

InsideOUT

PRODUCED BY THE DENVER CENTER FOR THE PERFORMING ARTS

May - July 2009

Quilters




Written by Molly Newman and Barbara Damashek
Based on the book

The Quilters: Women and Domestic Art,
by Patricia Cooper and Norma Bradley Allen

Music and Lyrics by Barbara Damashek

Directed by Penny Metropulos

May 22 - July 12
The Stage Theatre

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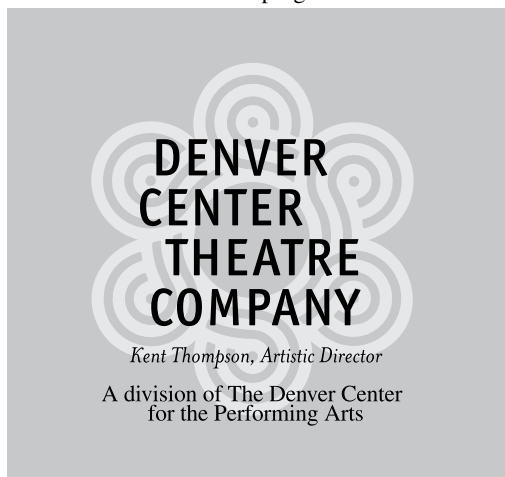
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InsideOUT

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SYNOPSIS

*We're gonna put this quilt together block by block.
Each block is different, each pattern has a thread of
somebody's life runnin' through it."*

– Quilters

Like a quilt, this musical play has been organized into blocks and given the names of well-known quilting patterns. For example, the section about finding shelter and making a home is called "Log Cabin"; "Four Doves in a Window" concerns coming of age and "Crosses and Losses" is about catastrophe, persistence and survival.

The words of Barbara Damashek, co-creator of *Quilters*, give an admirable summary of the play: "In the work of their hands, they [the women who inspired the play] documented not only the world around them, but their inner world—a landscape of their loves, wounds, hopes, wishes, fears and dreams. The quilt was their confession in cloth, a form of visual music—life compressed, organized..., pulsing with heartbeat, rhythm and melody. And that very object, the quilt, the consummate symbol of their femininity (rolling, comforting, protecting, embracing all of their life) accompanied them through their rites of passage. It also became their magic carpet, their release."

Damashek, Barbara. "Just Makin' Somethin' Pretty." *Stage/Space*.
Denver Center Theatre Company. 1982-1983 Season.

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» What's New

THE PLAYWRIGHTS

Barbara Damashek is currently Assistant Professor of Musical Theatre at San Francisco (SF) State University. She is the author of many musical theatre pieces, most notably *Quilters*, which has been produced extensively in the U.S. and abroad and was nominated for six Tony Awards including Best Musical in the 1984-1985 Broadway season.

. She has directed for many of the leading professional theatres in the country including Berkeley Repertory Theatre, the South Coast Repertory Theatre, Oregon Shakespeare Festival, Trinity Repertory Theatre and The Denver Center Theatre Company.

She holds a Master of Fine Arts degree from Yale University and has taught at the University of California, Irvine, San Francisco State, San Francisco's American Conservatory Theatre's Conservatory, the Trinity Rep Conservatory and the O'Neill Theater Institute. At San Francisco State she heads the Musical Theatre Program as well as teaching workshops in both drama and musical theatre and directing opera and musical productions. She has developed a lab for the creation of new musical theatre.

Molly Newman came to Denver from Evansville, Indiana to attend the University of Denver. There she received a Bachelor of Fine Arts Degree with a major in theatre.

In research for *Quilters*, she spent a summer traveling through Nebraska, New Mexico and Colorado, talking to women about quilts and other aspects of their lives. She found "those remarkable women, out there in the American West, they're the ones who truly make the light shine."¹

Today Molly is a executive co-producer for many television shows including *Brothers and Sisters* and *Tracey Takes On*.

1. Newman, p. 8.

Newman, Molly. "Talking Quilts." *Stage/Space*. Denver Center Theatre Company. 1982-1983 Season.

THE HISTORY OF QUILTING

The origins of America's quilts extend far beyond its shores, to Europe, Asia and India.¹ The art of quilting is as old as ancient Egypt if not older, for at that time whole cloth quilts were very common as trading articles. For example, in 1516 a Portuguese trader listed quilts in an inventory of goods that could be obtained in India. India remained the origin of "quilts made of white calico and all sorts of painted stuffs...to be had in abundance and very reasonable."² During the 17th century, quilts of this kind were brought to England where English women appreciated their beauty. However, all English girls were instructed in fine needlework, along with singing, dancing and the speaking of French; that needlework skill was ingrained into the immigrants who came to this country.

In making quilts, "piecing" refers to the sewing together of fabric to create the quilt top. This technique is very old, but it was more often used for clothing or decorative items like pillows. "Quilting" refers to stitching the three layers of fabric together: the quilt top, the batting or wadding in the center, and the fabric backing. Incidentally, the term quilt comes from the Latin 'culcita' meaning "a sack filled with feathers."

In early America (1750-1825) most women were occupied with spinning, weaving and sewing clothes for their families; only the wealthy had the leisure time for quilt-making. The Colonial upper class preferred three kinds of coverlets. The Whole Cloth quilt was made of a solid piece of fabric; the three layers of top, batting and backing were quilted together and the stitching itself became the

decoration. The *Broderie Perse* (or Persian embroidery) quilt refers to the *appliqué* of cut out motifs from a printed fabric that was hand-sewn onto a solid background. The Medallion quilt was made around a center of a solid piece of fabric such as an *appliqué* motif of a star or a Tree of Life.³

In New England, quilts of the early period were generally whole cloth; simple, durable and the material too valuable to cut into pieces. The South, on the other hand, received large shipments of elaborate fabrics through Charleston, South Carolina, so Southern women favored the *Broderie Perse* or the central medallion style. But by the late 18th century there was evidence of an emerging mode known as the ‘block’ quilt. A block is “a square containing a pieced geometric design or an *appliqué* design; ...they often have colorful and descriptive names. Many quilt designs are created by repeating or combining blocks.”⁴ In this early era the block style was represented by “mosaic piecwork that can be found surrounding a central medallion.”⁵

From 1825 to 1850 the young nation was concerned with industrialization, transportation and westward migration. The growth of textile mills particularly in New England led to a veritable explosion of fabric choices. The economy was growing steadily and roads and canals were being built to transport manufactured goods. In the same period, particularly after 1820, almost one out of four families decided to migrate over the Appalachian Mountain range into the fertile territories of Ohio, Missouri and Mississippi.

“From personal journals and diaries of that period, it appears that women went reluctantly—the sense of adventure and exploration belonged to the men and the women saw little in the journey but hardship.”⁶

Numerous quilts were made for the journey and were used for various purposes. Heavy comforters and quilts were used to line wagons for protection from wind and rain. They were wrapped around fragile china (if taken) and to pad and soften the wagon seats. Inevitably, on the long journey westward when no wood was available, quilts were used instead of coffins to bury the dead. “The body was wrapped in a bed comforter and wound quite mummified with a few yards of torn strips of a cotton shirt.”⁷ Some of the quilts women brought

with them were friendship quilts.

“As family and friends were uprooted and separated from one another, a great many women carried quilts composed of blocks with precious messages from those left behind.”⁸ Quilts filled an emotional need for women as they used them to decorate their humble homes; making something beautiful was necessary for their psychological and spiritual well-being.

The kinds of quilts made in this period were not much different from those sewn from 1750 to 1825. The *Broderie Perse* technique became more popular with the addition of exquisite borders. The block design method was perfected, often pairing chintz pieces with *appliqué* or embroidered patterns. The whole cloth quilt continued to be favored with patterns such as the Lone Star in the center.

Between 1850 and 1875 America was a nation divided by the Civil War. No soldier on either side went to the battlefield without a quilt. Women in both the North and South set up societies to provide essential clothing and bedding for their armies.

The Westward Movement continued with as many as half a million individuals traveling the Oregon Trail to the Pacific Coast. Again, the loss of a sense of home was difficult for women to bear. However, after settling in a new location, one of the first things frontier women did was to seek out a quilting partner. Sometimes many women participated in these ‘quiltings’; “not only did they provide an opportunity to socialize, but for frontier women they were breaks in long days of isolation.”⁹

Of the many inventions of this period, the one that mattered most to women was the sewing machine. With this machine women spent less time making the family clothing, while there were more scraps of material for the ladies’ ‘piecing’ bags, providing a greater choice of fabrics when the time came to make a quilt. The sewing machine also enabled the homemaker to explore new ways for the construction of quilts. For example, “complex, graphic geometric patterns were pieced much more easily and precisely with the aid of a sewing machine.”¹⁰ In addition, *appliqués*, borders and binding could be accomplished by machine.

Quilts continued to be used as blankets, tarpaulins on overland journeys, and coverings for doors

and windows in pioneer homes. Women experimented with new creations. *Appliqué* as a block form was now repeated across the surface of a quilt while bright floral motifs gave it a jubilant quality. Dressmaking details such as piping and cording were used on quilts. Moreover, the Log Cabin design made its appearance shortly after the Civil War. Because the pattern brings to mind hearth and home, it became very popular.

The Gilded Age (1876-1900) was the epoch of industrial and educational advancement in the country. Despite the modernist influence, the Arts and Crafts movement emphasized the Colonial style that depicted the life of the American colonists with the tools, furniture and quilts of the past. In contrast to the old was the Aesthetic movement that swept America. It disparaged the traditional patchwork and made quilts with no apparent design at all. These “crazy quilts” used silk scraps, sentimental bits of fabric from wedding gowns, commemorative ribbons and fancy embroidery stitching.

As the 19th century waned, some writers of the time not only disliked quilts but disdained women’s needlework. One writer, Abigail Dumeway of *The New Northwest* newspaper, claimed quilts were “primary symbols of woman’s unpaid subjection.”

¹¹ As a result the quality of quilts declined in the last decade of the 19th century.

With the 20th century quilting was revived. Fairs and exhibitions displayed quilts and awarded prize money for the best ones. Museums began to acquire antique quilts as well as the best of the Amish and African American works. Quilt-making patterns proliferated along with books and magazines. Many of the quilts made in the 1980s and 1990s were not bed coverings at all, but statements—wither socio-political (such as the AIDS

Quilt) or artistic (a statement of the maker’s abilities to manipulate fabric, color and pattern).

And what of the 21st century? “The quilts of the future will reflect, as quilts always have, the personal journeys of the women who make them.”

¹².

1. Kiracofe and Johnson, p. 4.

2. Ibid, p. 4.

3. Wikipedia.org.

4. Kough, p. x.

5. Kiracofe and Johnson, p. 69.

6. Ibid, p. 88.

7. Ibid, p. 89.

8. Ibid, p. 123.

9. Ibid, p. 126.

10. Ibid, p. 152.

11. Ibid, p. 223.

12. Ibid, p. 237.

Kiracofe, Roderick and Johnson, Mary Elizabeth. *The American Quilt: A History of Cloth and Comfort 1750-1950*. New York: Clarkson Potter, 1993.

Kough, Lynn G. *Quilting for Beginners*. Chicago: Quilt Digest Press, 2000.

http://en.wikipedia.org/wiki/History_of_Quilting.

THE DUGOUT AND THE SOD HOUSE

The first home we had out here was a dugout. It was just a large single room dug underground.
—Quilters

In the arid parts of the West simple dugouts carved in the earth were the easiest structures to build. Usually an entire hillside was hollowed out with shovels, leaving only a few small openings for the door and windows. The cave-like home provided cramped and primitive quarters for the entire pioneering family. “Damp and dark year round, it was practically impossible to keep clean, for dirt from the roof and the walls sifted onto everything.”¹ The roof was supported by a ridge-pole, the ends of which rested on two upright poles and these formed the gables of the roof. The roof was covered with tree branches and straw. The thick earthen walls offered warm insulation from the cold and the wind, but in rain the dugout became practically uninhabitable. If the dugout roof was level with the surface of the ground, one carved into the side of a hill was very difficult to locate. Only a single sod chimney or stovepipe jutting out of the ground was the object that identified a home underneath the ground.

The flat terrain of Kansas and Nebraska did not even have the hills and ravines necessary to carve out dugouts. Instead, the early pioneers had to create houses from blocks of sod, pieces of earth. The settlers first staked a plot of level land and then cleared it of grass and weeds.

Once the site was prepared, the builders began the arduous task of cutting the sod building blocks. Using the strength of a team of oxen and a special plow, they sliced strips of sod from the earth. Then they chopped the strips into individual blocks weighing about fifty pounds each and measuring one foot wide, two feet long and four inches thick. The cabin was built by stacking the sod bricks one layer after another around the edge of the site. The walls were normally two feet thick with loose dirt and mud used to fill cracks and crevices. For windows and doors, wooden frames were set in place with sod walls around them. Once the walls were finished, the dwelling was covered with cottonwood poles and brush and then topped with additional sod.

“With its massive dirt walls, the sod houses provided excellent protection and insulation for the pioneering family.”² It was cool during the summer and a warm refuge in the winter. Yet, like the dugout, sod houses were perpetually dark, damp and musty. They lacked adequate ventilation and the roof leaked every time it rained. Yet the women added finishing touches that included worn carpets, cowhides, buffalo skins—and quilts.

1. Stratton, p. 52.

2. Stratton, p. 54.

Stratton, Joanna L. *Pioneer Women: Voices from the Kansas Frontier*. New York: Simon and Schuster, 1981.

THE HARDSHIPS OF PIONEER WOMEN

As far as the eye could see there was nothing, emptiness, it was so lonely. How could a human endure?

—Quilters

The diary of Martha Ann Morrison who came West in 1844 reveals: “It strikes me as I think of it now that Mothers on the road had to undergo more trial and suffering than anybody else.”¹ Her words are echoed by historian Joanna L. Stratton in *Pioneer Women: Voices from the Kansas Frontier*. “[History] tells nothing at all of the courageous women who kept the business of the house going. The world has never seen such hardihood, such perseverance, such devotion nor such ingenuity in making the best of everything as was displayed by American pioneer women.”²

The first matter women were concerned with was the provisions needed to make the first leg of the westward trek. From Catherine Haun’s diary we have a description of what was taken: “All meats were either dried or salted and vegetables and fruit were dried.... For luxuries we carried a gallon each of wild plum and crapple preserves and blackberry jam.”³ These were supplemented by meat from buffalo hunts and fish. Obtaining fresh water was always a problem.

If a couple was not married before beginning their westward journey, they surely became so on the trek. Most marriages on the frontier were often made before a girl turned fifteen or sixteen. “Some diaries record a casualness in the manner in which such decisions were reached.”⁴ For example, Mrs. John Kirkwood married Mr. Kirkwood immediately after seeing her brother Jasper at his nuptials. After being introduced to Kirkwood, they decided to marry. All she remembers of the wedding dinner was a dried tomato pie her mother made. Marriages occurred out of a sense of mutual congeniality and the sense that a man and a woman together were necessary to accomplish frontier work.

For women who were pregnant, the westward migration could be a nightmare. One never

knew where labor might begin or if the birth would be simple or complicated. But birth is described in all the diaries as a commonplace event. For example, Amelia Stewart Knight was pregnant when she began her journey from Iowa in 1853. She was too sick to cook and sensitive to the smell of oxen. Her diary begins in April and ends on September 17th with this entry: “A few days later my eighth child was born. After this, we picked up and ferried across the Columbia River.”⁵

Children on the Westward journey were treated with a sort of benign neglect. Adults concerned with work and journeying were often too busy to pay attention; therefore, children fell out of wagons or lagged behind when wagons trains started up. Lucy Henderson Deady recalled the story of little Lettie who wanted to taste some medicine hanging from a nail on the side-board of the wagon. When called to supper, Lettie said she felt sleepy and was told to go lie down. “When Mother tried to wake her later, she couldn’t rouse her. Lettie had drunk the whole bottle of laudanum. It was too late to save her life.”⁶

Though the immigrants feared Indian attacks, some women bartered with them for salmon or buffalo in exchange for calico or cash. At other times Indians helped wagon trains cross rivers on narrow bridges. But not all relations with Indians were that peaceful. “Disrupted by the continual extension of the country’s western borders, the indigenous tribes struggled unsuccessfully against a white nation that was determined to conquer them.”⁷ They had seen their homelands usurped, their game reserves depleted and their nomadic life-style upset by a white government that did not understand them or their culture. Therefore, there was hostility between the settlers and the Native Americans and constant fear on the part of the pioneers. Jane Gould Tortillott’s diary reports of a group of men who went looking for their stolen stock: “They were surrounded by Indians on ponies, two killed, several wounded, and two supposed to be killed.”⁸ The Captain’s daughter was shot, wounded severely and died the next day.

On the other hand, Mrs. Campbell of Salina, Kansas, said: "If it had not been for the friendship of the squaws, she did not know how she would have survived...the loneliness in the little new town on the Smoky." ⁹.

It would have been more comfortable if pioneer women had dressed as comfortably as squaws. Instead, they clung to their ribbons, bows, petticoats and starched white aprons. Their mode of dress seemed to denote the intention of women to restore and retain the domestic sphere that limited their work specifically to the house only.

If any emotion drove the pioneer women forward, it was the determination to keep their families together. They had not made the decision to go west and leave their old lives behind. But they packed up their belongings and their children and traveled that painful passage so that the family could embark on a new life in

a new country. "That purpose, above all, made the hardship bearable." ¹⁰. In withstanding hunger, pain and possible death, their legacy to history was the survival of the family on the journey west.

1. Schlissel, p. 35.
2. Stratton, p. 21.
3. Schlissel, p. 167.
4. Ibid, p. 45
5. Ibid, p. 216.
6. Ibid, p. 49.
7. Stratton, p. 107.
8. Schlissel, p. 224.
9. Stratton, p.116.
10. Schlissel, p. 150.

Schlissel, Lillian. *Women's Diaries of the Westward Journey*. New York: Schocken Books, 1982.

Stratton, Joanna L. *Pioneer Women: Voices from the Kansas Frontier*. New York: Simon and Schuster, 1981.

THE QUILTING BEE

Dear Friends, I am holding a piecing party at my home on the first Saturday of next month to celebrate the occasion of my son Jamie's 21st birthday. We will be making a quilt top for him and would be honored if you would participate.
—Quilters

Quilting bees were an opportunity not only to work on a quilt, but to share recipes, advice, local and familial news and just socialize with other members of one's community. A quilting frame (which may have been strung from the rafters for storage) would be brought down and chairs placed around it to accommodate the guests. A typical quilting frame would comfortably allow for seven quilters and the hostess.

There were many purposes for quilting bees. For example, young girls invited friends to help with the quilting during the time of their engagement. Church and community groups made elaborate quilts for departing ministers and friends, as well as to raise money for charities or the church. Equally common were the spring and summer bees organized for the purpose of quilting the tops for quilts made during the winter months.

Sometimes, however, the quilting bees became somewhat exclusive. For example, in *The Quilters: Women and Domestic Art*, the authors describe a quilting bee attended by a new girl: "She'd belonged to our club, I don't know how long, two or three weeks...before we found out...she was workin' on all her stitches so hard and they was just goin' through the top—just quiltin' along on the top. Would you ever think there could be anybody that dumb?" ¹. Women took pride in the handiwork shown on their quilts, even on the mainly utilitarian, less decorative ones.

Quilting bees were usually all-day events. After a morning of quilting and conversation, an elaborate lunch was served of covered dishes brought by each woman. After lunch, the quilting resumed. Diaries and letters written during the 19th century describe day-long bees that included evening suppers, sing-alongs and dances in addition to quilting. A big gathering could include up to five generations of quilters, as well as their husbands and children.

Historian William Rush Dunton, Jr. found something psychological in quilting bees: "With several nervous ladies working on similarly patterned blocks for a quilt, there natu-

rally arose a spirit of competition or rivalry to produce the best made block. This is a healthy mental attitude and the beginning of a community spirit.”² Although the bee is often associated with the frontier, quilting bees are common wherever quilt-making traditions are strong—both yesterday and today.

1. Cooper and Buford, p. 103.

2. Dallas, p. 75.

Cooper, Patricia and Buford, Norma Bradley. *The Quilters: Women and Domestic Art*. Garden City, NY: Doubleday and Co., 1977.

Dallas, Sandra with Nanette Simonds. *The Quilt that Walked to Golden*. Elmhurst, IL: Breckling Press, 2007.

www.wku.edu/Library/onlineexh/naturesbounty/education/history.pdf.

QUILTERS Q & A

Questions:

- 1) How is the play’s construction similar to a quilt’s? =
- 2) How do the blocks of the quilt present themselves in the structure of the play?
- 3) What are the purposes of the “Shadow Blocks” in the play? What makes them different than the other blocks?
- 4) How would you describe living on the frontier during the 1800s? Would you have been able to survive their hardships?
- 5) How did the characters describe living in a dugout or a sod house? What made this different than living in a log cabin?
- 6) How do the ladies describe engagement and getting married? How does it manifest itself into a quilt?
- 7) How does the music complement the story?
- 8) What would you consider a modern-day equivalent to a quilting bee? Explain.

Activities:

1) Collage Quilting

Materials:

Multi Colored construction paper

Glue

Old magazines, newspapers and/or other pieces of ephemera

Scissors, if needed

First pick a theme around which to create the collages. This can be a personal event, a general idea or a theme represented from your curriculum. The more specific the goal the easier it will be to define what you need.

Once your theme had been chosen, start by collecting pictures and words collected from old magazines, newspapers, and/or other pieces of ephemera.

When you are ready, glue the pieces that you have chosen to a piece of colored construction paper. From this collage, pick colors and shapes that you wish to use and create an abstract construction paper quilt.

Tear, or cut, strips of colored construction paper and place them in piles.

Arrange the strips into geometric shapes and paste them to either the back of the collage or a new piece of construction paper.

Glue these strips to the paper.

If you would like, search on-line for patterns that are mentioned in the play and fashion your quilt after one of these patterns.

Colorado Model Content Standards

Visual Arts 1: Students recognize and use visual arts as a form of communication.

Visual Arts 4: Students relate the visual arts to various historical and cultural traditions.

2) Timelines

Historic Timeline

Ask students to research significant events in United States history leading up to, during and following the time of the play *Quilters* and to place them in chronological order.

Have the students also compile events focusing on Colorado history or a neighboring state's history.

Create a timeline using the information gathered.

What changes or innovations were happening during these times?

How was the United States changing? How was the world changing?

***Quilters* Timeline**

Ask students to chart the journey of Sarah McKendree Bonham in the play *Quilters*.

What significant events happened in her life? Track the events in the first timeline and compare them to the character's life.

Create a timeline and plot the events of your character.

Colorado Model Content Standards

History 1.1: Students know the general chronological order of events and people in history.

History 1.2: Students use chronology to organize historical events and people.

COMMUNITY OF QUILTS EXHIBIT

In celebration of the *Quilters* homecoming, a special exhibit of quilts is on display in the main lobby of the Helen Bonfils Theatre Complex. In addition to The AIDS Memorial Quilt, the original quilt from the world premiere production of *Quilters*, and quilts from The Empowerment Program, the exhibit features 28 quilts collected through a nationwide search for “quilts with a story” by The Rocky Mountain Quilt Museum in Golden. The stories behind the quilts are featured here, and correspond to the quilts on display by number.

1) “Five Sisters,” 60” by 60”

**Submitted by Barbara Holtzman
of Holyoke, CO**

I’ve always been close to my four sisters, but with the passing of my father and then my mother, they became even more important to me. We all love each other but found that Mom was the glue that got us together on a regular basis. After she died, we realized we needed to make a commitment to get together on our own. Now we make it a point to set aside two times each year for our “sisters reunion.” It’s been a good way to keep up with each other and the nieces and nephew too!

I’d been wanting to do a quilt that showed how we were separate but connected. A flower represents each of us. Off each flower is a bud—a child—or two or three or none. Each of us is passing our legacy in our own way.

2) “My Secret Garden” Crazy Quilt, 60” x 60”. Made and quilted by Rita Meyerhoff of Arvada, CO

“My Secret Garden”

My Secret Garden
Filled with reminders of my favorite things
Love of sewing and quilting and tea
Love of gardening and God’s creation
Flowers and plants, ivy and wheat
Daisies, roses and violets
Worth beyond beauty

Buttons connecting, old and new,

Buttons from my favorite clothes
Antique buttons, large and small buttons
Bumblebee, dragonfly and ladybug buttons
Flower and leaf buttons
Oval, round and square buttons
Worth beyond beauty

Embellishments, old and new
Antique hankies and new hankies
Eyelet lace and antique lace
Lace from my wedding dress
Plain laces and filly laces
Butterflies, fans, hats, hearts and ribbons
Baubles, beads, pearls and trinkets

A spider web just for luck
Worth beyond beauty

A lifetime of learning, old and new
Handwork and embroidery
Needle punch and silk ribbon work
Accordion roses and bullion roses
Ribbon, satin and spider roses
Blanket, bullion and herringbone stitches,
Chain, cretan and cross stitches
Fern, feather, and fly stitches
Running, satin and straight stitches
Laced and woven stitches
French knots galore
Worth beyond beauty

Pieces of memories, old and new
Batiks, chenille and cotton
Satin, silk, velvet, and wool
Fabric from my favorite chair
Fabric from my best friend,
Fabrics left from other quilts
And fabrics from my stash

Silk neckties from my husband, my partner, my love
Worth beyond beauty

All the colors of the rainbow
Arrayed in my Secret Garden
Reminders of treasures gained
My husband, my family, my friends and my God
A garden filled with blessings
Faith, hope, and love
Worth beyond beauty

**3) “Promises of Spring in the Bleak
Midwinter,” 60” x 28”**

**Submitted by David Taylor of Steamboat
Springs, CO**

About my quilts... My first quilt design was a collaboration with my friend and long-arm quilter Madeleine Vail. We finished our quilt in 2000 and it sold at a fund-raiser auction for \$25,000. I was hooked. Who knew I would be still be doing this a decade later. Quilting has consumed my life, and fabric has consumed my home. I’m not one for stepping out of my box very often, but in 2006 I did convert to hand-appliqué, which I now love. I’m still machine quilting, as it is impossible to separate me from my Bernina 160. There is nothing more fulfilling to me than machine quilting. I’m now traveling the country lecturing and conducting workshops and having the time of my life. In the summer of 2008, I was fortunate enough to be invited to show my work in a solo exhibit in Provence. What an experience! Stepping out of the box can be fun sometimes.

What about now? Some things don’t change. I’m still dabbling in graphic design, still obsessed with Harry Potter and still in love with Colorado. When I’m in town, I still quilt with my ladies at the Methodist Church on Wednesdays. Their encouragement and support keeps me going. We’ll all be in Houston in October again this year—it’s the greatest show on earth for quilters. And I’d have lost my sanity months ago if it weren’t for my friend Melanie and my assistant Elissa. And yes, I’m

working on my book and fabric line in my spare time.

**4) “The Comfort of the Psalms,” 51” x 70”
Presented to Trinity United Methodist
Church in January, 2006
Designed & Quilted by Sherry Valentic of
Centennial, CO**

FIRST ROW (GOING ACROSS)

Block 1: Darrell Mount (originally named Jack) in the Pulpit (our former minister).

Block 2: Psalm 303 – “Bless the Lord, O my Soul.” This block represents our life looking through a window. There are times when our life is happy and the sun is shining and then there are times when it dark and we see no light because of the clouds, but God is there to lead us even if we see a cloud.

Block 3: Psalm 100 – “Make a joyful noise to the Lord.” This block represents the choir of Trinity. What a joyful voice they bring to everyone.

Block 4: This block represents our beautiful stained glass windows. Each time that you look at them, you always see something different.

SECOND ROW

Block 1: Psalm 90 – “Let the beauty of the Lord our God be upon us.” This block represents the children of our church or the future of the church. We start out as small buds and look at the beauty we become.

Block 2: Psalm 40 – “You have turned my mourning into dancing.” You have encircled me with gladness. This block is called “Jacob’s Ladder”

Block 3: This block is called the Framed Cross

Block 4: Psalm 46 – “God is our refuge and

our strength.” As you say your prayers each night and you look to the heavens, ask for God to give you strength.

THIRD ROW

Block 1: Psalm 118 – “This is the day the Lord has made; rejoice and be glad in it.” This block is called “Flying Geese” – and it’s set in threes. The red material has a wheat pattern in it to represent the bread of life.

Block 2: Methodist Cross – The cross and the flame. This relates our church to God by way of the second and third persons of the Trinity, the Christ (cross) and the Holy Spirit (flames).

Block 3: Psalm 50 – “Call upon me in the day of troubles, I will deliver you.”

Psalm 122 – “Children are a heritage from the Lord.”

Psalm 40 – “I delight to do your will, O my God, indeed your law is within my heart.”

Psalm 32 – “Delight yourself in the Lord, and he shall give you the desires of your heart.”

Psalm 46 – “Be still, and know that I am God.” This block is connected by “threes”

Block 4: Psalm 119 – “Your word is a lamp to my feet and a light to my path”

FOURTH ROW

Block 1: Psalm 42 – “O Lord, my God, I will give thanks to.” This block is surrounded by threes.

Block 2: Psalm 25 – “To you, O Lord, I lift my soul.” This block represents the steps of our church and going up to worship.

Block 3: This block is called “Candle Light.” It represents the beauty of this church during our candlelight service.

Block 4: Psalm 19 – “The heavens declare the glory of God.” The firmament shows his handiwork.

FIFTH ROW

Block 1: This corner also represents our beautiful stained glass windows.

Block 2: This block is called the “Colorado Block.” I felt it must be included.

Block 3: Psalm 98 – “Sing to the Lord a new song. He has done wondrous things!” This block has threes and it represents the joy that is brought with the sound of music in our heart.

Block 4: This block is called the “Tree of Life.”

The quilt is surrounded by black with a wool grain pattern to represent the Cross. Inside there is free hand motion stitching representing how we are intertwined together. The red strip around the blocks represents all of us in the congregation. It’s the smallest thing in the quilt, but it’s the most important because it’s what sets it off. You will also notice that it’s not sewn down, to show that each of us have a chance to grow in our faith and church.

5) “Home Is Where the Army Sends You,” 38” x 43”. Made and Quilted by Rebecca Fellows of Boulder, CO

Since 1878 the women in my family have established homes all over the world as wives of professional army officers. They lived in wooden shacks along the Texas-Mexican border and in Montana Territory. They left gracious homes in Chicago and Washington, D.C. to live on the frontiers of Nebraska, Colorado, New Mexico and Arizona. They were the first American wives in Germany after WWII. And they experienced bombings and coup d’états in Saigon, Vietnam. They

maintained homes and raised children alone while their husbands were fighting The Spanish-American War, the Indian Wars, the Philippine Insurrection, WWI, WWII, Korea and Vietnam.

**6) “Floating Stars,” 106” by 89”
Made by Katie Melich of Louisville, CO;
Quilted by Lois Knight**

The center of each star was made of hand dyed fabrics or batiks. The fabrics were dyed or colored using fabric paint in classes I did with my sister Anne in Sisters, OR. The star prints are two different batik fabrics, because I didn’t count 8-points, but only 4-points per star and had to add a second fabric for that. Then when I was getting the quilt ready to go to Lois (the appointment was made), I looked at the quilt back and realized I had not figured the added inches of the borders when I bought the back. So I was up all night slashing and adding fabric to the make the back large enough. Let’s hear it for the large stash!

Lois quilted it and it was on our bed for about six years. As the story goes, my husband got tired of me giving away all my finished projects and whined “when will we have one of your quilts on our bed.” We liked the back so much we turned it over from bedding change to bedding change and enjoyed it as separate quilts.

**7) “Kyle’s Quilt,” 72” x 102”
Made by Joan Ord Dvorak of Haxtun, CO
and Class of 2007; Quilted by Maureen
Waite**

The idea for this quilt came after reading the book *Quilts are Forever* by Kathy Lamancusa. It became a fundraiser for Kyle, a 13-year old classmate of my daughter, Jennifer, after Kyle was diagnosed with Leukemia in June 2000. He underwent chemotherapy in 2000 and a stem cell transplant in November, 2001.

It is a memory quilt containing the school pictures of each classmate in the 7th grade class of Haxtun Middle School (16 students, including Kyle—8 boys/8 girls). The students designed their own quilt block either by hand or on the computer. The photos and designs were then transferred onto the fabric. The students chose their school colors, red and black, for the quilt. The paw prints around the quilt represent the “bulldog” which is the school mascot.

After the quilt was completed, students and teachers, members of the community, local businesses, Haxtun Hospital staff, and staff from the Bone Marrow Transplant Unit and the Oncology Unit at Children’s Hospital in Denver, signed the quilt for a small donation. In September 2002, the class presented the quilt to Kyle along with a check for over \$1000.00. Kyle graduated with his class in 2007 and is currently attending Westwood College in North Denver where he is studying Game Art and Design.

**8) “A Walk in the Woods,” 86” x 86”
Submitted by Amy Belue of Erie, CO**

When Andy was a little boy, we would snuggle under the quilt I made in high school and read bedtime stories. One night he found me snuggled under the quilt with a pile of quilt magazines. He looked at the pattern for “Bear Hollow” with me, published in *Quilter’s Newsletter* in 1993. He offered to read me a story and began with “Once upon a time, a bear was walking through the woods.” He added many animals to his story and marched them all around the border. Before he said good night, he asked if I would make this quilt for him. Years later, when Andy was a high school junior, I asked him to choose a pattern for his college dorm quilt. He replied, “not until my bear quilt is done.” That challenge was just what I needed. I finished “A Walk in the Woods” in April 2002, just before his 17th

birthday and it gave me a year before I would be able to give him his college dorm quilt.

9) “My 2003 PPQG Leaf-Taking,” 93” x 109”. Made by Shirley Paterson of Colorado Springs, CO and 81 others; Quilted by Donna Peterson

My quilt embodies the generosity, talent, and sharing that are at the core of quilt guilds. In 2003, I was president of Piecing Partners Quilt Guild in Colorado Springs as it celebrated its 20th anniversary. Throughout the country, women and men form quilt guilds to learn skills, make friends, and benefit their communities. Members contribute tremendous amounts of volunteer time and energy to programs sponsored by guilds. At the end of my presidency year, I received the wonderful thank-you of 81 unique leaf blocks created by members. Some are very simple, some more elaborate, but all speak of dedication and generosity. It was a challenge to me to find a “setting” that would do justice to the materials I was given. Inspiration came from a quilt featured on the back cover of Blanche Young and Dalene Young Stone’s book *Tradition with a Twist*, and I was able to incorporate 77 leaf blocks on the quilt front, and the remaining four on the back as part of the label. When the quilt hangs on my dining room wall, I am reminded everyday of the many gifts given by quilters to each other and to those around them. I am grateful to have received this tribute.

**10) “1,456 Blocks,” 74” by 81”
Made by Jane Sparhawk of Littleton, CO;
Quilted by Clara Ratzlaff**

My parents were married during the Depression and I grew up hearing the following: “Use it up, Wear it out, Make it do or do without!” I have saved all my scraps and found this great way to use them. I want to say, “Hey Mom, look what I did.” I knew she’d be pleased.

**11) “Daniel’s Garden,” 28” by 28”
Submitted by Janet Deal of Denver, CO**

My friend, Dan, has an exceptional talent for writing and it is a series of his emails that started me thinking about this particular wall hanging. One afternoon, he wrote that he’d spent a lot of time the previous week digging holes for and planting numerous rose bushes and star jasmine plants. The roses, he explained were a variety of colors and the star jasmine would add a wonderful fragrance for anyone out in the yard. Although it had been a lot of work, he sounded happy to have them planted there. Also, they’d serve as a pleasant reminder of the star jasmine growing throughout the ground of the church where he was on staff, “one could smell their fragrance from any location on the church property—indoors or out.”

At a different point in time, he wrote fondly of “his girl,” a beautiful black cat who’d been with him for 17 years and whose death created a large emptiness in his daily life. Upon hearing that his cat had died, a friend suggested that he place a birdbath over the spot where she was buried to serve as a grave marker. Dan was excited to find one with the face of a smiling cat carved into the bowl of the ornament. Now that birdbath creates a pretty spot over her grave with bright flowers encircling the base and guarding all of it, is a small rock with a cross drawn on it.

It is a combination of these specific images, sounds, and scents that inspired the design and sparked the creation of the wall hanging entitled, “Daniel’s Garden.” I hope you find it to be a happy place as much as I have.

12) “A Christmas Star,” 24” x 24”
Submitted by Paula Pahl of Highlands Ranch, CO

A friend of mine suffered the loss of her father just over a year ago. Her father was Santa Claus, every day of the year, complete with the rotund belly, long white hair and beard, and even an official reindeer driver’s license. At some point, I “inherited” his neckties. I used the red and green ties and one with pictures of Santa, combined with a photo transfer of him to make this wall hanging. I gave it to my friend for Christmas 2009. Her father truly was a Christmas Star, and his light continues to shine in her life every day.

13) Made by Janette Calebaugh of Golden, CO; Quilted by Lois Hager Knight

After living in Australia and Saudi Arabia, my husband and I decided to move to the U.S.A. in 1999 to enjoy the early years of our retirement. As we were planning to take long car trips, I knew I was going to desperately miss my quilting. So I decided to quilt tops by hand. I precut about half the quilt, thinking it would be fun to call into quilt shops along the way. We met many wonderful people who helped us with local attractions and always knew the best coffee shop in town! Often the route was determined on where the shops were, so we enjoyed many detours and towns off the beaten track. Over the next few years, we drove back and forth across the country from Colorado to California, Maine, Florida Keys, Seattle and many places in between.

On one trip I concentrated on collections of 30s reproduction fabrics, and this quilt was the first of several I made using these fabrics. It was hung at the Capital Quilt Show in Denver in 2003 and subsequently published in *Quilters Newsletter* magazine, April 2004 edition.

14) “Katie’s Quilt”
Submitted by Diane Vliem of Golden, CO

I loved making this quilt since I included 50s and 60s fabric scraps from my mother, Arlene Vliem. I sewed in pieces of Mom’s homemade 1960 kitchen curtains, napkins, a house dress, and clothing she made for myself and my sisters. I had so much fun working with the old remembered fabrics and reliving the aromas, humor, security, and warmth of the kitchen of Frank and Arlene (my Mom and Dad).

My niece, Katie, became interested in her grandma’s fabric pieces I had put in the center, but wanted a king size quilt. So out came the remaining pieces of Mom’s kitchen curtains, and some newly purchased fabric. I designed the surrounding blocks to reach the desired size.

This is a perfect quilt for Katie since in addition to Mom’s fabric scraps, I used extra fabric from quilts I had made for Katie’s mom, aunts, cousins, and an uncle. So this is material family history that I hope Katie will enjoy. Future generations may some day compare the quilts I made for them and find the “common threads.”

15) “Ken & Francha’s Amazing Journey,” 115” x 111”. Made by Jan Glazner of Littleton, CO ; Embellished by Francha Menhard; Quilted by Connie Nelsen

This quilt is a labor of love for longtime friends Ken Rappe & Francha Menhard. In 2003, Ken was diagnosed with Cadasil, a disease that causes a series of strokes. Even with his disability, Ken and Francha have traveled to more than 130 countries together and have shared their adventures with their friends and family. After a particularly trying year health wise for Ken, Francha and I both started thinking about a t-shirt quilt. So we embarked on the project to be completed for Christmas 2009. We chose 34 t-shirts from Ken’s large collection. We wanted to include

shirts that would remind him of some of his trips and others that represent his colorful, playful side. Francha especially wanted the quilt to be big and colorful. I used strip sets for sashings, and in the borders Francha embellished them with the names of the countries they have visited with a few blanks to fill in at a later date. The blue beads on the map in the middle of the quilt represent many of the places they have visited.

Fortunately, Ken has been able to recover from each health crisis and continue to travel, though not as often or in quite the same manner. But now Ken & Francha can spend time together recalling and reliving the sites & experiences of their travels together. So often the disease is all people see, but the quilt reflects all that Ken is.

The quilt will be passed on to Ken's daughter, Jenny, who lives in Spokane, Washington.

16) "Street 2 Fabric," 78" by 94"
Made by Ratha Sock and Bimmer Torres of Golden, CO; Quilted by Jackie Hathaway

Recent West High School graduates, Ratha Sok and Bimmer Torres, have turned their artistic/muralist/graffiti talents to canvas. As former members of their high school Muralist Club, they've remained in close contact with current members and enlisted the help of president, Jesus Rodriguez, along with J.J. Ruyibald and Estevan Slater, who assembled their work in this creation. With the proviso that they sell it to a private or corporate collector/sponsor to raise funds to further their educations. They've both attended business classes and some community college work as they've been able to afford it. Both boys work under the logo of *2Kool Productions*, committed to building strong communities through creativity, teamwork and leadership. You'll find some of these words embedded in this quilt. Can you find them?

The New York Times has written about their work and they've done many murals around the city, such as the Rocky Mountain School for

Expeditionary Learning.

17) "Grandma's Sewing Basket," 53" by 93".
Made by Carmen Slater of Evergreen, CO;
Quilted by Jackie Hathaway

Jeanette Frasier (now 93) was one of those Depression children, growing up on a farm and thus never threw anything away. She saved every scrap of ribbon, cloth and buttons that ever crossed her doorstep. She lived many years in Ft. Collins and when she downsized to an assisted living facility, her family had to clean out many years of accumulation. I inherited her ribbon collection and used all of them in my tribute to Jackson Pollock in quilt media. The challenge was keeping all the ribbons in their designated placement.

18) "Travels with Dana," 56" x 46"
Made and quilted by Dana Lacy Chapman of Longmont, CO

I printed all the fabric for this quilt top from photographs that were taken while on a trip to Colorado in 2004. I am a native of Colorado and my family roots go back four generations. However we moved away in 1963, and at the time I was living in Texas.

On this trip, we visited Rocky Mountain National Park, Vail and my family cabin located at the base of Mount Evans. While much was familiar, there were also new discoveries. Though I'd visited frequently over the years, this trip crystallized for me, even before I knew it, that I needed to get back home.

Within ten months, I had pulled up stakes to return to Colorado, ready for a new start. I've been home 3.4 years now, and every time I look at this quilt, I feel the pull of the majestic mountains, just as I had felt it on that trip. Now, when I feel it, it is a reaffirmation that, Yes, I've come home to stay.

**19) “Choose to Achieve: A Baltimore Album,”
62 x 76. Made by Glenda Brown of Lafayette,
CO; Quilted by Lakewood Christian Church
Quilters**

I have always been attracted to the beauty of antique Baltimore Album style quilts, so I decided to begin this project. During several years of construction, this quilt became an embodiment of the power of determination over adversity. I began the quilt (Hawaiian block, third one down on the right) while helping my mother recover after shoulder surgery. Then while working on the rosebud block (upper left), I started having problems with my hands and became unable to hold a needle. Other health problem developed subsequently. For about a year, I struggled emotionally and physically, and was unable to do any sewing by hand. One day, I decided that I was going to begin handing sewing again, and decided that the Tree of Life block would be an appropriate way to affirm my commitment to living well with a chronic disease. The remainder of the quilt became a physical therapy project. Slowly but surely, my skills returned. The rest of the blocks became a celebration of the power of the body over illness. Pattern: Dinah Jeffries of Golden City Gateworks

**20) “Reconciliation,” 36” by 30”
Submitted by Janet McDaniel of Boulder, CO**

Quilts can be an expression of love, a source of comfort, even a catalyst for reconciliation. The quilt that matches this wall hanging was such a catalyst. When my son was a senior in high school, we were often at odds. Nothing serious, but there was enough tension and disagreement over what was important and the relative urgency of various tasks, that I wondered whether he would ever want to speak with me again, once he left for college. And so, I began the quilt, with a matching pillow sham and wall hanging, as way for me to process the fact that my first-born would soon be leaving home.

While I began the quilt for me, I did want him to like the quilt. And so, I chose blue for the main color and a tessellation for the pattern. Choosing his favorite color was easy. I was less sure about the design. I hoped the geometric properties of a tessellation would appeal to the engineer he would become. The quilt succeeded beyond my wildest dreams. He was pleased with the quilt from the first moment he saw it. Regardless of what else was happening, we could agree on the quilt. I believe the quilt did much to keep conversation open between us.

Today, the bed quilt is much the worse for wear from those years of college use and, perhaps abuse. This wall hanging remains as a metaphor for a mother’s love for her son, who grew into an independent, wonderful man. And how each learned that reflecting upon what was good in the relationship and turning toward the other could bring reconciliation.

**21) “Conversation,” 37” by 26”
Submitted by Joan Sowada of Gillette, WY**

We are outside on a warm day. It is late afternoon and the shadows are long. With all the talking between friends there will be many a story shared, some simple, some comical, and some exaggerated.

The story of this quilt is the story of a friendship and the repeated activity of spending time together. These young women share secrets, shop at the mall, complain about boyfriends and fix one another’s hair. They are contemporary in their dress and their relationship is only a few years old. However, we get the sense that they will be friends for a very long time. We know this because of the selection of print fabrics and the sepia color palette that reminds us of an old photograph.

22) “Generations,” 48” by 65”
Made by Cindy Harp of Littleton, CO

Inspired by a quilt shown in an exhibit at Rocky Mountain Quilt Museum, this quilt represents five generations of women in my family. My great grandmother was Pennsylvania Dutch, and while I don’t know if it was quilted, I represented her with red and green appliquéd hearts. My grandmother pieced the next section, Grandmothers Flower Garden, and I hand quilted it. My mother liked to try all different blocks. I machine quilted her section with corded stippling. My favorite pattern is Snowball 9 Patch and my daughter is represented by the Star fabric Nine Patch.

23) “Another Rose of Texas,” 60” x 60”
Submitted by Jeannie Spears of Lakewood, CO

In February, 2006, I went to McAllen, Texas, to visit my elderly mother, my brother, and my sister. It was rotten weather while I was there, drizzle and near freezing for four days, with cold winds. The last evening I was there, we took Mom to her church to hear a handbell concert. There was a rose garden in the church courtyard, and the roses were bejeweled with water droplets.

I took several photographs of their beauty. It was the last time I saw my mother alive. The unusual fabric used to print the photo is from Japan, called my fab. Sixty quilters from around the world were sent the fabric and challenged to make a 60: x 60” quilt. The corner triangles are designed from the leaves of the photograph, and the border is reflected images of the rose in the quilt. It is hand and machine quilted and embellished with crystals.

24) “Southwest Scraps,” 49” by 59”
Made by Mary Hartley of Westminster, CO;
Quilted by Tomorrow’s Heirlooms

The story of this quilt is similar to the story of

the Scotsman who found a golf ball. Rather than seeing it wasted he buys clubs, takes lessons and joins a golf club. Someone donated scraps of the kachina fabric to our quilt group at Trinity United Methodist Church. It was unsuitable for the prayer quilts we make and give to church members. I took it to see what I could do with it. It was so scrappy there were just a few pieces big enough for small blocks. To get a whole eagle kachina, I had to piece through the figure’s body.

The kachinas went to Arizona with me last winter and I began looking for fabrics with a southwestern theme. In one store I located a batik that looks similar to “desert varnish” found on canyon walls in Arizona and New Mexico. The fabric with pottery shards came from another store and the pictograph fabric came from a third place. I constructed sets of blocks from a M’liss Rae Hawley pattern called “Surprise Sampler” and went from there. This quilt story could be repeated time and again. “When life gives you scraps, make a quilt.”

25) “Hanna’s Quilt,” 47” by 61”
Made by Diane Arnett of Longmont, CO
with Joan Dvorak, Patty Thyfault and Ann Peterson; Quilted by Marsha Guernsey

In August of 2008, the idea of this quilt was conceived after four quilters (all 1967 graduates from Evergreen High School) read the book *Hannah, from Dachau to the Olympics and Beyond* by Jean Goodwin Messenger. Hannah, born in Germany in 1938, is a Holocaust survivor and the last known survivor of a group of 146 children rescued from the German concentration camp at Dachau by American forces in April of 1945.

None of us had ever met Hannah (aka Rosemarie)...what we knew about her was from what we read. We decided to make her a quilt and felt this quilt spoke so much about Hannah and her life. The “house” block

represent the many different places she lived and within the “courthouse” blocks are pictures of significant people and/or event dear to her. The dark colors in the quilt represent the “dark” days of her life interspersed with light colors, which bring hope. The quilt is bordered by the American flag, which represents the country for which is forever grateful and of which she has become a citizen. On November 17, 2008 the four of us presented the quilt to Hannah, along with the quilter, at a bookstore in Longmont, CO.

26) “Women in Prison: Shame to Freedom,” 57” by 96”. Submitted by Susan Brooks of Louisville, CO

This “Prison Series” quilt was made to tell the story of women behind bars going from brokenness to freedom. It is based on the story of “Daisy” who went from violence in solitary confinement to her own liberation. Daisy used a bible to express her aggression and anger. After spending hours throwing the bible against the wall, crying out the question of why the world hated her—why couldn’t someone just love her, the bible fell open to the word of Jesus, “Why are you surprised the world hates you, when it hated ME first?” Daisy experienced the love and compassion of God that set her free and gave her life. These are the stories of women who are forgotten treasures, hidden from our society being set free from pain and loneliness.

27) “From Colorado to Everest,” 49” x 50” Submitted by Diane Milne of Littleton, CO

When I learned that my brother was going to climb Mount Everest, I knew I would make a commemorative quilt of his achievement. He had a goal to scale the highest peak on each continent—the “Seven Summits” - and Mount Everest was the final peak. Unfortunately on June 5, 2005 he died 300 yards from the top of Mount Everest. The quilt, then a memorial,

was put on hold.

In the first year after his death, I gathered “mountain” and “rock” fabrics. I didn’t carry them with me and compare them with each other, I just bought what caught my eye as a rock face or cliff, a snowfield, or a texture for the distant mountains. For the foreground, I focused more on the “novelty” fabrics of rocks and trees. When I put the whole quilt together, I used every one of the fabrics—they all blended together perfectly.

The tree on the left side of the quilt was added as an afterthought, to give more depth to the overall picture. My brother and I climbed trees together as kids, and also years later when he was studying at MIT while I worked in Boston. (For climbing, Massachusetts trees put Colorado trees to shame!). The ribbon-embroidered Columbines represent Colorado, where Rob grew up and started his climbing career.

The back side of the quilt is in fact another complete story. It includes photo transfers of a map of the world and maps of each of the seven continents, with the location of the mountain peaks noted by embroidered snowflakes. There are also some climbing statistics and a picture of my brother Rob, smiling broadly on one of his expeditions.

Because I wanted different quilting designs for the front and back, the quilt was actually made as two complete (separate) quilts that were joined together with a binding and internal sleeve, to make one quilt.

The quilt was completed on June 5, 2009. It is dedicated to the loving memory of my brother, whom I always admired and looked up to. The small cross on the front shows the location on the mountain where his body lies. His spirit soars with the eagle.

**28) “Kansas Troubles Find Greensburg,”
34” x 45”. Submitted by Kathy Ruppert of
Denver, CO**

My friends, Linda Fegley, grew up in Greensburg. This quilt was made by me for her in memory of her hometown after it was destroyed by an EF5 tornado on May 4, 2007. This is a brief story of that event as written by my friend.

The night of May 4th, 2007, an EF5 tornado obliterated the small western Kansas town of Greensburg. In a matter of hours, people across the country who called this tight knit farming community of 1500 their hometown

stared in disbelief at television and computer screens. Nothing was left but piles of rubble and twisted trees with no leaves. In the weeks that follow, many came home to find the house they grew up in already burning in the landfill. Over 400,000 cubic yards of debris hauled by more than 35,000 truck loads could be seen from outer space. Eleven people were killed and 961 homes and businesses destroyed. Only memories remained. Greensburg will never look the same, but it is being rebuilt green from the ground up and those of us who loved growing up there still have a home town.

**To see more beautiful quilts and learn more about
American quilts and quilting,
visit the Rocky Mountain Quilt Museum at
1111 Washington Avenue in Golden, Colorado, 80401.
For additional information, please call 303-277-0377
or email office_manager@rmqm.org.**