

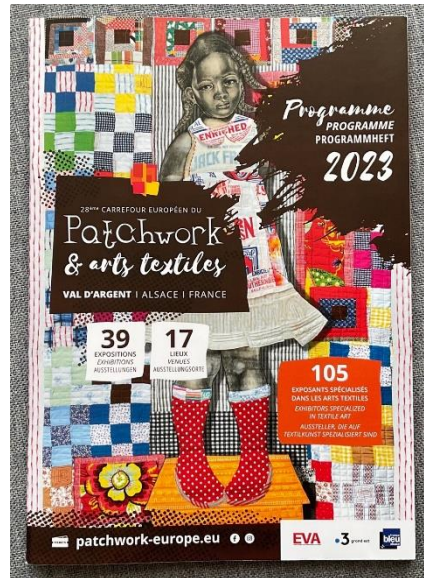


QUARTERLY NEWSLETTER – OCTOBER 2023

QUILTING SISTAH NEWS

African American Quilt Guild of Oakland

TEXTILES FESTIVAL IN ALSACE, FRANCE



The National African American Quilting Guild (NAAQG) was invited to bring the *Jazz It Up Quilt* exhibit to the 2023 Patchwork & Arts Textiles Festival in Alsace, France. The festival was held in 35 exhibitions at 17 venues in four villages for 105 exhibitors.

This year five African American exhibits were invited as guests of honor, NAAQG being one of them. The program booklet stated:

“So often overlooked, the history of these quilts demonstrates the textile and cultural richness of this community. Through these five breathtaking exhibitions, we take you on a journey through time: from the darkest hours of the American continent’s history, to the moments of sharing and solidarity that gave life to the works presented.”

The NAAQG exhibit honored the contributions of African Americans to the world of jazz music. Curated by Cynthia Malachi White, the 37 art quilts covered numerous aspects of jazz music. Three members of AAQGO had quilts in this exhibit: **Nell Mays’ *Fancy Miss Nancy***, **Teri Green’s *Simply Ella***, and **Ora Clay’s *Sahar’s Solo***.



JAZZ IT UP!

DISPONIBLE
À LA VENTE
AVAILABLE
FOR SALE

FANCY MISS NANCY

National African American Quilt Guild (NAAQG) 2021

Nell Mays

A tribute to Nancy Sue Wilson. A lady who in her five-decade career made over seventy albums and is probably best remembered for her version of «Guess Who I Saw Today.» She collaborated with such artists as Julian «Cannonball» Adderley, Stanley Clark, and Ramsey Lewis. Miss Nancy graced many magazine covers, made numerous guest appearances in film and on television, appeared at Jazz Festivals. She won three Grammy awards and others including NAACP Image and Lifetime Achievement Awards and a star on the Hollywood Walk of Fame at Hollywood Blvd.

TECHNIQUE
MACHINE STITCHED AND QUILTED, PHOTO MANIPULATION, RAW EDGE APPLIQUE

28^{ème} CARREFOUR EUROPEEN DU Patchwork & arts textiles



JAZZ IT UP!

DISPONIBLE
À LA VENTE
AVAILABLE
FOR SALE

SIMPLY ELLA

National African American Quilt Guild (NAAQG) 2021

Teri L. Green

This quilt pays homage to Ella Fitzgerald, one of my favorite jazz vocalists. Ella's voice is crystal clear, pure with a perfect pitch, and her scat singing reminds me of a horn orchestra. I first became aware of Ella listening to my aunt's recordings of her. I really fell in LOVE with Ella listening to the "Best of the Song Books" recording and was mesmerized by each and every song. For this quilt, I thought it was important to showcase Ella in all of her singing glory and used her image from the CD cover as my inspiration. I felt it was equally important to feature her jazz orchestra and to recreate that big band stage that she performed on.

TECHNIQUE
MACHINE PIECED AND EMBROIDERY WITH APPLIED SILHOUETTES

28^{ème} CARREFOUR EUROPEEN DU Patchwork & arts textiles



JAZZ IT UP!

DISPONIBLE
À LA VENTE
AVAILABLE
FOR SALE

SAHAR'S SOLO

National African American Quilt Guild (NAAQG) 2021

Ora Clay

"Sahar's Solo" was inspired by a photo of this young female jazz saxophonist who teaches music at an elementary school, gives private lessons in her home, and performs at outdoor and indoor concerts. Sahar inspires me because she is training the next generation to love and appreciate jazz music.

TECHNIQUE
RAW EDGED APPLIQUE AND MACHINE QUILTED

28^{ème} CARREFOUR EUROPEEN DU Patchwork & arts textiles

Congratulations
DEBORAH BUTLER



Dolores Vitero Presley presenting award to
Deborah Butler

Worthy Causes chairperson, **Deborah Butler**, is the 2023 recipient of The Esther Pancho Sew Excellence Award.

We can count on Deborah to show up at our meeting with her big tote bag, made by **Nell Mays**, to collect our contributions.

During Covid 19 shelter-in-place, Deborah organized a *meet up* in the West Oakland Branch Library parking lot in order to collect our Worthy Cause quilts for distribution during the holidays.

Thank you, Deborah. You brought smiles to the AAQGO members on that day as well as smiles from all the children who received the quilts.

PRESIDENT'S MESSAGE

I hope this note finds you well and creative. I can't believe it has how fast this year has gone by. Looking back and reviewing all the things our Guild has accomplished – sew day, quilt exhibits, guest speakers to name a few – all I can say is there is more to come.

The meeting attendance has been great, so it makes me think we are on the right track. Remember that I am open to suggestions for upcoming meetings. I welcome new quilters with can-do attitudes to help us grow and learn.

On another note, I love Fall. It is the season for family and friends' gatherings, making gifts for them to enjoy, and, hopefully, making time to do some Fall cleaning – since I have a problem with Spring cleaning!

This Fall I hope to spend some time cleaning up my sewing room (something I've been trying to do for years). This year I will try to clean by area. But every time I clear one area, a new area is created! So, the moral of the story is I have to learn how to touch things once and put it away or in a giveaway pile or throw it away. Wish me luck. I hope you all have time to do something you have been wanting to accomplish.









Stay Safe and Happy Quilting

Ann Robinson

I. B. BAYO TRUNK SHOW ~ AUGUST 26, 2023

It has been 10 years since internationally known artist I.B. Bayo last spoke to AAQGO with his trunk show. He spoke about his Nigerian culture and family and their history as a weaving and textile family for many generations. He explained some of the methods used by his family to create fabric and garments including indigo dyeing, reverse applique, weaving and mud cloth applications.

Thank you, dear friend, for visiting with us again.

		
Explaining the process	Grown and woven into his Father's robe	Grown and woven into pattern cloth
		
Wall hanging	Wax print	A few of his creations
		
300 yards of tulle used to make this garment		More creations

Black American Strip Quilts and Their West African Textile Roots

Bamidele Agbasegbe Demerson

Chief Curator

African American Museum and Library at Oakland

Since childhood I was fascinated with the highly variegated quilts made by my paternal grandmother and her daughters (my aunts) and my maternal great aunt. These bedcovers kept us warm on many cold winter nights. In some ways, I think of the exhibition, *Black American Strip Quilts and Their West African Textile Roots*, as a tribute to their masterful artistry. These creative women would often cut colorful scraps of cloth into parallelograms and triangles. With needle and thread, these adept visionaries would transform the shapes into “blocks” that appeared akin to the art of geometric abstraction. The blocks would be assembled into “strips.” These strips would then be sewn edge-to-edge to create a “top.” The next phase required layering the “top” with “batting” in the middle, onto a solid piece of cloth called the “backing.” The final stage in this process entailed “quilting” the three layers together into a tufted comforter. I may have missed a few steps in this process, but I viewed these master craftswomen as nothing less than remarkable magicians! I grew up with their extraordinary creations all around me. Although I did not know it then, I was wealthy—warmly enriched by their adept powers with a needle and thread.

Some years later during my days as an undergraduate and graduate student at the University of Michigan, I studied cultural anthropology. My geographic foci were the peoples of the African continent and those scattered by the international trafficking in captive human cargo (i.e., popularly called the “slave trade”) that would people communities of the diaspora in the Americas. Much of my studies would lead me to concentrate on the early days of the contact between the peoples of Africa and those of Europe who met—in that part of North America that would become the United States. I was particularly interested in the riddles posed by the phenomenon called “cultural memory.” What did enslaved Africans remember of their ancestral homelands? How were they able to retain such memories under the duress of slavery and the imposition of European social traditions? And what cultural practices became transmitted across the generations from continental born Africans to their descendants born into slavery, and their progeny of those descendants born legally “free” (albeit with pressures of the prevailing caste-like restrictions)?

The exhibition, *Black American Quilts and Their West African Textile Roots*, in part, is an attempt to answer those vexing queries—riddles and puzzles. In fact, these queries are knotted in the observation that the relatively slender strips that comprise many Black American quilts share an “anatomical” similarity with the narrowband woven cloths from West Africa. My research has led me to conclude that the Black American strip quilt, like other facets of African American life and lore—for example language, foodways, spiritual beliefs, folk medicinal practices, and numerous social traditions—can best be interpreted as a product of cultural memory

encapsulated in an ongoing process of creolization evincing both European and African cultural endowments. The Africinity of Black American strip quilts is resoundingly verifiable.

Acknowledgements. This exhibition would not have been possible without the tremendous efforts of **Marsha Carter** who coordinated with members of the **African American Quilt Guild of Oakland**. Gratitude is expressed to each participating quilt artist noted in the exhibition checklist. Moreover, appreciation is extended to Anita D. Henson who loaned selections from her collection of West African textiles and quilted home decor. The installation of the exhibition and the development of associated educational and public programs have been supported with a generous gift from the Oakland Athletics.

Bamidele Agbasegbe Demerson serves as the Chief Curator of the African American Museum and Library at Oakland in Oakland, California. As an undergraduate and graduate he studied cultural anthropology at his alma mater, the University of Michigan. He later earned the M.A. degree in Museum Studies from Southern University at New Orleans. Demerson has taught at Southern University at New Orleans and Washtenaw Community College in Ann Arbor, Michigan. His research – presented at domestic and international conferences – has been published in journals, anthologies, and exhibition catalogs.



OFFICERS AND BOARD

MEMBERS

September 1, 2023- August 31, 2024

Officers and committee chairpersons can be reached at aaqgoakland@gmail.com or PO Box 31834, Oakland, CA 94604

SUNSHINE AND SHADOW

Our positive thoughts and prayers to all members and their families who are facing medical challenges.

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Newsletter	Teresa Weyand Dolores Vitero Presley
Sunshine	Evelyn Johnson
Website	Ann Robinson
Worthy Causes	Deborah Butler
SUSPENDED OFFICERS AND COMMITTEES FOR 2022-2024	
Historian	
Parliamentarian	
Library	
Opportunity Quilt	
Publicity	
Retreat	

JUST A REMINDER - Our email address - aaqgoakland@gmail.com - is to be used for Guild business only. Names and addresses are not to be shared with other organizations or businesses. Please use your roster to contact individuals in the Guild.

EVENTS

September 1 – October 28

***Turning Point
A 20th Anniversary Gallery
Retrospective***

Joyce Gordon Gallery
406 - 14th Street
Oakland, CA

www.joycegordon.gallery

October 12 – 15

Pacific International Quilt Festival

Santa Clara Convention Center
Santa Clara, CA

www.quiltfest.com

December 4 – January 26, 2024

Black American Strip Quilts
**African American Museum and
Library at Oakland**

659 – 14th Street
Oakland, CA
510.238.3134



BIRTHDAYS

OCTOBER

Kyla Laffoon - 3

Ora Clay - 6

Blanche Vitero Brown – 10

Louise Jackson – 10

Marilyn Handis – 19

Deborah Butler – 24

A'donna Richardson - 24

NOVEMBER

Julia Vitero – 4

Marion Thomas - 22

Teri Green – 28

DECEMBER

Rosita Thomas – 6

Verlie Collins - 11

Marsha Carter - 12

Gloria Wells – 14

Teresa Weyand – 20

Dorothy Wilkins - 25

Carolyn Pope Chappell – 28

Barbara Fuston - 28