



THREADS



Rotarian Fellowship of Quilters and Fiber Artists

July 2018
Issue # 46

Note From Chairman Cheryl

Editors: Esther Arlan
learlan@comcast.net
Lynn Raymer
liraymer@hotmail.com

Fellowship Board

Cheryl Minshew
Chairman
(619) 445-2026
cminshew@cox.net

Helena Daniels
Vice-Chairman

Diana Barden
Secretary

Marty Wyatt
Treasurer

Mail Dues to:
Marty Wyatt
3282 DoubleTree Way
Madera CA 93637

Inside this issue

**Page 1 -Note from
Chairman Cheryl**

**Pages 2-3 Betsy Ross
and the USA Flag**

**Page 4-5 The Under-
ground Railroad Quilt**

**Pages 6-7 Random
quilts seen in USA mu-
seums**

**Page 8-9 Wrap-a
Smile**

**Page 10 How did we
get the Stars &
Stripes**

What an exciting time in Toronto!! And what a beautiful booth we had - brimming full of lovely handmade items - including Harry Potter sorting hats! Visitors from around the world stopped by to say hello and to enjoy "their most favorite booth" (and also, to buy Leila Risteli's beautiful wool socks from Finland!). To our members who donated their time and talents to our success, a huge Thank You! Thank You to Patrick and Linda Killorian for hauling ladders and everything necessary to put the booth together and to Bob and Sharron Palmettier for receiving ship-ments and delivering them to the booth. To Helena Daniels, Marilyn Raymer, Linda Killorian, Diana Barden, Christine Burns, and all the others who worked in the booth, also a BIG Thanks!

This year we held our First Annual Fellowship Reception at the Intercontinental Hotel. We were a small group but there was plenty of fellowship, food and drinks - and enthusiasm as we looked forward to Hamburg! A Board meeting was held this year with Diana, Helena and myself in attendance, as well as Marilyn Raymer, our Newsletter Editor and Computer guru. Agenda items and discussions:

Such excitement and enthusiasm for our NEW FELLOWSHIP PINS!!! During conven-tion we signed up 25 new annual members and 11 new lifetime members and the mon-ey raised for POLIO PLUS was the best ever.

The need for "Regional Fellowship Representatives" was discussed. Members have asked if it was possible to form a regional branch of our Fellowship; someone to con-tact regarding donations to the convention booth or other members who are looking for support of their projects; how to get their information out to our members. We do have a few who have expressed interest and we are looking for others who would be willing to participate as a regional rep. Let me know if you're willing!

The need for a new and improved website was also discussed and will hopefully be developed in the next 6 months. Your ideas as to what you would like to see and in-formation you'd like to have on the website are encouraged and very welcome. Please send your recommendations to Marilyn Raymer or Diana Barden.

Friendly reminder ... Hamburg, Germany!!! ONLY Ten Months Away!! We will have a booth again and are asking for donations from all of you - now is not too early to begin your projects! We'll have more information for you in October's Newsletter.

I enjoyed seeing everyone in Toronto and for those who were unable to attend - YOU were missed! Always the very best of wishes to all, YIRS, Cheryl

FELLOWSHIP OF QUILTERS AND FIBER ARTISTS



Betsy Ross House by Esther Arlan



My personal interest in learning about our first flag was because of a flag I saw several years ago while attending the National School Boards Association in San Diego, CA. The flag that was on display was found by firefighters flying over a building across from the World Trade Center. The firefighters brought the tattered and soot stained flag down and placed it in a plastic bag where it stayed for several years. They recognized the importance of the flag but did not know who to give it to. When they saw that a museum dedicated to the events of 9/11 would be built they felt they found a home for the flag. A committee was formed and after much deliberation it was sent - *seven years later* to tornado survivors in Greensburg, Kansas - to be stitched restored. It was decided not to restore the flag but to reach out to other museums that held flags that were part of our history and incorporate pieces from those flags into the 9/11 Flag.

On Flag Day June 14, 2012 *threads* from the original Star-Spangled Banner Flag (War of 1812) was stitched into the flag. A *patch* from the flag that Abraham Lincoln was laid to rest on are stiched into the flag. As were threads and patches from other flags including the flag made by Betsy Ross. This 9/11 Flag then traveled around the country where men, women, children, service organizations members, firefighters, police, government officials and members of the military placed stitches into the flag. It was on display in San Diego where our conference was being held and the incoming president of the National School Boards Association was to place the last stitch into the flag. The year was 2013. Since then I have searched far and wide for the book that was going to be written about the 9/11 Flag. I've combed thru many places including the Museum dedicated to the events of 9/11 with no luck. Apparently the book was never written. The next time I am in NYC or Albany, NY and will check out the museums and bookstores again.

But back to Betsy Ross and the connection to the 9/11 Flag. I was lucky to meet a woman who is an authority on Betsy Ross, while at her home, and told her of my interest in *THE FLAG* designed by Betsy Ross and appreciative of the gift of a few threads to the 9/11 Flag. She told me that the flag stitched by Betsy was never found. Needless to say I was disappointed in learning this. So, in conclusion - the information that threads from the very first flag done by Ms. Ross came from "somewhere else" and from a different flag. So, like other tidbits of history this one proved to not be true but a good tale to tell.

We've come a long way in a few hundred years and today the stars on the flag represent the 50 states that make-up our flag. If Puerto Rico were to become a full-fledged state a 51st flag would be added to the national flag. There are many guidelines in flying the flag and this info is easily available on the internet.

Anyone wanting to learn more about the times in which Betsy Ross lived and the men and women who lived and worked in Philadelphia are welcome to borrow the books I purchased. To see the history of the 9/11 Flag and the firefighters that cared for the flag for seven years visit the website: www.TheNational9/11Flag.org.

References:

"Betsy Ross and the Making of America" by Marla R. Miller

"Betsy Ross's Five Pointed Star" by John Balderston Harker a 5th generation descendant of Betsy Ross

"History of Our Flag"

Continued Page 10

Traveling quilts By Lynn Raymer



The Underground Railroad Quilt. Created by the Brinkley quilt club in Brinkley Arkansas and displayed at the Museum there. As Rotary works to end human trafficking, this old quilt design has new meaning. This picture is of a replica quilt such as might have been used to help show slaves the way to freedom.

Block one: Called Jacob's Ladder, the alternating path of dark and light was used to show direction.

Block two: Called The Monkey Wrench, this block was displayed as a signal for any slave who planned to escape. It symbolized the time to collect tools they would need on their journey.

Block three: The Wagon Wheel, wagons with hidden compartments were a primary means of transportation. It was also symbolic of the a 'chariot that was to carry them home".

Block four: The Carpenter's Wheel was a code pattern. As they worked in the fields, they sang "Swing Low, Sweet Chariot". Plantation owners thought they were signing about joining Jesus in Heaven, but the song had hidden messages. Future runaways recognized this as a directive to plan their escape.

Block five: The Bear Paw was used to direct the runaways to follow the actual trail of animal footprints. The path the animals would take would be the best path, just like a road map through the mountains.

Block six: The Basket meant there were provisions for the runaways.

Block seven: The Crossroads was to symbolize finding the crossroads in a city where they could find protection and refuge.

Block eight: The Log Cabin was thought to have indicated there was a specific log cabin in Cleveland that was a safe house.

Block nine: The Shoo-Fly represents an actual person who might have helped by secretly aiding and harboring fugitives.

Block ten: The Bow Tie was a directive for them to dress in a formal manner. Free blacks would meet them and give them fresh clothing. In satin bow ties the runaways would not stand out among the city folks.

Block eleven: The Flying Geese told the slaves to take their direction, timing and behavior from migrating geese.

Block twelve: With Birds of the Air a clever quilter could indicate a direction for fugitives to travel through the choice of fabric and placement.

Block thirteen: The Drunkard's Path told the slaves to move in a staggering fashion to allude any following slave hunters.

Block fourteen: The Sail Boat was a symbol of passage to freedom.

Block fifteen: The North Star was a guiding light leading slaves to Canada and freedom.

On my travels earlier this year, I had the privilege of visiting a number of museums of all sizes and interests. This is a sampling of the quilts and fiber arts that I saw in some of these museums.



1. On a bed at Fort Bridger. WY
2. Dale Earnhart exhibit at the Motorsport Hall of Fame in Talladega AL.
- 3&4. From the Brinkely AK Museum
5. Route 66 museum, Clinton OK
- 6&7 The Syracuse KS Museum.



Wrap-A-Smile

Dr. Ann Demeranville Rotary Club of Boothbay Harbor

Having recently taken over the helm of Wrap-A-Smile, being able to attend the Toronto Convention was a fabulous opportunity to meet Cheryl, Diana, Lynn and others at the Fellowship booth. Your creativity and enthusiasm were energizing for me! I also spent a lot of time in the House of Friendship, seeing old friends with Rotaplast and Alliance for Smiles. Knowing that WAS has also supplied quilts to Thousand Smiles in Ensenada, Mexico, it was great to hear from Cheryl about their program and the model they have designed. All three of these Rotary-sponsored surgical missions do amazing work and WAS looks forward to continuing to provide handmade quilts to comfort the children.

But now I have to sing the praises of what one feisty Rotarian with a bright idea has accomplished over the last 17 years! Back in 2001, Terry Hodskins of the Rotary Club of Wells, Maine, had the bright idea that children undergoing Rotary-sponsored cleft lip and cleft palate surgeries should be wrapped in a beautiful quilt on the day their lives changed forever. Then she made it happen! Thanks to Terry's inspiration, over 24,500 quilts have been shared around the world through missions by Rotaplast, Alliance for Smiles and Thousand Smiles. Quilts have come from all 50 states and several foreign countries as well. And would you believe that Terry herself has made only one WAS quilt?? So Terry has earned her retirement and looks forward to having time to sew again.

To introduce myself, I am a quilter, a Rotarian, a retired dentist, and have also been on a Rotaplast mission (Togo, W. Africa, 2011). I have seen the quilts in action - from covering the children on the operating table, to comforting them in the recovery room, to finally going home with them as a special memory of a very special day. Truly, I am finding WAS the happiest of projects in that quilters love to share, and the quilts are so appreciated. We are making the world a better place, one quilt at a time.

A big thank you to all the quilters who sew for Wrap-A-Smile. And please help us spread the word. I can be reached at quilts7780@gmail.com for more information.



Terry Hodskins states: As of June 1, 2018, I am stepping down from the leadership position of the project. I first started it in 2000 with the first shipment going out in 2001 to Cumana Venezuela. Since that time over 24,085 quilts have gone to Foreign Countries through some type of Rotary Sponsored project. The Wrap-A-Smile project will continue under the guidance of Ann Demeranville. Ann is a wonderful quilter and a Rotarian and is very committed to the WAS project.

HOW DID WE END UP WITH THE STARS AND STRIPES?

The 13 stripes represent the 13 original colonies that made up the United States of America. The stars on a field of blue represent each state of the US and stars are added as territories become states. The flag was made of WOOL. It was determined that cotton, linen and silk would not hold up to the wear and tear that a flag is used when on a ship, building or carried in war. A wool flag would drape nicely and therefore it was decided to use wool. I wonder did the women who stitched flags try flying flags made of other materials?

Much has been written about the flags of the United States. Some of the facts are not exactly as we remembered them. Recently we, Lionel & I, had an opportunity to revisit some of the famous historical landmarks in Philadelphia, PA. while visiting and celebrating a happy family gathering. I was anxious to go back to the house where Betsy Ross constructed the first flag of the U.S.

Betsy Ross was born into the Society of Friends (Quakers) January 1, 1752. She was considered a "rebel" by her family and twice married out of their religious upbringing. She was widowed at a very early age twice and had to provide support for herself and family. Known for her honesty in business she established a upholstery shop near her home and hired young women to work for her. She was also quite adept with a needle and thread and when business slowed she adjusted and tried other things to keep herself financial secure. Her third marriage to John Claypoole was enduring and lasted until his death many years later. But she continued to work and was fortunate to be among those who were well connected to the discussions and arguments taking place not far from her home at Constitution Hall. Betsy had many children and grandchildren and died on January 30, 1836 surrounded by many of them. She is buried at the Free Quaker Burying Grounds in Philadelphia next to her last husband, John Claypoole.

Legend has it that Congressional Committeemen George Ross and Robert Morris accompanied George Washington to Betsy's establishment to discuss a flag for the new country. There was discussion, according to the story, about how the layout came about. Washington brought with him his ideas and she quickly demonstrated, using a pair of scissors, that it was much easier to cut a five (5) pointed star than a six (6) pointed star. She explained that because many flags would be needed women who worked in the flag making business could produce larger numbers of flags quickly using her method of cutting fabrics. She was involved in flag making prior to this for different shipping companies and the military. But today she is remembered for the thirteen (13) stripes and the five (5) pointed stars on a field of blue. The *Flag Resolution of June 14, 1777* adopted the flag we all remember from our days in elementary school.

Issue 46

Cheryl Minshew, Chairman
619) 445-2026
cminshew@cox.net

Helena Daniels
Vice-Chairman

Diana Barden
Secretary

www.rotariansquilt.org



Share ideas on facebook at [Rotarian Fellowship of Quilters and Fiber Artists](#). Or send ideas for articles to:

learlan@comcast.net
or liraymer@hotmail.com

<https://www.darngoodyarn.com/blogs/darn-good-blog/how-to-turn-your-craft-room-from-a-nightmare-to-a-daydream>

A new place to see when you are in Hawaii. The Kona Hawaiian Quilt Museum opens in Kona Hawaii. It has on display 60 Hawaiian quilts some more than 100 years old. www.konahqm.org

Upcoming exhibits:

August 1 – September 6, 2018: Migrant Quilts Exhibit, Loutit District Library, Grand Haven, Michigan

September 14 – November 17, 2018 – Urban Edge Gallery, Waukegan Arts Council, Waukegan, Illinois

March 15, 2019 to June 27, 2019: Los Desconacidios, International Quilt Study Center & Museum, University of Nebraska, Lincoln, Nebraska

Beyond the Border Wall: The Migrant Quilt Project

The Quilt Museum in Lowell, MA had this quilt exhibit on display.