. I'm not sure how that would work, but maybe just a small donation of money to participate and use it as a fundraiser for a project?

Marilyn (Lynn) Raymer,
Rotary club of Pacific
County Peninsula,
Washington State



From Diana

Dear RFQFA Friends!

Thank you to those who were able to participate during our Zoom general meeting on Saturday. In case you couldn't make it or had so much fun, you want to listen again, I have attached the link to the recording.

Our group projects for the Heart quilt and Floral quilt were a success and are currently at the Quilters. There was enough interest that we decided to do one more block party. This will be a Star Quilt to take to Houston in the Lone Star of Texas state.

There are many star patterns. Choose one you like and make it 12 1/2 inches unfinished. Please be sure it measures that size or a little over to make it easier for assembly. Blocks should include colors of Rotary Blue and Yellows, so they can be all tied together. nicely.

The deadline is mid-January. Cheryl is in the process of moving, so she would like you to mail your blocks to her Post Office Box.

P.O. Box 1446

Recording from the October 23rd meeting

[https://us02web.zoom.us/rec/share/](https://us02web.zoom.us/rec/share/zJtEkLxFRI_vGtagDZenJk_FlBpTGCcLYYfaw00oeLnGFmpFEwfOq856fuD9j1WX.cQg8QAsCIw9PI_nv)

[zJtEkLxFRI_vGtagDZenJk_FlBpTGCcLYYfaw00oeLnGFmpFEwfOq856fuD9j1WX.cQg8](https://us02web.zoom.us/rec/share/zJtEkLxFRI_vGtagDZenJk_FlBpTGCcLYYfaw00oeLnGFmpFEwfOq856fuD9j1WX.cQg8QAsCIw9PI_nv)

[QAsCIw9PI_nv](https://us02web.zoom.us/rec/share/zJtEkLxFRI_vGtagDZenJk_FlBpTGCcLYYfaw00oeLnGFmpFEwfOq856fuD9j1WX.cQg8QAsCIw9PI_nv) Access Passcode: nLO&!.v3

El Cajon, California 92022, US

The second item that was overwhelmingly endorsed was making our next meeting on December 18 at 1:00 PM Pacific Time, a VIRTUAL HOLIDAY PARTY! This will be a time for Fellowship, for sharing holiday customs, traditions, decorations, recipes, projects or whatever makes you happy. So, grab your favorite beverage appropriate for the time of day and plan to join us!

If you are not able to attend the convention, our member Sharon Cheadle of O'Fallon, Illinois in USA will be driving and offered to take your items if you want to send to her. Contact her on scheadle01@gmail.com.

There may also be people from your club or district going that would be willing to take items for you and bring them to our booth...

Diana Barden, Fellowship Secretary. Rotary Club of Madera, Madera California USA

jerrybarden@comcast.net

NONIA

Esther Arlan. Nashua New Hampshire. USA.



Knitters Florence Rose, left, and Yvonne Sheppard stand next to a new statue commemorating 100 years of NONIA at Government House in St. John's. (Heather Barrett/CBC)

Here in the Northern Hemisphere Fall is putting on a show of yellows, reds and oranges. On some mountain ranges the views are fantastic. Will try and **share** some of the color later.

As I have mentioned previously I am part of a group of 8 women that are knitters. They also crochet, quilt a little and do embroidery and needlepoint. But the truth of the matter is this group can get you into trouble very easily by recommending not only fiber art but books to read

and new recipes to try. I think we should change our name to "Enablers". Just last week one of the women told us about a yarn shop about an hour from where we live in an old mill known for weaving. A trip to this town will soon be something to do on a cloudy day. There is probably a great little restaurant to visit for coffee and lunch. That is how I found out about a new statute that has been dedicated to KNITTERS in Newfoundland.

NONIA was created in the 1920s to raise money for public health nurses in rural communities in Newfoundland and Labrador. It was a way for the women in the rural communities to earn extra income that helped support their families. Today there are approximately 130 people who knit for NONIA. To honour the women who have contributed to healthy wellbeing of members of their community a statute was designed by Morgan MacDonald, known for his many other bronze statutes throughout Newfoundland and Labrador. It depicts two women sitting on chairs knitting and socializing. The artist said his inspiration for the statute came from visits to his great grandmother's home. One wonders if he has sweaters that were knit by not only his great grandmother but grandmother and mother? A question for another day.



Statue of a knitter located in downtown Dallas, TX

Two happy ❤️ knitters, Florence Rose and Yvonne Sheppard ❤️ have been knitting for NONIA for many decades. Just look at their smiling faces, in the photo above, and you and I know they have made many booties, blankets, sweaters and shawls over the years. They have kept many babies, children and adults warm when the winds turned mild weather to cold weather.

The new statue sits in front of Government House and marks the century of the Newfoundland Outport (Rural) Nursing and Industrial Association (NONIA). Florence Rose has been with the group for over 35 years and said: It's really something you'll always remember" "It's beautiful, really something". Knitting, as well as all fiber art, is something we take for granted all the time. We seldom stop to think about the person who put in hours of work on a beautifully knit afghan or quilt. It hurts me so much when I see handmade items ending up in a pile of clothing in a used clothing shop. I have high hopes that that the person who ends up buying the article takes the time to enjoy and appreciate the home-made item.

There are other statues throughout the world that show women knitting. Generally speaking what I found was they were small and not like the statute in St. John's in Newfoundland. If you find any hope you'll share your find with all of us. I personally will take the time to look in museums for artists renditions of knitters, embroiders and quilters to name a few.

So, here's to the women in Newfoundland and Labrador that continue the tradition of giving by knitting and selling their works of art to folks like you and me.

Bridlington town has a statue of a knitting girl, the Cansey Girl, designed by Stefe Carvill.



In Italian squares, blankets are being made to highlight the commitment of everyone to stop violence against women and to give a future to the women who are victims of it. Click here to see the ones in Milano: <https://www.italy24news.com/News/204038.html>





Lockdown and Comparative Research A Brief Experience Textile Project 2020-2021

During the last month of lockdown, emergency state declaration, I was writing the first part of my PhD research which investigates the textile culture of Japan and DR Congo. By this comparative study, through understanding of the history of the textiles and their usage in both countries, it results an array of expression and representation anchored into the belief of those people.

Concerning the Congo, the connection of Weaving and Dyeing with the Cosmology in the DR Congo, explained how were made the outstanding textiles of the KONGO, KUBA, TETELA, TEKE etc. woven in raffia fibers. It reveals the technicity of the luxurious production of the precolonial past which had been lost for the industrialized cotton fabric nowadays valued in the country.

Meni Mbugha Rotary Club of Kyoto Nishiyama currently in his home country of Democratic Republic of Congo



Today, production of such textiles is only made by the KUBA and PENDE for interior decoration and ceremony thus lost their finesse and craftsmanship even though they are still piece of Art.

To resonate with the glorious past of woven garment, my artwork is made of gauze cotton fabric dyed with logwood's dye extracted from wood chips available from Kyoto's natural supplier.

By pre-mordanting method, different shades of greyish colors of blue, purple were obtained on those different fabrics.



At first, the work would have been made into a tunic resembling to the NKUTU tunic of the bakongo, but finally I decided to sew into a wrapper made by patchwork as the long wrapper used almost by all the Congolese tribes; as the raffia's fiber is not much longer to make a single long

thread, thus multiple small pieces would have been assembled to make a wide and long fabric to be wrap around the body.

Techniques: Deep Dyeing, Shibori, Sewing
Materials: Cotton gauze, natural dyes (logwood extract)

The resulting piece of work connected me with the past production but still imbued my own signature with shibori details on the center: the grey colors and tones symbolizing neutrality, as the core where the primal opposite BLACK/WHITE melt and come from. It is balance that the time in lockdown helped me to discover again about myself.

Images are available at <https://meniknkmbugha.wordpress.com/works>

Meni Mbugha



Tote bags

Vicki Walter from Fair Oaks California USA

One of my craft groups has made some of these small tote bags. They measure 6 x 7 inches. I wore one every day on a cruise I just took. Seems like it would be perfect for convention....something small enough to hold a room key, phone, etc.



Online Summer Soiree

Becky Donhost, Innerwheel club of East Sacramento, Carmichael, California USA

I participated in Pat Sloan's online Summer Soiree - a block a week, 12 weeks - 12 blocks. And used scraps from my stash to make a patriotic quilt for Quilts of Honor - Quilted Hugs of Gratitude. A great summer pastime.



The quilts in the Victoria & Albert museum collection

Helena Daniels

Cheam Rotary Spouse Club, Carshalton Beeches Surrey UK Fellowship Vice Chair

The quilts in the V&A's collection span the domestic and the professionally made, reflecting different uses and associations over the centuries in which they were created and collected. Whether revealing exquisite needlework techniques or a glimpse into the lives of those who made and used them, these are objects that reward a closer look.

As a technique, quilting has been used for a diverse range of objects, from clothing to intricate objects such as pincushions. Along with patchwork, quilting is most often associated with its use for bedding. But quilts are not only practical objects. The quilts in our collection have been preserved for many different reasons, whether sentimental or commemorative, as examples of needlework skills and techniques, or even because of the specific fabrics used in their designs.

What is quilting?

Quilting is a method of stitching layers of material together. Although there are some variations, a quilt usually means a bed cover made of two layers of fabric with a layer of padding (wadding) in between, held together by lines of stitching. The stitches are usually based on a pattern or design.

The history of quilting can be traced back at least to medieval times. The V&A has early examples in its collection from [Europe](#), [India](#) and the [Far East](#). The word 'quilt' - linked to the Latin word 'culcita', meaning a bolster or cushion - seems to have first been used in England in the 13th century.

The earliest quilting was used to make bed covers: very fine quilts are often mentioned in medieval inventories and frequently became family heirlooms. Throughout their history, many superior examples of the technique have survived by being passed down through generations. Now in our collection, the Tristan Quilt survives from 13th-century Sicily. It depicts 14 scenes from the medieval legend of Tristan and Isolde - lively depictions of battles, ships and castles - and is one of the earliest surviving examples of 'trapunto', or stuffed quilting, (from the Italian 'trapuntare', to quilt).

The Tristan Quilt, unknown, about 1360 - 1400, Sicily. Museum no. 1391-1904. © Victoria and Albert Museum, London



During the medieval period, quilting was also used to produce clothing that was light as well as warm. Padded wear could be put on under armour to make it more comfortable, or even as a top layer for those who couldn't afford metal armour.



One fine example of quilted clothing in our collection is an Indian hunting coat, made in the 17th century, when the Mughal dynasty ruled South Asia. The exquisite 'tambour' chained stitch (worked from the top surface with a special needle called an 'ari', similar to a crochet hook) suggests that it was probably the work of a specialist craft workshop that would produce work for export to the West as well as for the Mughal court.

Hunting coat, about 1620 - 30, India. Museum no.

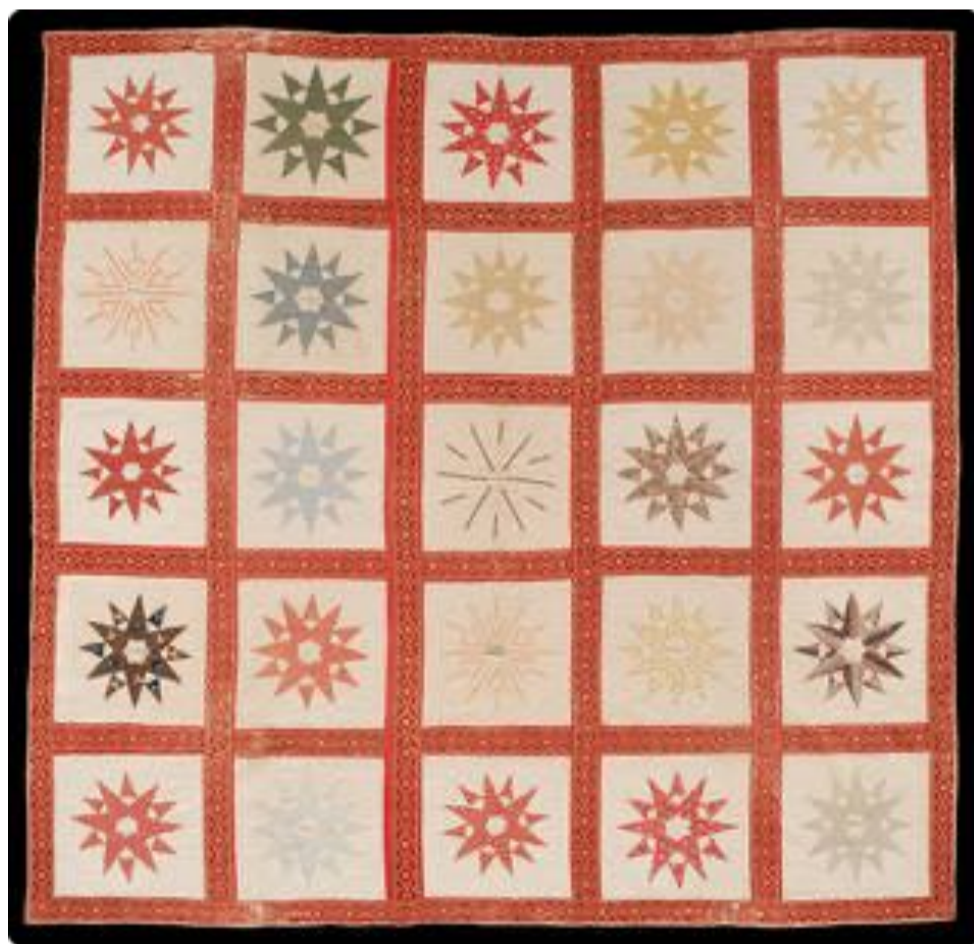
IS.18-1847. © Victoria and Albert Museum, London

Quilting stitches

Although quilting can just use basic running stitch or backstitch, each stitch has to be made individually to ensure it catches all the layers within the quilt. Where the stitching is laid down in decorative patterns, it can be extremely fine work. Popular stitching patterns have been given names such as 'Broken Plaid', 'Hanging Diamond', 'Twisted Rope' or 'True Lovers' Knot'.

Because items such as bed covers typically involve large surface areas, quilt making is often associated with social occasions where many people share the sewing. Particularly in north America, where early settlers from England and Holland established quilting as a popular craft, there is a tradition of a quilt-making 'bee' for a girl about to get married, with the aim of stitching a whole quilt in one day. One American '[Bride's Quilt](#)' in the collection was created for the marriage of John Haldeman and Anna Reigart in 1846. It uses a pattern known as 'sunburst' or 'rising sun', popular for its symbolic associations with the dawning of a new day.

Bed cover created for the marriage of John Haldeman and Anna Reigart, 1846 - 7, US. Museum no. T.299-1999. © Victoria and Albert Museum, London



Quilting in Britain

In Britain, quilting was most popular in the 17th century, when it was used for [quilted silk doublets](#) and breeches worn by the wealthy and later for petticoats, jackets and waistcoats. Quilts



were produced professionally in major towns and cities - London, Canterbury and Exeter are all linked with sumptuous examples in our collection. Quilts were also imported. Quilted Indian bed covers made from chintz fabric (Indian painted and dyed cotton) were very popular export items for both the British and Dutch markets in the late 17th and 18th centuries.

Quilt, about 1700 - 1750, India. Museum no. IS.17-1976. © Victoria and Albert Museum, London

Quilting also has a domestic history. Many of the English quilted items in the Museum's collection are the work of women sewing domestically for their own use. While some were made by necessity, others were made to mark specific life occasions, such as a birth or wedding, or, like the Chapman quilt, were perhaps made for a dowry.



Bed cover, probably Elisabeth Chapman, 1829, England. Museum no. T.428&A-1985. © Victoria and Albert Museum, London

What is patchwork?



Although closely linked to quilting, patchwork is a different needlework technique, with its own distinct history. Patchwork or 'pierced work' involves sewing together pieces of fabric to form a flat design. In Britain, the most enduring method is known as 'piecing over paper'. In this method, the pattern is first drawn onto paper and then accurately cut. Small pieces of fabric are folded around each of the paper shapes and tacked into place (also known as basting, this uses long, temporary stitches that will eventually be removed). The shapes are then joined together from the back using small stitches called whipstitches.

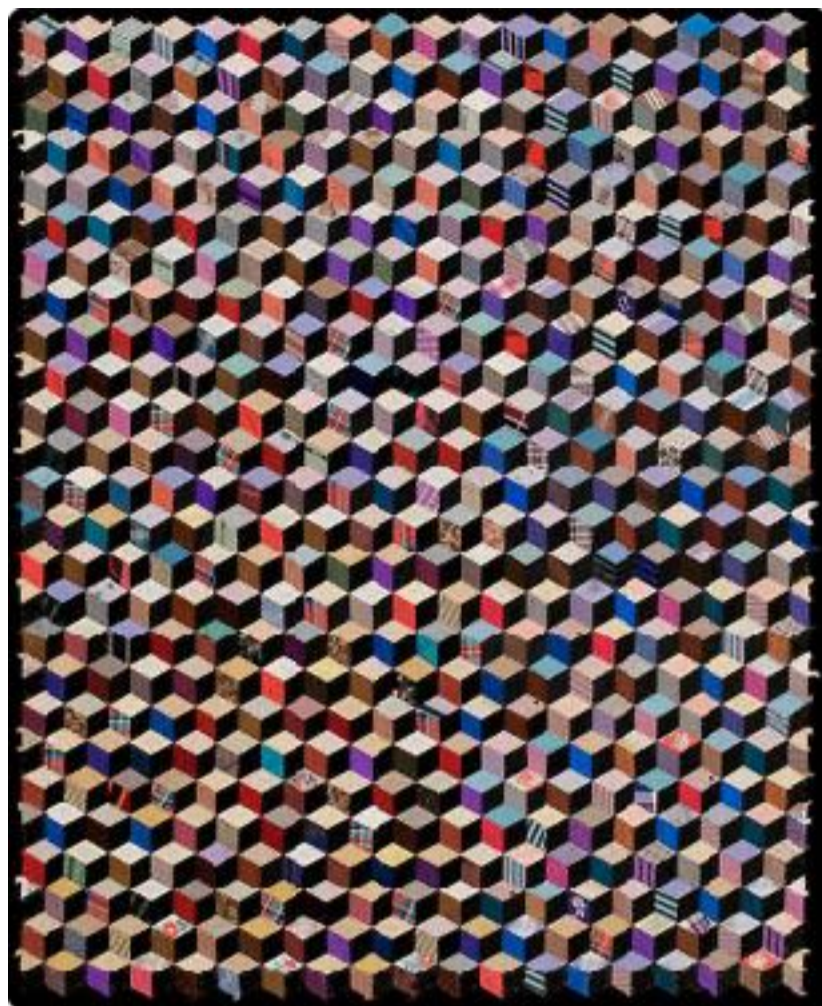
Bed cover, unknown, 1850 - 75, England. Museum no. T.76-1937. © V and A Museum, London

If quilting is often associated with warmth and protection, patchwork is more closely associated with domestic economy - a way of using up scraps of fabrics or of extending the working life of clothing. Unlike quilting, patchwork remained a predominantly domestic, rather than professional, undertaking. Not all patchwork was produced for reasons of economy, however. There's evidence that some of the patchwork quilts in our collection used significant amounts of specially bought

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fabrics and these quilts have been attributed to middle-class women making these objects for pleasure rather than necessity. There was also a tradition of military quilts, sewn by male soldiers while posted overseas in the second half of the 19th century.

Bed cover, unknown, 1860 – 1870, England. Museum no. T.427-1980. © Victoria and Albert Museum, London



The Museum initially collected examples of patchwork because of the significance of the fragments of textiles, rather than the works as a whole. As a result, our collection charts the use of the fine silks and velvets of the 17th and 18th centuries through to the cheap cottons manufactured during the Industrial Revolution. The largest number of patchwork quilts in our collection date from the 19th century. During this period, intricate designs were used to portray a number of different motifs - from [scripture](#) and biblical scenes, as seen in [Ann West's coverlet](#), to scenes of world events and even playing-card designs, as seen in a bed cover dated to 1875 – 85. This kind of patchwork was so popular that several

examples were displayed at the Great Exhibition of 1851.

Cover, unknown, 1875 – 85, England. Museum no. T.200-1969. © Victoria and Albert Museum, London

During the same period, patchwork was promoted by the likes of prison reformer Elizabeth Fry as a skill that should be taught to female inmates - a means of providing the prisoners both employment and allowing time for reflection. This tradition has recently been resurrected by social enterprise Fine Cell Work in a collaboration with the V&A and the inmates of the HMP Wandsworth Quilt.

Patchwork saw a broad decline over the 20th century, but was adopted by the fashion industry in the 1960s as a 'look' associated with hippie culture, not just a technique. By the end of the century, both patchwork and quilting - as crafts so closely associated with women - became techniques used by artists such as Tracey Emin and Michelle Walker to explore notions of 'women's art' and work. Memoriam by Michele Walker is one example in our collection. You can also watch interviews with contemporary artists and quilt makers Jo Budd and Natasha Kerr who draw on the long tradition of quilting and patchwork for their contemporary art practice.



Helena Daniels

Shawl and table runner

Pam Jowett, Rotray Club of Albury,
New South Wales Australia



I would like to show these three photos. The first two are of a baby's shawl I made for a friend. The fibre is handspun merino/silk mixture & knitted from Albury/Wodonga



Handweavers & Spinners book which was produced by our members 15 years ago. The third one is of a Christmas table runner I made for a friend, all patchwork, the Dresden plates are all individually made

After doing these two large items I am taking things easy & making a liner for my cane basket using 2" hexagons - must be crazy I think!!! It is nice to be able to show off the things which I have made to crafty friends with a common interest the other side of the world. Kind regards. Pam.



Rotary Annual Theme Prints 2021 Now Available

The Rotary Club of Springfield Illinois is proud to have internationally known watercolor quilt artist Rod Buffington as a member. His watercolor quilt paintings are in many private collection and major museums. For the past several years Rod has executed a representation of the sitting Rotary International President's theme and presented a copy to the RI President. The President signs the first 100 copies and the framed original then hangs outside of the President's office at Rotary International headquarters. Rod's watercolor quilt paintings are completed on handmade paper, inlaid cotton fabric and stitched with silk buttonhole thread may remind one of geometrics where mathematics and whimsy intersect. The Rotary Foundation of Springfield, a 501 C 3 organized by our club, sponsors his original painting through his reproduction of the painting into high quality prints.



You may now purchase a print for your district, club or yourself. These prints, which feature the theme logo for each individual Rotary year, make wonderful recognition gifts for outgoing District Governors, Club Presidents or other Rotarians including yourself.

Rod Buffington has received the prestigious "Service Above Self Award". A longtime Rotarian Rod is a Past District Governor of District 6460, Past Club President and served on the Rotary Centennial Host Committee Chicago Convention. During the past 19 years Rod has raised over one half million dollars for literacy for the annual "Rotary Family Day at the Ball" Park in St. Louis.

Help Eradicate Polio

Each 24 x 23 print is suitable for framing. All payments are processed through the Springfield Rotary Foundation. Each print sells for \$ 100.00 with \$ 50.00 donated by Rod to the Polio Plus Fund at the Rotary International Foundation. There is a \$ 20.00 fee for handling and shipping.

Order Now: To place your order: Order through rotaryrod@comcast.net or send check to: Springfield Rotary Foundation, 2001 Barberry Drive, Springfield, IL 62704.

Wind spinners

Vigdis Stefansdottir, Rotary Reykjavik Grafarvogur, Iceland.

I like to wander around the Internet (Pinterest rocks!) and imagine myself do this and that. Of course I can't stop myself from trying many ideas (often more than one at a time!). Last month I came across crochet spirals, which I thought could be great for charity sales and fun to make. There are numerous teaching videos online, but I found this one to be very good (click on the image):



I belong to a women's charity and every year we have a huge bazar. I made several crochet crowns this year. They are popular with little kids - and sometimes big kids as well:). Vigdis Stefansdottir.



109 and still knitting!

From 9news Australia



Australia's oldest person, Alfred Date, and a little penguin wearing a knitted jumper. (Courtesy of Penguin Foundation)

When Phillip Island's [Penguin Foundation](#) requested keen knitters to donate their time and yarn to make woollen jumpers for little penguins to wear in the event of an oil spill in March last year, responses came from around the world. One man caught up in the net was then-108-year-old Alfred 'Alfie' Date, the oldest

person in Australia and a prolific knitter.

See more at <https://www.9news.com.au/9stories/australias-oldest-man-still-knitting-for-human-and-animal-friends-at-109/caaf442c-09cc-41ed-b738-779ff6311bca>.

Items to sell at conventions

Marilyn (Lynn) Raymer

Quilts - lap quilts, baby quilts, quilted pillow covers, table toppers, placemats, wall hangings

Knitted or crocheted - scarfs, baby sweaters, booties, slippers, pillow covers, table toppers, stuffed toys, wall hangings.

Weaving - scarfs, table toppers, placemats.

Handmade papers and/or cards.

Handmade sewing/quilting tools.

Textile museums and shows



Shows

Marilyn (Lynn) Raymer

Where ever you are traveling within the USA, chances are that there is a quilt or textile museum somewhere close to your route. Here are some links to lists.

<https://www.allpeoplequilt.com/how-to-quilt/quilting-basics/quilt-museums-our-must-visit-list>

<https://midwestfiberartstrails.org/quilt-museums-by-state/>

<https://www.usatoday.com/story/travel/destinations/10greatplaces/2014/04/10/quilt-museum-fiber-arts-textile/7545963/>



From the Birmingham (UK)
show in 2017